

# DIGITAL THEATRE+

VIRTUAL LEARNING LESSON PLAN  
DRAMA/THEATRE



## THE CRUCIBLE BY ARTHUR MILLER

LESSON PLAN LENGTH: 60 MINUTES

## LEARNING OBJECTIVES

**By the end of this lesson, students will be able to:**

- Feel confident as they begin an early stage analysis of the complex characters, situations and ideas/themes within the play
- Immerse themselves in the world of the play by participating in a variety of practical exercises
- Think critically about character motivations and choices
- Discuss and evaluate connections between themes in the play, current events and contemporary issues

**To teach this lesson, you will need the following resources found in your toolkit:**

- [The Crucible Study Guide](#)
- [Video – On Acting: Jack Ellis](#)
- [Video – On Acting: Adrian Schiller](#)
- [Video – On Acting: Natalie Gavin](#)
- [Video – On Acting: Richard Armitage](#)
- [Video – Arthur Miller: BBC Documentary](#)
- [Video – Richard Armitage in Conversation](#)
- [Headlines](#)
- [Character Cards](#)

**Plus:**

- A video conference link to your chosen platform\*
- For Exercise 2 – access to an online messaging service/chat feature or a prepared Google Doc
- For Exercise 4 – an email with instructions for students
- For Exercise 5 – an additional Google Doc
- For Exercise 6 – an email with instructions for students

(Tip: Press 'Share' to copy the link to your Doc and make sure to change the settings to 'Anyone with the link can edit').

***\*Keeping students and teachers safe during remote education is essential. Please ensure any online platform you are using to communicate or coordinate with students is suitable for their age group and check privacy settings. For further information, see the [NSPCC guidance](#).***

### EXERCISE 1

#### THE CRUCIBLE IS...



ESTIMATED TIME:  
**12 MINUTES**

- Hold a video conference on your chosen platform. Assign consecutive numbers to each person in the group.
- Going in numerical order, ask each person to say any word or phrase that comes to mind when finishing the statement ‘*The Crucible* is...’ All responses should be encouraged.
- At the end of this sequence, based on everything they’ve heard, have the students write down one word on the video chat feature to describe the play.
- Then, share your screen or give students the links so that they can watch the following interview chapters:
  - [On Acting: Jack Ellis](#) – The Play (0:01:47)
  - [On Acting: Adrian Schiller](#) –The Play (0:02:00)
  - [On Acting: Natalie Gavin](#) – What is *The Crucible* About? (0:02:43)
  - [On Acting: Richard Armitage](#) – The Play (0:01:08)
- Without any discussion, direct your students to once again write down one word on the video chat based on the new information they have just heard.
- Have them compare their own responses from before and after watching the interview chapters, or discuss them as a group.
- If several people try to talk at once, you can mute everybody and call on students to respond individually by unmuting them.
- Alternatively, you can ask students to complete this exercise alone, either before or instead of on a video conference call.

The aim of this exercise is to encourage students to speak about the play, sharing their initial thoughts and ideas with the group. Students will also hear what the actors who have been in a production of the play think when answering a similar question. By providing a range of video explanations, students can immediately evaluate the interpretations and ideas conveyed by the creative team.

### EXERCISE 2

## CONTEXT, THEMES AND CONNECTIONS

- Ask students to watch the following interview clips:
  - Arthur Miller – BBC Documentary (0:36:56-0:38:48)
  - Richard Armitage in Conversation – *The Crucible's* Parable (0:04:46)
- Prepare a Google Doc with the four themes written on it.
- Share the Google Doc link with students. Take them through each theme with the following explanations:



ESTIMATED TIME:  
**15 MINUTES**

The aim of this exercise is to provide the context in which the play was written and to discover connections between themes in the play and contemporary issues in the news. As students progress in their studies, they are asked to justify their creative choices in relation to the social, cultural and historical context in which the play is set, and in which it was written. They should also consider the relevance of the text to a contemporary audience.

### Fear & Persecution

Many characters in the play are driven by fear: fear of each other, fear of the law, fear of God.

