Bentley Wood
High School for Girls

# Drama
# Bridging work

Year 10 into 11 for 2023/24


Name: _____

Tutor Group: _____

Teacher: _____

# Year 10 Bridging Work 2023

Please complete the following work and hand in this booklet at the start of Year 11. There will be an assessment on The Crucible in the first two weeks back in year 11.

## Contents

# The Crucible (Written Exam Component 3)

### i. Knowledge and Understanding of The Crucible - Multiple Choice Questions

Re-read The Crucible or watch it back on digital theatre+ after each act, test yourself with these multiple-choice questions. I will publish the answers in MS Teams for you to self-mark. The key for this activity is to **have a gap of at least a day between reading/watching an Act and then answering the questions.** This will help to measure how much you remember about the play.

New Website and Login

https://edu.digitaltheatreplus.com

Username: KS4.Bentleywood -
Password: surface@1913

**Act One**

1. **Salem is in the American state of …**
   - **a.** Maryland.
   - **b.** Massachusetts.
   - **c.** West Virginia.
   - **d.** Maine.

2. **In which year is the play set?**
   - **a.** 1616.
   - **b.** 1734.
   - **c.** 1692.
   - **d.** 1590.

3. **What relation is Abigail to Parris?**
   - **a.** His daughter.
   - **b.** His niece.
   - **c.** His ward.
   - **d.** His step-daughter.

4. **What is Tituba's position in the Parris household?**
   - **a.** She is a slave.
   - **b.** She is Betty's governess.
   - **c.** She is Parris's housekeeper.
   - **d.** She is Abigail's companion.

5. **Where is Tituba from originally?**
   - **a.** Nigeria.
   - **b.** Barbados.
   - **c.** Kenya.
   - **d.** Jamaica.

6. **How has Abigail explained her dismissal by Elizabeth Proctor?**
   - **a.** Elizabeth was jealous of her youth and good looks.
   - **b.** Elizabeth preferred to do her own housework.
   - **c.** Elizabeth could no longer afford to employ her.
   - **d.** Elizabeth hated her as she wouldn't act like a slave.
7. **How old is Ann Putnam?**
   - **a.** 34
   - **b.** 40
   - **c.** 45
   - **d.** 51

8. **How is Ruth Putnam's 'sickness' different from Betty's?**
   - **a.** Her eyes are open and she walks.
   - **b.** She can eat.
   - **c.** She recites verses from the bible.
   - **d.** She has a high temperature.

9. **Why does Ann Putnam have such an obsession with witchcraft?**
   - **a.** She believes that she, herself, is a witch.
   - **b.** Her mother was hanged as a witch.
   - **c.** Seven of her babies have died and she sees witchery as an explanation.
   - **d.** She hears voices.

10. **Who does Abigail accuse of 'conjuring spirits'?**
    - **a.** Tituba and Ruth.
    - **b.** Betty and Mercy Lewis.
    - **c.** Betty and Mary Warren.
    - **d.** Tituba and Betty.

11. **In which household does Mercy Lewis serve?**
    - **a.** The Proctor household.
    - **b.** The Putnam household.
    - **c.** The Nurse household.
    - **d.** The Corey household.

12. **How is Mercy described?**
    - **a.** Strikingly beautiful.
    - **b.** A twisted soul, haunted by dreams.
    - **c.** A nervous, hurried girl.
    - **d.** Fat, sly and merciless.

**13. What are the only things Abigail tells the girls to admit to?**

- **a.** Dancing naked and drinking blood.
- **b.** Dancing and Tituba's conjuring of the Putnam babies.
- **c.** Writing in the devil's book and reciting charms.
- **d.** Summoning spirits to bewitch John Proctor.

**14. How does Abigail react when John calls her 'child'?**

- **a.** With anger.
- **b.** With amusement.
- **c.** With sorrow.
- **d.** With fear.

**15. What is it that appears to rouse Betty from her trance?**

- **a.** The words of Abigail and Proctor.
- **b.** A sudden clap of thunder.
- **c.** The words of the psalm being sung outside.
- **d.** A scream from Mrs Putnam.

**16. How does Rebecca Nurse react when Putnam asks her to try to wake Ruth?**

- **a.** She agrees to go immediately.
- **b.** She says that Ruth will wake in time, when she tires of it.
- **c.** She laughs.
- **d.** She says that she can't.

**17. How does Proctor explain his recent absence from church?**

- **a.** His recent illness.
- **b.** His lack of faith.
- **c.** His dissatisfaction with Mr Parris.
- **d.** His lack of transport.

**18. How much is Parris allowed each year to buy firewood?**

- **a.** Six pounds.
- **b.** Thirty pounds.
- **c.** Twenty pounds.
- **d.** Fifteen pounds.

**19. Reverend Hale is a specialist in …**

- **a.** Property law.
- **b.** Farming.
- **c.** Witchcraft.
- **d.** Medicine.

**20. How does Giles explain that his wife's behaviour has changed?**

- **a.** She has been reading books.
- **b.** She has been singing.
- **c.** She has neglected the house.
- **d.** She no longer speaks to him.

**21. What animal does Abigail tell Mr Hale jumped into the kettle?**

- **a.** A little frog.
- **b.** A mouse.
- **c.** A spider.
- **d.** A snake.

**22. Which of the following does Abigail <u>not</u> accuse Tituba of making her do?**

- **a.** Drink blood.
- **b.** Laugh during prayer.
- **c.** Dream corruptions.
- **d.** Seduce John Proctor.

**23. How many people does Tituba say came to her with the devil?**

- **a.** One.
- **b.** Two.
- **c.** Three.
- **d.** Four.

**24. And what did they tell her to do?**

- **a.** Fly out of the window.
- **b.** Dance naked.
- **c.** Kill Mr Parris.
- **d.** Go back to Barbados.

**25. At the close of Act One, which of these is <u>not</u> accused of being with the devil?**

- **a.** Alice Barrow.
- **b.** Martha Corey.
- **c.** George Jacobs.
- **d.** Sarah Good.

**Act Two**

**26. What has Elizabeth prepared for supper?**

- **a.** A chicken.
- **b.** A vegetable stew.
- **c.** A rabbit.
- **d.** A salmon.