### Respect & Reputation

Just because people project an image of respectability, does not mean their reputation reflects their true nature.

### Secrets & Deceit

Throughout the play, characters are forced to lie to save themselves. Some of the secrets and lies are exposed to us. Other times, we do not know whether characters are telling the truth or not.

### Justice & Religion

In the 17th-century time period of the play, Salem is a theocratic society, which means that the church and the state are one and the same; justice and religion are very much intertwined.

- Using the Google Doc, work through the themes one by one. Ask students to write as many current events as they can think of relating to each theme either on the shared document or as an individual assignment. Set a time limit for each one.
- Add all responses to the Google Doc and share with your students.

### EXERCISE 3

## FEAR AND PERSECUTION

- Focusing on the theme of **Fear & Persecution**, open a class discussion (either on a video call or in a group chat) by posing the following questions:
  - Can you think of any groups in society that are persecuted today?
  - Might this be because of fear?
- If you have additional time, refer to the current events students came up with (in Exercise 2) under any of the themes and discuss the connections between those events and themes in *The Crucible*.



ESTIMATED TIME:  
**10 MINUTES**

The aim of this exercise is to discuss and evaluate the connections between *The Crucible* and current events.

### EXERCISE 4

## FEAR AND PERSECUTION: ACTIVITY

- Before starting a video call, email students individually. Tell half of them that they are in the red group. Tell the other half that they are in the black group. They must keep this information secret.
- In a video call, discuss the notion of community with students, asking:
  - What examples can you think of from your own life?
  - What kind of characters might we see in those communities?
  - Are there any stereotypes and, if so, are they fair or realistic?
- Ask your students to imagine that they are in the world of a happy community – there's not a care in the world, everyone is happy, everyone has a smile on their face, everyone gets along, and all is well.
- After a few moments, ask them to reflect on how they feel, how they are speaking and what facial expressions they are using.
- Once they are fully committed to the world of the happy community, invite pairs of students to acknowledge and address each other. Ask them 'How do you greet your friends and neighbours in this happy community?'
- Then, ask them to talk about what they were feeling and discuss the atmosphere that was created.
- Now ask them to imagine that they are no longer in this world, but in the **suspicious community**. In this world, people are argumentative and judgmental. There are disputes over land, property, farming rights, and church privileges. Your name and reputation are the most important things. Fear of dishonour drives you and the other townsfolk to desperate and deceitful ends. Everyone is quick to point the finger at each other to save themselves. You can't trust anybody.
- Invite students to take turns to address each other in the suspicious world. Suggest that at any moment, the finger could be pointed at you, and you will be accused of something awful.
- Ask students how this makes them look at the other students on the call: What were they looking for in other students? What were they doing with their own faces?



ESTIMATED TIME:  
**7 MINUTES**

The aim of this exercise is to immerse students in the world of the play. Getting them to experience the atmosphere and tension, and opening them up to the impact of different physical actions and emotions.

By immersing students in this way, they are better able to analyse the text once they begin reading it as they will have a physical connection and understanding of what they are reading.

- Next, tell students that if your earlier email put them in the **red** group, they are guilty. If they were put in the **black** group, they are not guilty.
- Have students interact with each other again with this new found knowledge. Ask students:
  - Do you dare tell anybody which group your in?
  - Do you believe people if they tell you what group they're in?
- After a brief period of time, stop and ask the students how this affected or changed the way they interacted with the others.

### EXERCISE 5

## INTRODUCING THE STORY: HEADLINES

- Prepare a document that you can email to your students in advance. In it, you should make a table with five columns:
  - Column A: List all of the **Headlines**
  - Column B: Header should be 'Fear & persecution'
  - Column C: Header should be 'Respect & Reputation'
  - Column D: Header should be 'Secrets & Deceit'
  - Column E: Header should be 'Justice & Religion'
- The Headlines listed in Column A are the key Headlines of our story. Ask students to read through them and choose which theme from Exercise 2 they feel each one most closely relates to (by putting a tick in the corresponding column).
- You could allocate each student a partner for them to email/message to compare their responses.



ESTIMATED TIME:  
**5 MINUTES**

The aim of this exercise is to introduce students to the framework of the story and the conflict within it. Context and narrative are both vital here in order to support students' own ideas and responses.

### EXERCISE 6

## CHARACTER INTRODUCTIONS

- Email a copy of the [Relationship Map](#) to each student (found in the [Study Guide](#)).
- In the same email, allocate each student a character from the [Character Cards](#). There are 20 characters, so some characters will be worked on by more than one student if you have more than 20 students.
- They will need to read about their character and discover how they are connected to the other characters in the Relationship Map.
- Ask them to choose three key points about their character which they will share with a group.
- In your email, tell students which group (of no more than five) they will be part of.
- Students should meet in their groups. Each one should introduce themselves as their allocated character to the group. For example, ‘My name is [character name] and I...’ and then share the three details which they have decided are the most important.
- Once students have introduced themselves to each other, they should discuss how they relate to each other in the world of the play.



ESTIMATED TIME:  
**6 MINUTES**

The aim of this exercise is to introduce the individual characters of the story and to have students put themselves in role as one of the characters. When delivering their lines, encourage students to embody that character as much as possible. After everyone has presented their character, discuss how they used vocal, physical and facial expression to communicate key elements of the person they represented.

### EXERCISE 7

## WANTS AND FEARS

- If possible, meet as a whole class on a video call.
- Go back to the **Character Cards** and ask students to think about their character's wants and fears, which are either included or inferred in the character description. They should keep in mind the questions: 'What does my character want? What is my character frightened of?'
- In no particular order, invite your students to say who they are and either what they want or what they fear.
- Instead of meeting on a call, you could instruct students to write a description of their character, including their wants and fears.



ESTIMATED TIME:  
**5 MINUTES**

The aim of this exercise is to have students look more in-depth at their character as they begin understanding their choices and motivations. As in the previous exercise, ask students to complete this task in character as much as possible.

### Additional video:

- [On Directing: Yaël Farber – The Play](#) (0:06:19)

For further resources to help you teach ***The Crucible***, including our **full-length production**, and **Study Guide**, visit [www.digitaltheatreplus.com](http://www.digitaltheatreplus.com)

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1. Salem, Massachusetts, 1692. Reverend Parris discovers his daughter, Betty, and her friends, dancing in the forest; Betty faints at being discovered.

2. Rumors of witchcraft begin to spread through the town and Abigail – Parris’ niece – eventually admits that the reverend’s black slave, Tituba, was trying to conjure spirits.

3. Abigail is left alone with local farmer John Proctor, with whom we learn she had an affair when she worked in his household; she tells him there was no witchcraft, and that she loves him, but he insists that the relationship is over.

4. Reverend Hale – a witch-hunter from a neighboring town – arrives. Threatened with punishment, Tituba breaks down, admits to communicating with the devil and begins to name other witches in the town; a chant with which Abigail, and then Betty, hysterically join.

5. Eight days later, Proctor and his wife Elizabeth discuss the court that has been established to charge witches.

6. They learn from their servant, Mary Warren – a friend of Abigail's who is also accusing people in town – that Elizabeth herself has come under suspicion.

7. Elizabeth asks Proctor to go to the court and expose Abigail as a liar, but he refuses, and she suspects he still has feelings for Abigail.

8. Hale arrives to investigate Elizabeth, and soon after she – along with the wives of Giles Corey and Francis Nurse – is arrested.

9. Alone with Mary, Proctor demands that she accompany him to court and reveal that the girls are lying.

10. In court, Mary tells Deputy-Governor Danforth and Judge Hathorne that the girls have been lying.

11. To prove that Abigail is a liar, Proctor admits to his affair with Abigail.

12. Danforth tests the claim by calling for Elizabeth – who Proctor says has never lied – asks whether Proctor betrayed her. She denies it in an attempt to save his honor, but in doing so condemns him as a liar.

13. Abigail and the girls begin pretending that Mary is attacking them with her spirit, until the pressure is too great, and she turns on Proctor, accusing him of being a witch.