**27. What does Proctor offer to buy for his wife if 'the crop is good'?**

- **a.** A cow.
- **b.** A new dress.
- **c.** Some land.
- **d.** A bible.

**28. How does Elizabeth react to her husband's kiss?**

- **a.** She recoils from it.
- **b.** She receives it.
- **c.** She responds to it.
- **d.** She ignores it.

**29. What season of the year is it at this point in the play?**

- **a.** Summer
- **b.** Autumn.
- **c.** Winter.
- **d.** Spring.

**30. Why isn't Mary Warren in the house?**

- **a.** She is at the court in Salem.
- **b.** She is tending vegetables in the garden.
- **c.** She is at home, sick.
- **d.** She is at church.

**31. How many people does Elizabeth say have been imprisoned?**

- **a.** 8.
- **b.** 10.
- **c.** 12.
- **d.** 14.

**32. Why does Elizabeth think that John is reluctant to discredit the girls?**

- **a.** Because he doesn't think he will be believed.
- **b.** Because he believes the rumours of witchcraft.
- **c.** Because he doesn't want to hurt Abigail.
- **d.** Because Rebecca has told him not to get involved.

**33. How many people does Mary confirm have now been arrested?**

- **a.** 14.
- **b.** 25.
- **c.** 39.
- **d.** 48.

**34. Why was Sarah Good spared from hanging?**

- **a.** She confessed to dealing with the devil.
- **b.** She had a terminal illness.
- **c.** The girls protested her innocence.
- **d.** She was found to be pregnant.

**35. How old is Mary Warren?**

- **a.** 12.
- **b.** 14.
- **c.** 16.
- **d.** 18.

**36. Who does Elizabeth beg John to go to?**

- **a.** Cheever.
- **b.** Abigail.
- **c.** Rebecca.
- **d.** Parris.

**37. How many times has Proctor been to church recently according to Parris's records?**

- **a.** Five times in the last year.
- **b.** Fifteen times in the last eighteen months.
- **c.** Twenty-two times in the last two years.
- **d.** Twenty-six times in the last seventeen months.

**38. How many children do the Proctors have?**

- **a.** Four – two boys and two girls.
- **b.** Three boys.
- **c.** Two girls.
- **d.** Three – a boy and two girls.

**39. Which of the ten commandments does Proctor forget?**

- **a.** Thou shalt not kill.
- **b.** Thou shalt not commit adultery.
- **c.** Thou shalt not steal.
- **d.** Thou shalt not bear false witness.

**40. With what has Rebecca Nurse been charged?**

- **a.** Murdering Ann Putnam's babies.
- **b.** Reading books about witchcraft.
- **c.** Trying to poison Parris.
- **d.** Casting a spell to make Putnam's crops fail.

**41. What was Ezekiel Cheever's trade?**

- **a.** He was a cobbler.
- **b.** He was a farmer.
- **c.** He was a tailor.
- **d.** He was a lawyer.

**42. Why has Cheever come to the house?**

- **a.** To arrest Elizabeth.
- **b.** To speak with Reverend Hale.
- **c.** To confess witchery.
- **d.** To arrest Proctor.

**43. Who has charged Elizabeth?**

- **a.** Mary Warren.
- **b.** Mercy Lewis.
- **c.** Abigail Williams.
- **d.** Susanna Walcott.

**44. What has Cheever been told to search the house for?**

- **a.** Books about witchcraft.
- **b.** Poppets.
- **c.** Potions.
- **d.** Weapons.

**45. What does Cheever discover when examining the doll?**

- **a.** The eyes have been removed.
- **b.** There is a needle stuck in it.
- **c.** The stuffing has been removed and there is something inside.
- **d.** One arm has been torn off.

**46. Who does Mary Warren say made the doll?**

- **a.** Herself.
- **b.** Abigail.
- **c.** Elizabeth.
- **d.** Rebecca Nurse.

**47. How many men has Herrick brought with him?**

- **a.** 5.
- **b.** 7.
- **c.** 9.
- **d.** 11.

**48. Which biblical character does Proctor compare Hale with?**

- **a.** Pilate.
- **b.** Judas.
- **c.** Jesus.
- **d.** Herod.

**49. Elizabeth asks John to explain her absence to the children by saying …**

- **a.** She has gone to question the court.
- **b.** She has gone to visit someone sick.
- **c.** She has gone to church.
- **d.** She has gone to see her parents.

**50. What does Proctor insist that Mary Warren must do?**

- **a.** Leave their household.
- **b.** Clean the house.
- **c.** Go to the court and tell the truth about the poppet.
- **d.** Speak to Abigail.

**Act Three**

**51. Who is questioning Martha Corey at the beginning of Act 3?**

- **a.** Danforth.
- **b.** Hale.
- **c.** Hathorne.
- **d.** Cheever.

**52. What is Danforth's rank/title?**

- **a.** Marshal.
- **b.** Judge.
- **c.** Reverend.
- **d.** Deputy Governor.

**53. Who tries to stop Giles from entering the court?**

- **a.** Herrick.
- **b.** Proctor.
- **c.** Danforth.
- **d.** Parris.

**54. What does Danforth suggest keeps Giles 'out of jail for this'?**

- **a.** His standing in the community.
- **b.** His professional position.
- **c.** His wealth.
- **d.** His old age.

**55. How many wives has Giles had?**

- **a.** One.
- **b.** Two.
- **c.** Three.
- **d.** Four.

**56. How does Proctor excuse his 'plowing on Sundays'?**

- **a.** He prefers it to going to church.
- **b.** It is a distraction from his troubles.
- **c.** He has a large family to feed and his land has not been very fruitful.
- **d.** He needs the exercise.

**57. Who were the 'Cain and Abel' referred to by Mr Parris?**

- **a.** The sons of Abraham.
- **b.** Disciples of Jesus.
- **c.** The brothers of Noah.
- **d.** The sons of Adam and Eve.

**58. Which of the following signs of witchcraft does Danforth <u>not</u> report having witnessed?**

- **a.** People being choked by spirits.
- **b.** People being slashed by daggers.
- **c.** People stuck by pins.
- **d.** People convinced they can fly.

**59. What news has Danforth received from Elizabeth that morning?**

- **a.** She is pregnant.
- **b.** She has confessed to witchcraft.
- **c.** She has seen Bridget Bishop with the devil.
- **d.** Her husband is guilty of lechery.

**60. How many names has Francis collected?**

- **a.** 86.
- **b.** 91.
- **c.** 96.
- **d.** 108.

**61. Which biblical story does Proctor remind Mary of to give her strength?**

- **a.** Abraham and Isaac.
- **b.** Jesus and Mary.
- **c.** David and Goliath.
- **d.** The angel Raphael and Tobias.

**62. Why does Giles believe that Thomas Putnam is accusing his neighbours of witchcraft?**

- **a.** So that he can buy up their land.
- **b.** Because he doesn't like his neighbours.
- **c.** To divert suspicion from himself.
- **d.** Because he is frightened.

**63. How many death warrants has Reverend Hale now signed?**

- **a.** 50.
- **b.** 64.
- **c.** 72.
- **d.** 85.

**64. What is meant by 'ipso facto'?**

- **a.** By that very fact.
- **b.** A weighty claim.
- **c.** A serious crime.
- **d.** Cold and callous.

**65. Which of the children is missing from the court?**

- **a.** Mercy Lewis.
- **b.** Susanna Walcott.
- **c.** Ruth Putnam.
- **d.** Betty Parris.

**66. Why has Abigail previously been removed from the church service?**

- **a.** For laughing during prayers.
- **b.** For talking during the sermon.
- **c.** For dressing inappropriately.
- **d.** For arriving late.

**67. What does Parris admit to having seen?**

- **a.** He saw the girls naked.
- **b.** He saw them dancing.
- **c.** He saw them chanting spells.
- **d.** He saw them drinking blood.

**68. What does Abigail suddenly claim she can feel?**

- **a.** A sharp pain in her stomach.
- **b.** A cold wind.
- **c.** Someone's hands holding her down.
- **d.** A numbing sensation.

**69. What does Proctor claim that Elizabeth cannot do?**

- **a.** She cannot sing.
- **b.** She cannot weep.
- **c.** She cannot lie.
- **d.** She cannot sleep.

**70. What does Abigail claim to see up among the roof beams?**

- **a.** A yellow bird.
- **b.** A small child.
- **c.** A witch.
- **d.** A black crow.

**71. And whose spirit does she claim it represents?**

- **a.** John Proctor's.
- **b.** Elizabeth Proctor's.
- **c.** Reverend Hale's.
- **d.** Mary Warren's.

**72. When Mary says, 'She sees nothing' what do the girls begin to do?**

- **a.** Repeat her words.
- **b.** Laugh.
- **c.** Shake.
- **d.** Scream.

**73. What does Mary say that Proctor makes her do?**

- **a.** Burn a bible.
- **b.** Sign her name in his book.
- **c.** Stick pins in a doll that represents Abigail.
- **d.** Clean the house over and over again.

**74. What is Proctor's response when he is asked to confess himself?**

- **a.** He storms out.
- **b.** He says that God is dead.
- **c.** He cries.
- **d.** He says that he will not.

**75. Who is sent to the jail with Proctor?**

- **a.** Francis Nurse.
- **b.** Abigail.
- **c.** Giles Corey.
- **d.** Thomas Putnam.

**Act Four**

**76. Who does Sarah Good mistake Herrick for?**

- **a.** The devil.
- **b.** Jesus.
- **c.** Reverend Hale.
- **d.** Her father.

**77. How does Tituba tell him they will get to Barbados?**

- **a.** They will sail.
- **b.** They will walk.
- **c.** They will fly.
- **d.** They will ride.

**78. What is the name of the guard?**

- **a.** Rogers.
- **b.** Hopkins.
- **c.** Garrick.
- **d.** Green.

**79. What does Cheever bring with him?**

- **a.** Food for the prisoners.
- **b.** A dispatch case and a box of writing materials.
- **c.** A lantern to see by.
- **d.** A flask of cider.

**80. Where is Reverend Hale?**

- **a.** Praying with the prisoners.
- **b.** At home, sick.
- **c.** At lunch.
- **d.** Back in Beverly.

**81. What sign of 'madness' has Hathorne observed in Mr Parris?**

- **a.** His words not making any sense.
- **b.** Sudden, unexplained bursts of laughter.
- **c.** Unexplained weeping.
- **d.** Being unable to eat or sleep.

**82. What has happened in Salem since so many have been jailed?**

- **a.** The land is covered in weeds.
- **b.** Children are starving.
- **c.** Cows are wandering all over the roads.
- **d.** There is rioting and looting.

**83. Which of the girls have disappeared?**

- **a.** Abigail and Mercy Lewis.
- **b.** Abigail and Mary Warren.
- **c.** Mary Warren and Betty Parris.
- **d.** Betty Parris and Ruth Putnam.

**84. How much has Abigail stolen from Mr Parris?**

- **a.** 25 pounds.
- **b.** 31 pounds.
- **c.** 35 pounds.
- **d.** 43 pounds.

**85. What does Parris claim has happened in Andover?**

- **a.** There has been a rebellion against the witchcraft trials.
- **b.** A plague has wiped out half of the town.
- **c.** There is a severe drought.
- **d.** Fires are raging.

**86. What is Reverend Hale entreating the prisoners to do?**

- **a.** Hold fast to their beliefs.
- **b.** Refuse to eat.
- **c.** Confess.
- **d.** Sign away their belongings to the church.

**87. What has happened to alarm Parris?**

- **a.** A deputation of angry townsfolk arrived at his door.
- **b.** He was attacked by two farmers.
- **c.** He hears strange noises in the night.
- **d.** When he opened his door, a dagger fell to the ground.

**88. How is Reverend Hale's mood described on his arrival?**

- **a.** Resolute.
- **b.** Steeped in sorrow.
- **c.** Full of hope.
- **d.** Angry and frustrated.

**89. How many prisoners have already been hanged?**

- **a.** 9.
- **b.** 12.
- **c.** 15.
- **d.** 18.

**90. Why can Proctor no longer strike Herrick?**

- **a.** He hasn't eaten so doesn't have the strength.
- **b.** Herrick no longer goes to him.
- **c.** He is chained to the wall.
- **d.** He is injured.

**91. How many months pregnant is Elizabeth?**

- **a.** Three.
- **b.** Five.
- **c.** Six.
- **d.** Eight.