14. Proctor is arrested.

15. Hale, who now sees through the ludicrous nature of the proceedings, denounces the proceedings and storms out.

16. Abigail steals all of Parris' savings and runs away.

17. In order to prevent more hangings, Parris and Hale try to convince those convicted of witchcraft to confess and save their lives, as Danforth refuses to stop the executions.

18. Elizabeth – who is now pregnant and will therefore not be hanged – is asked to convince Proctor to confess, and he agrees.

19. His refusal to incriminate other townsfolk as witches, and then to allow his signed confession to be nailed to the church door for all to see, means that Danforth won't accept his confession.

20. Proctor tears up the confession and walks out to the gallows to die after all; Parris and Hale are horrified, but Elizabeth claims that at least he has his goodness now.

**JOHN PROCTOR**

**PROCTOR:** “How may I live without my name? I have given you my soul; leave me my name!” (Act Four)

Proctor is a farmer in his mid-30s who might best be defined by his sense of pride and perhaps his shame.

When he first enters the Parris household in Act One, Arthur Miller suggests that he possesses: “a quiet confidence and an unexpressed hidden force”.

By the end of the play, that force is far from unexpressed: his concern for the reputation of his name, his desire to go on living, his contempt for the court, and his shame at having committed a deadly sin in having betrayed Elizabeth with Abigail, swirl together and make him a man less “quietly confident” than confused and furious.

This eventual explosion is seeded as early as the first act. The Proctor we know at first is quick-witted and adept at cutting through the hypocrisy which pervades the social structures of Salem, and yet quickly we learn that to some extent he is a hypocrite himself – playing the role of the upstanding virtuous farmer who is secretly guilty of lechery.

He is respected and perhaps feared by Salem society – he has a particularly public dislike for Reverend Parris – but privately, his marriage has been difficult since the affair with Abigail. He feels judged by Elizabeth, telling her in Act Two that he feels as though he: “cannot speak but [he is] doubted, every moment judged for lies”.

On the whole, Proctor is presented to us as a man who acknowledges and battles with his own shortcomings, but our sympathy for him might be shaken when we consider the moment in Act One when – though he claims never to have given Abigail hope to wait for him after the end of their affair – he admits that he “may have looked up” at her window in the night, further fuelling her desire for him.

In the final moments of the play, Proctor decides that he would rather die than give a false confession that may taint his and his family’s name.

Hale suggests that “it is pride, it is vanity”, but Elizabeth believes that “he have his goodness now”; there is as much disagreement among characters as among audiences as to whether his actions are selfish and proud or righteous and religious.

**ELIZABETH PROCTOR**

**PROCTOR:** “There are them that cannot sing, and them that cannot weep – my wife cannot lie. I have paid much to learn it, sir.” (Act Three)

Elizabeth is clearly a woman of good renown in Salem. When her name is first raised in court in connection with witchcraft, the accusation is not pursued, and later she is one of the wives in support of whom Giles Corey is able to gather 91 signatures. Like her husband, her problems – at least at the beginning of the play – are not public but personal.

Though she still loves her husband, her virtuousness and honesty make it difficult for her to move on from the revelation of Proctor’s affair with Abigail Williams.

In the immediate aftermath, we learn she dismissed Abigail from the house and tainted her name in town, but other than this we see few signs of anger from Elizabeth.

In Act Two we see her – as Miller puts it – “suddenly [lose] all confidence in [Proctor]” when he accidentally let slip that he had not seen her that day in a crowd, but had spoken with her alone. One might forgive her anger at this, but her mild nature wins out and she tells her husband that she: “never thought [him] but a good man – only somewhat bewildered”.

The only sin we actually see her commit in the play is the lie she tells in court to protect her husband’s name when she will not admit to his affair with Abigail. The cruel irony, of course, is that this lie – supposedly the only one she has told in her life and intended to preserve Proctor’s dignity – in fact condemns him.

In the final scene of the play, after three months of lonely contemplating, she comes to the conclusion that “it needs a cold wife to prompt lechery” and apologises to Proctor for having pushed him away from her.