**92. What does Danforth want Elizabeth to do?**

- **a.** Confess to witchery.
- **b.** Plead with her husband to confess.
- **c.** Go to Rebecca Nurse.
- **d.** Look after her health and that of her unborn baby.

**93. How is Proctor described on his appearance?**

- **a.** Strong and steadfast.
- **b.** Nervous and frightened.
- **c.** Bearded and filthy.
- **d.** Tearful and broken.

**94. Who is looking after the Proctors' children?**

- **a.** Rebecca's Samuel.
- **b.** Ann Putnam.
- **c.** Francis Nurse.
- **d.** Mr Parris.

**95. How was Giles killed?**

- **a.** He was hanged.
- **b.** He was beheaded.
- **c.** He was killed in a fight.
- **d.** He was 'pressed' with stones.

**96. What does Elizabeth count as her own 'sin'?**

- **a.** Being unable to forgive Abigail.
- **b.** Being a 'cold' wife which prompted Proctor's lechery.
- **c.** Lying in the court.
- **d.** Being neglectful of her children.

**97. Where is Proctor told his signed confession will be posted?**

- **a.** On the door of the courtroom.
- **b.** On the door of the church.
- **c.** On his own front door.
- **d.** On the jail door.

**98. Who does Proctor confess to having seen with the devil?**

- **a.** Rebecca Nurse.
- **b.** Mary Easty.
- **c.** Martha Corey.
- **d.** None of these.

**99. Why does Proctor eventually rip up his confession?**

- **a.** Because it blackens his name.
- **b.** Because he has named others in it.
- **c.** Because he feels he deserves to die.
- **d.** Because of his hatred of Danforth.

**100. What are the final words of Rebecca Nurse?**

- **a.** Why, John!
- **b.** I've had no breakfast.
- **c.** You cannot hang him.
- **d.** Go to him Elizabeth.

**ii. Historical Context Reading and Questions**

# A Brief History of the Salem Witch Trials

One town's strange journey from paranoia to pardon

**Jess Blumberg**

October 23, 2007 | Updated: October 24, 2022

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T.H. Matteson, *Examination of a Witch*, 1853 Public domain via Wikimedia Commons

The Salem witch trials occurred in colonial Massachusetts between early 1692 and mid-1693. More than 200 people were accused of practicing witchcraft—the devil's magic—and 20 were executed.

In 1711, colonial authorities pardoned some of the accused and compensated their families. But it was only in July 2022 that Elizabeth Johnson Jr., the last convicted Salem "witch" whose name had yet to be cleared, was officially exonerated.

Since the 17th century, the story of the trials has become synonymous with paranoia and injustice. Fueled by xenophobia, religious extremism and long-brewing social tensions, the witch hunt continues to beguile the popular imagination more than 300 years later.

## Tensions in Salem

In the medieval and early modern eras, many religions, including Christianity, taught that the devil could give people known as witches the power to harm others in return for their loyalty. A "witchcraft craze" rippled through Europe from the 1300s to the end of the 1600s. Tens of thousands of supposed witches—mostly women—were executed. Though the Salem trials took place just as the European craze was winding down, local circumstances explain their onset.

In 1689, English monarchs William and Mary started a war with France in the American colonies. Known as King William's War to colonists, the conflict ravaged regions of upstate New York, Nova Scotia and Quebec, sending refugees into the county of Essex—and, specifically, Salem Village—in the Massachusetts Bay Colony. (Salem Village is present-day Danvers, Massachusetts; colonial Salem Town became what's now Salem.)

Map of Salem Village in 1692 Public domain via Wikimedia Commons

The displaced people placed a strain on Salem's resources, aggravating the existing rivalry between families with ties to the wealth of the port of Salem and those who still depended on agriculture. Controversy also brewed over the Reverend Samuel Parris, who became Salem Village's first ordained minister in 1689 and quickly gained a reputation for his rigid ways and greedy nature. The Puritan villagers believed all the quarreling was the work of the devil.

In January 1692, Parris' daughter Elizabeth (or Betty), age 9, and niece Abigail Williams, age 11, started having "fits." They screamed, threw things, uttered peculiar sounds and contorted themselves into strange positions. A local doctor blamed the supernatural. Another girl, 12-year-old Ann Putnam Jr., experienced similar episodes. On February 29, under pressure from magistrates Jonathan Corwin and John Hathorne, colonial officials who tried local cases, the girls blamed three women for afflicting them: Tituba, a Caribbean woman enslaved by the Parris family; Sarah Good, a homeless beggar; and Sarah Osborne, an elderly impoverished woman.

## The witch hunt begins

All three women were brought before the local magistrates and interrogated for several days, starting on March 1, 1692. Osborne claimed innocence, as did Good. But Tituba confessed, "The devil came to me and bid me serve him." She described elaborate images of black dogs, red cats, yellow birds and a "tall man with white hair" who wanted her to sign his book. She admitted that she'd signed the book and claimed there were several other witches looking to destroy the Puritans.

With the seeds of paranoia planted, a stream of accusations followed over the next few months. Charges against Martha Corey, a loyal member of the church in Salem Village, greatly concerned the community; if she could be a witch, then anyone could. Magistrates even questioned Good's 4-year-old daughter, Dorothy, whose timid answers were construed as a confession. The questioning got more serious in April, when the colony's deputy governor, Thomas Danforth, and his assistants attended the hearings. Dozens of people from Salem and other Massachusetts villages were brought in for questioning.

An engraving of Martha Corey being questioned by officials Public domain via Wikimedia Commons

On May 27, 1692, Governor William Phips ordered the establishment of a Special Court of Oyer (to hear) and Terminer (to decide) for Suffolk, Essex and Middlesex counties. The first accused witch brought in front of the special court was Bridget Bishop, an older woman known for her gossipy habits and

promiscuity. When asked if she committed witchcraft, Bishop responded, “I am as innocent as the child unborn.” The defense must not have been convincing, because she was found guilty and, on June 10, became the first person hanged on what was later called Gallows Hill.

Just a few days after the court was established, respected minister Cotton Mather wrote a letter imploring the court not to allow spectral evidence—testimony about dreams and visions. The court largely ignored this request, sentencing the hangings of five people in July, five more in August and eight in September. On October 3, following in his son Cotton’s footsteps, Increase Mather, then-president of Harvard, denounced the use of spectral evidence: “It were better that ten suspected witches should escape than one innocent person be condemned.”