With this realisation she tells John that she can no longer judge him and encourages him to forgive himself and to make his own decision regarding whether or not to hang. The final line of the play goes to her when she rejects Reverend Hale’s pleas to change her husband’s mind, telling him that “he have his goodness now. God forbid I take it from him!”

**ABIGAIL WILLIAMS**

**ABIGAIL:** “And now you bid me tear the light out of my eyes? I will not, I cannot!”  
(Act Two)

Miller introduces Abigail as: “a strikingly beautiful girl, an orphan, with an endless capacity for dissembling”.

She is the Reverend Parris’ niece, and all we hear of her parents is that apparently Abigail: “saw Indians smash [their] heads on the pillow next to mine” – though whether this is true, or a tall tale being used to scare the girls into obeying her, we cannot know.

She is in love, or is at least obsessed with, Proctor, whom she says: “took [her] from [her] sleep and put knowledge in [her] heart”. Though on the face of it she appears to be referring to Proctor having taken her virginity, she goes on to say that she “never knew what pretence Salem was... never knew the lying lessons I was taught” – there is a sense also in which Proctor has opened her eyes to the hypocrisy and corruption that lies beneath the surface of Salem society.

We might see these awakenings, both sexual and social, as governing and guiding Abigail’s actions throughout the play; she is driven by her obsession with Proctor and resentment of his hasty dismissal of her and is able to manipulate those around her and whip up such mass hysteria as a result of the social frameworks Proctor has made apparent to her.

In contrast to the position of powerlessness Abigail finds herself in after her dismissal from the Proctors – dependent on her uncle to keep a roof over her head and slandered in town by Elizabeth – the courtroom provides a context in which Abigail is in absolute control. A mere accusation from her is enough to send innocent men and women to their deaths; her sin of adultery is nothing in comparison to the charges of witchcraft she and her friends are able to inflict on the townspeople.

By the final act, unseen by us, Abigail has run away from Parris’ home with Mercy Lewis, having stolen all 31 pounds from her uncle’s strongbox. He believes her to be aboard a ship, and Miller comments in his postscript to the text that the real-life Abigail was rumoured to have “turned up later as a prostitute in Boston”.

**REVEREND JOHN HALE**

**HALE:** “I may shut my conscience to it no more – private vengeance is working through this testimony!” (Act Three)

When Reverend Hale arrives at the Parris household from the neighbouring parish of Beverly, one could hardly imagine him saying the line above. At first, he is a self-assured intellectual who is proud to conduct God’s work in the hunting out of witches; having “discovered” one in Beverly he is summoned to Salem as an expert and clearly relishes his reputation. At this point in the play he is authoritative and speaks with great confidence – but he is not destined to stay that way for very long. His transformation over the course of the play is perhaps more significant than that of any other character.

In Act Two, when he visits the Proctor household and questions Proctor and Elizabeth about their Christian values, he assures them that townspeople such as Rebecca Nurse will be safe from arrest, and even advises the Proctors how best to avoid further suspicion: “God keep you both; let the third child be quickly baptized and go you without fail each Sunday into Sabbath prayer; and keep a solemn, quiet way among you.”

Steadily – particularly in the wake of the arrests of Elizabeth, Rebecca Nurse and Martha Corey – he begins to doubt the very proceedings that his arrival in Salem initiated. By the end of Act Three, having observed the ridiculous nature of the court – and believing Proctor and Mary Warren’s claims that the girls’ testimony had been fraudulent – he denounces the court and storms out.

Finally, in the closing act, Hale is a broken man, desperately trying to convince those awaiting the gallows to confess, not because they are guilty but because he takes the blame for every townsperson who hangs; despairing, he tells Danforth that “there is blood on [his] head!”

### DEPUTY-GOVERNOR DANFORTH

**DANFORTH:** "This is the highest court of the supreme government of this province, do you know it?" (Act Three)

Danforth is the most senior official in the play, the Deputy-Governor of Massachusetts; meaning he presides over witchcraft trials not only in Salem but throughout the state. His conviction in the law and unswerving belief that God will protect the innocent mean that he has no qualms in sentencing those who will not confess to witchcraft to be hanged, as his logic dictates that they must be guilty. The single-mindedness of his convictions blinds him from seeing through the mass hysteria and finger-pointing around him and allows the proceedings to continue unchallenged.

### JUDGE HATHORNE

**HATHORNE:** "Excellency, will you permit me?" (Act Three)

Hathorne ranks below Danforth and assists him in the court proceedings. He is quick to jump to accusations of contempt of court, and will not stand for the protestations of Proctor, Francis Nurse and Giles Corey. If anything, he is even less open to challenges than Danforth – even when Salem society is disintegrating in the final act, he refuses to recognise that the hangings may have created any bad feeling in the town.

**REVEREND PARRIS**

**PARRIS:** “There is a faction that is sworn to drive me from my pulpit.” (Act One)

Parris is the Puritan minister of Salem. Throughout the play he is shown to be less concerned about people – even his own daughter – than he is about reputation and material wealth. He worries that rumours of witchcraft having infiltrated his house could lead to a rebellion against him.

Proctor calls him out on his avaricious behaviour throughout the play; we learn that he barters over his salary, went against tradition in demanding the deeds for his house when he became reverend, and replaced the pewter candlesticks in church with gaudy golden ones.

In the last act we discover that Abigail has fled from his house with all of his money, as good as proving that she was lying all along. But Parris’ pleas that Proctor and Rebecca Nurse’s executions are postponed turn out once more to be self-motivated: he worries that the hanging of such respected figures may prompt a violent revolt that could threaten his life.

**TITUBA**

**TITUBA:** “Mister Reverend, I do believe somebody else be witchin’ these children.” (Act One)

Interestingly, though we cannot be sure, Tituba is the only character in the play who may genuinely have undertaken magical activities: possibly attempting to communicate with Ann Putnam’s dead babies and creating a charm for Abigail to kill Elizabeth. Racism seems to play a part in her fate, as her ‘Barbados songs’ are mistaken for witching incantations; indeed, when we meet Tituba again briefly in the final act of the play she explains that in her home country, the Devil is not as feared as he is in Massachusetts.

**BETTY PARRIS**

**BETTY:** “I saw George Jacobs with the Devil! I saw Goody Howe with the Devil!”  
(Act One)

Betty is the daughter of Reverend Parris, and in some ways the whole plot of The Crucible begins with her fainting after her father discovers her and the girls dancing in the woods. The fact that Abigail’s threats rouse her from her “unconscious state” shows us that her sickness is play-acting rather than any genuine illness. At the end of the first act, she joins in Abigail’s accusatory chant of the names of accused witches, setting into motion the tragic events of the play.

**MARY WARREN**

**MARY:** “It were only sport in the beginning, sir, but then the whole world cried spirits, spirits, and I – I promise you, Mr Danforth, I only thought I saw them, but I did not.” (Act Three)

When we first meet Mary – servant of the Proctors and friend of Abigail’s – she is intent on confessing to the girls’ activities in the forest, but Abigail and Mercy quickly intimidate her into keeping quiet. At first, she plays along as the girls become integral to Danforth’s court for the condemning of witches. In court, she makes a poppet for Elizabeth, and later that night, when Elizabeth is arrested, she understands – as Proctor does – that Abigail has used the poppet as a means to frame Elizabeth for witchcraft, and reluctantly agrees to testify to the girls’ fraudulent claims in court.

Once the tables are turned on her and her former friends begin to accuse her of witchcraft, she quickly loses her nerve and falls back in with them, accusing Proctor. Mary is not as single-minded as Abigail, but is clearly susceptible to the hysteria of proceedings, and fearful enough to follow the crowd.

**SUSANNA WALCOTT**

**SUSANNA:** “I freeze, I freeze!” (Act Three)

Susanna is another of Abigail's friends, and appears in the court scene playing along as the girls accuse Mary Warren of bewitching them and threatening to attack in the form of a bird.