Phips, in response to these pleas and his own wife’s questioning as a suspected witch, prohibited further arrests and released many accused witches. He dissolved the Court of Oyer and Terminer on October 29, replacing it with a Superior Court of Judicature, which disallowed spectral evidence and condemned just 3 out of 56 defendants.

By May 1693, Phips had pardoned all those imprisoned on witchcraft charges. But the damage was already done. Nineteen men and women had been hanged on Gallows Hill. Giles Corey, Martha’s 71-year-old husband, was pressed to death in September 1692 with heavy stones after refusing to submit himself to a trial. At least five of the accused died in jail. Even animals fell victim to the mass hysteria, with colonists in Andover and Salem Village killing two dogs believed to be linked to the devil.

More than 200 people were accused of witchcraft during the Salem witch trials. Public domain via Wikimedia Commons

## Restoring good names

In the years following the trials and executions, some involved, like judge Samuel Sewall and accuser Ann Putnam, publicly confessed error and guilt. On January 14, 1697, Massachusetts’ General Court ordered a day of fasting and soul-searching over the tragedy of Salem. In 1702, the court declared the trials unlawful. And in 1711, the colony passed a bill restoring the rights and good names of many of the accused, as well as granting a total of £600 in restitution to their heirs. But it wasn’t until 1957—more than 250 years later—that Massachusetts formally apologized for the events of 1692. Johnson, the accused woman exonerated in July 2022, was left out of the 1957 resolution for reasons unknown but received an official pardon after a successful lobbying campaign by a class of eighth-grade civics students.

In the 20th century, artists and scientists alike continued to be fascinated by the Salem witch trials. Playwright Arthur Miller resurrected the tale with his

1953 play *The Crucible*, using the trials as an allegory for the anti-communist McCarthyism then sweeping the country. Scholars offered up competing explanations for the strange behavior that occurred in Salem, with scientists seeking a medical cause for the accusers' afflictions and historians more often grounding their theories in the community's tense sociopolitical environment.

Memorial to Rebecca Nurse, who was executed for witchcraft, at the Salem Witch Memorial in Salem, Massachusetts Photo by Jim Davis / The Boston Globe via Getty Images

An early hypothesis now viewed as "fringe, especially in historical circles," according to *Vox*, posited that the accusers suffered from ergotism, a condition caused by eating foods contaminated with the fungus ergot. Symptoms include muscle spasms, vomiting, delusions and hallucinations. Other theories emphasize a "combination of church politics, family feuds and hysterical children, all of which unfolded in a vacuum of political authority," as Encyclopedia Britannica notes. Ultimately, the causes of the witch hunt remain subject to much debate.

In August 1992, to mark the 300th anniversary of the trials, Nobel Laureate Elie Wiesel dedicated the Witch Trials Memorial in Salem. Also in Salem, the Peabody Essex Museum, which houses the original court documents, mounted an exhibition reckoning with and reclaiming the tragedy in late 2021 and early 2022. Finally, the town's most-visited attraction, the Salem Witch Museum, attests to the public's enduring enthrallment with the 17th-century hysteria.

Answer these questions after reading the article

**20 credits each**

1. In the original trials, how many people were accused of witchcraft and how many were executed?

2. What is Salem now known as?

3. Which real people mentioned in the article are also featured in Miller's play?

4. How does the article's description of Reverend Parris compare with John Proctor's opinion of the minister in the play?

5. How did the behaviour of Elizabeth (Betty) Parris and Abigail change in order to lead a local doctor to blame 'the supernatural'?

6. Look at the second picture in the article (witch no.1). Can you relate any of the people pictured to characters in the play?

7. What 'elaborate images' does the slave, Tituba, report having seen? Are any of these mentioned in the play?

8. Why was Sarah Good's four year old daughter felt to be guilty?

9. Who was the first person hanged on 'Gallows Hill' and why might she have drawn suspicion initially?

10. Read the information in the article relating to ‘respected minister Cotton Mather’. Is there a parallel here with any of Miller’s characters? Explain the similarities.

11. A seventy-one year old man was ‘pressed to death with heavy stones’ during the trials. How does Miller replicate this event in the play?

12. How were the families of so-called ‘witches’ eventually compensated?

13. Miller uses the Salem witch trials as an allegory for which event which happened in the United States in the 1950s?

14. In the 1970s, psychologist Linnda Caporael published a theory which provided what explanation for the strange behaviour of some of the accused?

15. How has the event been commemorated in more recent times?

**iii. Wider Reading**

**Read through the two reviews of productions of The Crucible**

**Review 1:**

**www.**theguardian.com/culture/2016/apr/01/the-crucible-review-arthur-miller-salem-witch-trials

# The Crucible review – a probing yet flawed revival of Miller's tale

## Ivo van Hove's production – set in a gloomy classroom and starring Ben Whishaw and Saoirse Ronan – doesn't reach the highs of his version of A View from the Bridge and feels overly reliant on theatrical tricks

**Alexis Soloski**

Girls are levitating, demons are materializing, a preternatural wind is blowing, and a wolf (or a dog that looks very much like one) is prowling the stage of the Walter Kerr Theatre. Uncanniness is everywhere in Ivo van Hove's probing yet flawed revival of Arthur Miller's The Crucible, the 1953 historical drama that both investigated the Salem witch trials of centuries before and allegorized the communist witch-hunts of Miller's own day.

Van Hove's production takes place neither in the colonial era nor in the mid-century one, but in some sort of timeless present where teenage girls wear pleated uniforms and most of the men sport beards. All of the action, public and private, judicial and domestic, plays out in the same space, a somewhat gloomy schoolroom whose chalkboard occasionally bursts into animated life.

Miller's play was scrupulously researched, though he was not above dramatic liberty, which he took in terms of both excision and invention. He cut some of the more absurd aspects of the trial (two dogs were hanged alongside 19 men and women), while inventing a few sensational details of his own. He aged up Abigail Williams (Saoirse Ronan), the ringleader of the accusing girls, and aged down John Proctor (Ben Whishaw), a farmer who rejects the

growing hysteria. This makes a prior sexual relationship between them possible, which confers motive on Abigail and tragic force on John.