**MERCY LEWIS**

**MERCY:** “She means to tell, I know it!” (Act One)

Mercy is the servant of Thomas and Ann Putnam, and Abigail's closest friend. Together they intimidate Mary Warren into keeping quiet about their activities in the forest, and at the end of the play, we learn that Mercy has accompanied Abigail in her escape from Salem.

**GILES COREY**

**ELIZABETH:** “It were a fearsome man, Giles Corey.” (Act Four)

Corey is a likeable, argumentative, and slightly bumbling old man, whose gravest error is to talk publicly about how confused he is that his wife reads books; these harmless comments lead to her charge of witchcraft. He is well attuned to the social problems in Salem, and takes particular issue with Thomas Putnam, who he essentially accuses of murder in court. For his actions, and for supporting Proctor, he too is arrested and accused – but it is what he does next that makes his fate so unique and remarkable. Corey refuses to plead either innocent or guilty to the charge of witchcraft, and as such cannot be either hanged or released. This way, he remains a Christian, but is subjected to the torture of “pressing”, whereby heavy stones are placed on his chest until he will plead one way or the other.

**THOMAS PUTNAM**

**COREY:** “If Jacobs hangs for a witch he forfeit up his property— that’s law! And there is none but Putnam with the coin to buy so great a piece. This man is killing his neighbours for their land!” (Act Three)

When Putnam enters the Parris household at the beginning of the play, it is because his daughter Ruth has also been taken strangely ill and is sleepwalking with her eyes open. He is at the forefront of the townspeople keen to explain the children’s behaviour with witchcraft and as the play progresses it becomes apparent why – he used the mechanism of accusation to further his own greedy agenda. It is a result of his dispute with Corey that the old man is sent to prison and pressed.

**ANN PUTNAM**

**ANN:** “It is a marvel. It is surely a stroke of hell upon you.” (Act One)

Like her husband, Ann Putnam is also keen to blame witchcraft for the strange occurrences in town and can boast a particularly tragic one of her own – she has buried seven babies who quickly died despite seeming perfectly healthy at birth. She not only believes that witchcraft is to blame, but asks her daughter Ruth to enlist the help of Tituba to communicate with the spirits of her dead children. Her hysteria is as unhelpful and dangerous as anybody else’s, but given her harrowing circumstances we can perhaps understand why she leapt desperately to such a far-flung conclusion.

**REBECCA NURSE**

**REBECCA:** "I have eleven children, and I am twenty-six times a grandma, and I have seen them all through their silly seasons, and when it comes on them they will run the Devil bowlegged keeping up with their mischief." (Act One)

Rebecca is an elderly woman, hugely respected in Salem and known for her devoutly religious nature; in the first act she acts as an arbiter between the arguing men, and even the hot-headed Proctor defers to her calm demeanour. Her arrest on charges of witchcraft is one of the factors in Hale's increasing scepticism of the court, and when she is due to be hanged, Parris and other court officials worry that her death might be more than Salem could put up with. Even at this stage in the play she is a model of dignity and religious conviction, refusing to confess to witchcraft even though she knows she will be hanged.

**FRANCIS NURSE**

**FRANCIS:** "My wife is the very brick and mortar of the church, Mr Hale." (Act Two)

We meet Francis when he arrives in shock at the Proctor home, to tell John that his wife Rebecca has been arrested on charges of witchcraft; he is an elderly man and loving husband who cannot understand how anyone could think his wife a witch. Together with Corey and Proctor, he delivers depositions to the court in defence of their wives but comes to believe that he has betrayed his friends in the town when Danforth suggests that the 91 people who signed his deposition will be brought in for questioning.

**EZEKIEL CHEEVER**

**CHEEVER:** “You know yourself I must do as I’m told.” (Act Two)

Cheever is made the clerk of the court when Danforth begins the witch trials, and is entirely taken in by proceedings, showing no regard for the protests of those he has lived alongside his whole life.