But Miller was always clear that the witchcraft at the center of the play was invented and imagined, never more so than in a 1953 interview in which he said: “The tragedy of The Crucible is the everlasting conflict between people so fanatically wedded to this orthodoxy that they could not cope with the evidence of their senses.” It’s that notion that Van Hove challenges, but the play, perhaps too sturdy for its own good, resists these interventions.

What Van Hove seems to suggest with all of his special effects is that witchcraft was very real to the people of Salem and that they legitimately feared for their lives and souls. He means to emphasize the truth and the danger of these circumstances and perhaps tempt the audience into believing in them too.

Yet The Crucible isn’t a supernatural play. It’s all too human in its suggestion that ordinary desires – for love, for respect, for money, for power – can lead to devastating consequences. Usually Van Hove’s genius is the way he lays bare these very same desires (sometimes literally) amid the seeming respectability of ordinary theatrical speech and action, as he did to such remarkable effect in his recent production of Miller’s A View from the Bridge. It’s surprising he didn’t deploy those same tactics here. He might have succeeded better.

This isn’t to suggest that his Crucible is a failure, just that it appears overly reliant on theatrical tricks (the illusions, the Philip Glass underscoring) and somehow incomplete, an exploration of a piece of dramatic literature rather than a fully realized embodiment of or challenge to it. But it is nearly always visually interesting and the actors, particularly the older members of the cast, often bring a really startling emotional intimacy to the work.

The younger women (including Ronan, a really fine actress, and Rookie editor Tavi Gevinson) don’t yet seem entirely comfortable in their roles, though this may be related to the tension between Van Hove’s approach and Miller’s writing, which confuses their beliefs and actions. But Whishaw has some terrific scenes with the splendidly candid Sophie Okonedo as his wife and Bill Camp is fascinating as Reverend Hale, a man who at first helps to legitimize the accusations and then comes to doubt them.

Work like this is mesmerizing to watch and the nearly three hours spent at the theater are rarely dull. Yet much of the play’s tragic intensity has somehow slipped away and the whole lacks any real sense of moral hazard or horror.

The devil may be alive on Broadway; The Crucible isn’t quite.

**Review 2:**

**www.**whatsonstage.com/Manchester-theatre/reviews/the-crucible-royal-exchange-manchester_38799.html

**No need to appeal to the House of Un-American Activities Committee. We have our own witch-hunts today. All those light entertainers denounced as paedophiles; all the public shamings on Twitter. Yes, at the end of his centenary year, Arthur Miller's most potent play remains as relevant as ever.**

**Maybe more so. Director Caroline Steinbeis pushes past the surface metaphor, which every GCSE student in the country could tell you about, and turns in a fiercely feminist staging. Forget witchcraft for a minute. What are all these old men afraid of? Young women. Female sexuality. Liberation.**

**It starts with five girls, each a blur of colour, sprinting through the space. They're following Sarah Amankwah's wild-eyed Tituba, out into the woods, to dance, naked, amongst themselves. That, at base, is what terrifies the town of Salem: not witches, but women. Stephen Kennedy's Revered Parris positively quakes at the prospect, scarcely able to say the word 'naked.' Salem's elders swarm around Tituba, white men choking out a black woman. It's an ugly, ugly sight; resonant and reproachful.**

**Salem's men wear modern dress; its women, plain pilgrims' dresses, buttoned-up and ankle-length, several centuries behind. Sam Cox's grave Giles Corey is suspicious of his wife's reading. Ann Putnam (Mary Jo Randle) needs some scapegoat for her multiple miscarriages. The spark of the whole scandal, don't forget, is John Proctor's lust for Abigail Williams (Rachel Redford).**

**Proctor's shame isn't in the past, nor is Abigail just an infatuated teenager. When he calls the whole hysteria "a whore's revenge," it's not a million miles from victim blaming. It**

**takes two to tangle in the cowshed, remember. By the end, on the edge of his execution, our sympathies are well and truly split.**

**Salem sees its women as either witches or bewitched. To escape blame for their behaviour, the young women must first accept it, and it is only by informing on others that these girls gain any status in the court system. What kind of empowerment is that?**

**Steinbeis doesn't just show us the finger-pointing, contagious as it is, she shows how the establishment digs itself in. It's not enough for Ria Zmitrowicz's gawky Mary Warren to admit to lying in court. All these powerful men — deputy governors, judges, reverends -- must accept that confession and, in doing so, admit they were duped all along. Righting injustices means tarnishing reputations. This many bald, white men (seriously, is this all about hair envy?) can't be wrong.**

**However, the thinking isn't what makes this so forceful. It's the playing: so shrill, so fervent, so febrile. It's fingers-down-blackboard stuff. Liz Rankin's juddering movement gets under your skin. Richard Hammarton's splintered score shreds your nerves. Steinbeis changes the temperature of the room, pushing Miller's direct, no-frills dialogue to fever-pitch. Her cast aren't pretending or play-acting. They shout for real and they're bodies in space, sometimes sexy, sometimes vulnerable, sometimes livid. They stare out at us accusingly from Max Jones's scorched-earth stage — a crucible, yes, but also a bomb-site, a desert and a baptismal font.**

**Jonjo O'Neill brings himself up to the boil as John Proctor. Determinedly temperate to start — he sneaks Tobasco into his soup then praises his wife's seasoning -- he's pushed, squeezed and stress-tested until he erupts. Peter Guinness's ardent Deputy, Kennedy's fraught Parris and Timothy Steed's po-faced Hale, an anorak with a Whole Foods holdall, all ratchet up the pressure gage, while Rachel Redford finds some scrap of sympathy — no mean feat this -- for the deceitful Abigail Williams. Maybe it's always Miller time.**

**Answer the following questions with reference to the two theatre reviews:**

1. Miller's play was originally written as an allegory for the McCarthyism paranoia of the 1950s. Which other, more modern parallels does the writer of review 2 suggest are explored in the productions they saw? Can you think of any other situations which might be explored by current casts and directors?

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2. In your own words, summarise Reviewer 1's main criticisms of the performance.

3. Reviewer 1 mentions how Miller 'aged up' Abigail and 'aged down' Proctor from the ages of the real-life characters. Why do you think he did this?

4. Summarise the points made by Reviewers 1 and 2 relating to the costuming of the play.

5. Pick out from each piece an actor or scene whom/which you think most impressed the reviewer and why.

6. Which of these productions do you think **you** would have enjoyed most? Why?

7. Make some notes/sketches of how you would like to stage/costume the play. Justify your ideas.

### iv. Exam Style Questions

**Read the extract and answer the exam questions that follow.**

**From Act One**

(**Mercy** sidles out. Since **Proctor**'s entrance, Abigail has stood as though on tiptoe, absorbing his presence, wide-eyed. He glances at her, then goes to **Betty** on the bed.)

**Abigail** Gah! I'd almost forgot how strong you are, John Proctor!

**Proctor** (looking at **Abigail** now, the faintest suggestion of a knowing smile on his face.) What's this mischief here?

**Abigail** (with a nervous laugh) Oh, she's only gone silly somehow.

**Proctor** The road past my house is a pilgrimage to Salem all morning. The town's mumbling witchcraft.

**Abigail** Oh, posh! (Winningly she comes a little closer, with a confidential wicked air.) We were dancin' in the woods last night, and my uncle leaped in on us. She took fright, is all.

**Proctor** (his smile widening) Ah, you're wicked yet, aren't y'! (A trill of expectant laughter escapes her, and she dares come closer, feverishly looking into his eyes.) You'll be clapped in the stocks before you're twenty.

(He takes a step to go, and she springs into his path.)

**Abigail** Give me a word, John. A soft word. (Her concentrated desire destroys his smile.)

**Proctor** No, no, Abby. That's done with.

**Abigail** (tauntingly) You come five mile to see a silly girl fly? I know you better.

**Proctor** (setting her firmly out of his path) I come to see what mischief your uncle's brewin' now. (With final emphasis.) Put it out of mind, Abby.

**Abigail** (grasping his hand before he can release her) John – I am waitin' for you every night.

**Proctor** Abby, I never give you hope to wait for me.

**Abigail** (now beginning to anger – she can't believe it) I have something better than hope, I think!

**Proctor** Abby, you'll put it out of mind. I'll not be comin' for you more.

**Abigail** You're surely sportin' with me.

**Proctor** You know me better.

**Abigail** I know how you clutched my back behind your house and sweated like a stallion whenever I come near! Or did I dream that? It's she put me out, you cannot pretend it were you. I saw your face when she put me out, and you loved me then and you do now!

**Proctor** Abby, that's a wild thing to say.

**Abigail** A wild thing may say wild things. But not so wild, I think. I have seen you since she put me out; I have seen you nights.

**Proctor** I have hardly stepped off my farm this sevenmonth.

**Abigail** I have a sense for heat, John, and yours has drawn me to my window, and I have seen you looking up, burning in your loneliness. Do you tell me you've never looked up at my window?

**Proctor** I may have looked up.

**Abigail** (now softening) And you must. You are no wintry man. I know you John. I **know** you. (She is weeping.) I cannot sleep for dreamin'; I cannot dream but I wake and walk about the house as though I'd find you comin' through some door. (She clutches him desperately.)

**Proctor** (gently pressing her from him, with great sympathy but firmly) Child –

**Abigail** (with a flash of anger) How do you call me child!

**Proctor** Abby, I may think of you softly from time to time. But I will cut off my hand before I'll ever reach for you again. Wipe it out of mind. We never touched, Abby.

**Abigail** Aye – but we did.

**Proctor** Aye, but we did not.

**Abigail** (with a bitter anger) Oh, I marvel how such a strong man may let such a sickly wife be –

**Proctor** (angered – at himself as well) You'll speak nothing of Elizabeth!

**Abigail** She is blackening my name in the village! She is telling lies about me! She is a cold, sniveling woman, and you bend to her! Let her turn you like a –

**Proctor** (shaking her) Do you look for a whippin'?

(A psalm is heard being sung below.)

**Abigail** (in tears) I look for John Proctor that took me from my sleep and put knowledge in my heart! I never knew what pretense Salem was, I never knew the lying lessons I was taught by all these Christian women and their covenanted men! And now you bid me tear the light out of my eyes? I will not, I cannot! You loved me, John Proctor, and whatever sin it is, you love me yet!

**SECTION A: BRINGING TEXTS TO LIFE**

**The Crucible, Arthur Miller**

**Answer ALL questions.**

**You are involved in staging a production of this play. Please read the extract.**

5 (a) There are specific choices in this extract for performers.

(ii) You are going to play Abigail. **She is trying to seduce John**.

As a **performer**, give three suggestions of how you would use performance skills to show this.

You must provide a reason for each suggestion.

(6)

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3. _____
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(b) There are specific choices in this extract for a director.

(ii) John Proctor feels a mixture of guilt, regret and anger.

As a **director**, discuss how the performer playing this role might demonstrate this to the audience in this extract and in the complete play.

You must consider:

- voice
- physicality
- stage directions and stage space.

(12)

(c) There are specific choices in this extract for designers.

Discuss how you would use one of the design elements below **to enhance the production of this extract for the audience**.

Choose **one** of the following:

- costume
- set
- lighting.

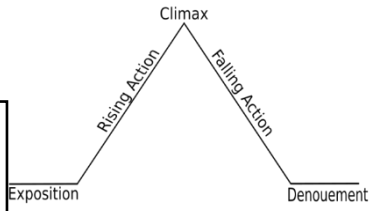
(14)

# Given Circumstances

## The collection of facts which are vital to a play completed by an analysis of the play.

Title of Play: The Crucible

The story of the play? (Can you apply Freytag's Pyramid?)




What are the Facts? (Key Facts, Events, time and place of action)

What are the conditions of life for the characters? (consider differences between characters)

What does the world of the play look like? (Think of stage pictures that the audience will see, add images or describe)

Answer the following questions for one character in the whole play. Stanislavski's fundamental questions

## 1. Who am I?

Start with the basics and then fill in the gaps with your imagination. Pick apart the script to find out what type of person your character is; what they look like, what they believe, how others describe them and so on. Think about your character's past and the significant events/people that influenced them and made them who they are in the script.