**MARSHAL HERRICK**

**HERRICK:** “The law binds me, John, I cannot budge.” (Act Two)

Herrick, like Cheever, is a man simply doing his job, though he exhibits more kindness than the clerk. In Act Four he allows Sarah Good a swig of cider and risks the anger of the Deputy-Governor when in Act Three he pointedly tells Danforth that he: “know [Proctor] all [his] life. It is a good man, sir.”

**SARAH GOOD**

**SARAH:** “Oh, is it you Marshal! I thought sure you be the Devil comin’ for us.” (Act Four)

Sarah Good is one of the first to be accused of witchcraft, and when we meet her in Act Four – a mentally ill homeless woman – it becomes apparent why she was such an easy target. Unlike pillars of society such as Rebecca Nurse or John Proctor, she is in no position to defend against accusations, and will – even before the trials began, perhaps – have been a victim of persecution and social rejection.

**QUESTIONS**

1. Why was Abigail dismissed from the Proctor's household and who dismissed her?

2. Who came from Beverly to help discover what happened to the children?

3. Which of the girls worked for the Proctors?

4. Elizabeth is arrested for suspected witchcraft. Who charged Elizabeth and what was the specific charge?

5. Which two men preside over the court in Salem?

6. In the courtroom, who do the girls claim is bewitching them?

7. Who says "I may shut my conscience to it no more – private vengeance is working through this testimony!"?

**8.** In Act Four, what do we find out has happened to Abigail?

**9.** How did Giles Corey die?

**10.** Which two named characters are hanged at the end of the play?

### ANSWERS

1. Why was Abigail dismissed from the Proctor's household and who dismissed her?

**Answer:** She was dismissed by Elizabeth Proctor when she discovered her husband, John, and Abigail had an affair.

2. Who came from Beverly to help discover what happened to the children?

**Answer:** Reverend John Hale

3. Which of the girls worked for the Proctors?

**Answer:** Mary Warren

4. Elizabeth is arrested for suspected witchcraft. Who charged Elizabeth and what was the specific charge?

**Answer:** Abigail charged Elizabeth. Abigail claims to have found a needle stabbed into her stomach. Ezekiel Cheever finds a poppet with a pin stuck in at the Proctor's house and takes it for evidence of witchcraft.

5. Which two men preside over the court in Salem?

**Answer:** Judge Hathorne and Deputy-Governor Danforth

6. In the courtroom, who do the girls claim is bewitching them?

**Answer:** Mary Warren

7. Who says "I may shut my conscience to it no more - private vengeance is working through this testimony!"?

**Answer:** Reverend John Hale

8. In Act Four, what do we find out has happened to Abigail?

**Answer:** Abigail has fled Salem, having stolen all of Reverend Parris' money.

9. How and why did Giles Corey die?

**Answer:** He was pressed to death by stones for refusing to plead either guilty or innocent.

10. Which two named characters are hanged at the end of the play?

**Answer:** John Proctor and Rebecca Nurse

**The following questions have been written to deepen and expand your students' understanding of the text. They can be used for homework or to prompt classroom discussions.**

### CHARACTERS

- Can we view Proctor as a tragic hero? Is 'hero' the right word?
- Proctor may be the main character in *The Crucible*, but Hale is the most important. Discuss.
- The greatest sin committed in *The Crucible* is cowardice. Discuss in relation to the character of Mary Warren.
- Rebecca Nurse could not have lived her life more perfectly in the eyes of God. Her crime, like those of so many of the accused in *The Crucible*, is being a woman. Discuss.
- When John chooses to die at the end of the play, do you think his actions are motivated by pride and vanity, or integrity?

### CONTEXT

- History has a way of repeating itself. Discuss with reference to the Salem witch trials of 1692-3.
- Think of other plays, books, or films with historical settings. What is the impact on modern audiences/readers of setting a work of art in the past?

### MAKING CONNECTIONS

- How do public scandals like the Salem witch trials affect the weakest in society? Can you think of any parallels with the world today?
- Can you think of any groups in society that are persecuted today? Might this be because of fear?
- Although on the surface this is a historical play, the first audiences of *The Crucible* would have recognised that it was also Miller's way of writing about the Communist witch-hunt. What modern events might the subject of the play resonate with today?