## 2. Where am I?

The script will usually tell you where you are but the important thing for an actor is to consider how the character feels about the place they are in. Characters act differently in public than they do in private. People move differently when they are cold vs. when they are too hot. The space your character occupies can determine how they behave during a scene.

## 3. What time is it?

Year, season, month, day, and time of day should all be described. Then, think about how the specific time of the play changes the character's action. If it's set in Victorian England, voice and proper etiquette will be different than San Francisco in the 1960s.

## 4. What do I want?

This is a character's primary motivation for everything they do in a scene. All actions should be executed with the goal of getting what you want from the other characters in the scene. This is also called a character's **objective**.

## 5. Why do I want it?

There must be a driving force behind your objectives on stage and that is your justification. We all having reasons for doing what we do and characters are no different. Give your character a convincing reason for acting and you automatically generate high stakes which leads to tension.

## 6. How will I get what I want?

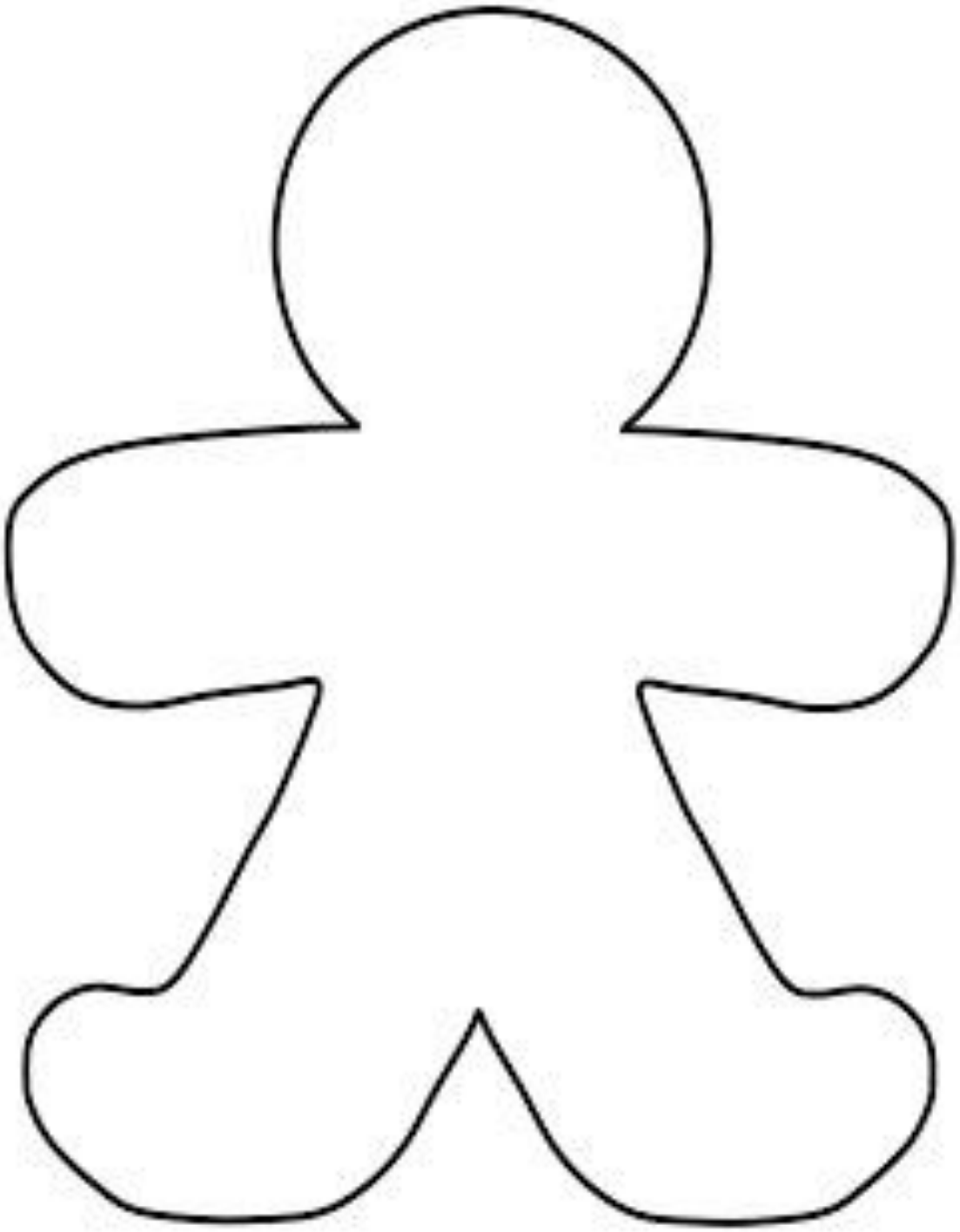
Use your dialogue, movements, and gestures to try to influence the other characters to give you what you want i.e. accomplish your objective. This is also called a character's tactic. If one tactic fails, try a new one and see if that works.

## 7. What must I overcome to get what I want?

There is always something stopping you from achieving your objective. Usually, there is someone or something in the outside world impeding a character's advancement and also some internal conflict with which they struggle. Find what it/they are and fight against them with the scene. This is also called a character's obstacle.

These seven simple questions can provide hours of work for an actor to answer fully. The flip side is that an actor who puts in the time and energy will inevitably have a greater understanding of their character and their personal acting technique. Take them, learn them, and think about them. That is why Stanislavski asked them.

Role on the Wall – Complete the activity for a different character. The information inside the outline represents what the character thinks about others and themselves. The information outside the outline represents how others feel about the character.



## Objective & Super-objective

**Complete the following for a different character**

An **objective** is the reason for our actions. What are we trying to achieve? Life, people and circumstances constantly put up barriers in our way. Each of these barriers presents us with the objective of getting through them. You shouldn't try to express the meaning of your objective in terms of a noun, always use a verb, eg 'I wish to...'

The **super-objective** is an over-reaching objective, probably linked to the overall outcome in the play. We use the word super-objective to characterise the essential idea, the core, which provided the impetus for the writing of the play. A character's objectives are likely to be stages in the journey towards the super-objective. If that journey is perceived as a clear path to the super objective, then you have your through line.

**Character Name:**

**Super Objective:**

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_____

**Objectives: (Your character will have a new objective once the current objective has been met. Carefully consider the action of your extract and how your character's objective might change)**

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