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# Shaw FESTIVAL

PRESENTS

## THE CRUCIBLE BY ARTHUR MILLER

This study guide for *The Crucible* contains background information for the play, suggested themes and topics for discussion, and curriculum-based lessons that are designed by educators and theatre professionals.

The lessons and themes for discussion are organized in modules that can be used independently or interdependently according to the class level and time availability.

THIS GUIDE WAS WRITTEN AND COMPILED BY BARBARA WORTHY, ROD CHRISTENSEN AND DR. DEBRA McLAUCHLAN, PHD. ADDITIONAL MATERIALS WERE PROVIDED BY TADEUSZ BRADECKI, PETER HARTWELL AND GYLLIAN RABY.

COVER: "LOOKING BACK" (1984) EVELYN WILLIAMS, CHARCOAL ON PAPER. (PRIVATE COLLECTION/BRIDGEMAN ART LIBRARY)

PAGE 2 ILLUSTRATION: DEATH WARRANT FOR REBECCA NURSE (ORIGINAL COURT DOCUMENT)

PAGE 5 PHOTO: PETER KRANTZ BY SHIN SUGINO.

### THE CRUCIBLE

**Running time: 2hrs 50 approx.  
including one intermission**

Previews June 3, 2006  
Opens June 23, 2006  
Closes October 14, 2006

## TABLE OF CONTENTS

The Players/Synopsis.....	3
The Story .....	4
Who's Who in the Play .....	5
Director's Notes/Designer's Notes .....	6
The Playwright .....	7
Historical Background .....	8
Did You Know? .....	9
Background/ Puritanism .....	10
Background/The Mystery of Salem.....	11
Background/The Political Stage.....	12
Additional Sources.....	13

### Classroom Applications

Before Attending the Play .....	14-20
After Attending the Play.....	21-28
Glossary of Theatre Terms .....	29
Response Sheet .....	30

# The Players

Ezekiel Cheever.....	Guy Bannerman
Giles Corey.....	Bernard Behrens
Hopkins.....	Anthony Bekenn
Tituba.....	Lisa Berry
Thomas Putnam.....	Norman Browning
John Proctor.....	Benedict Campbell
Betty Parris.....	Katie Cambone-Mannell
Elizabeth Proctor.....	Kelli Fox
Abigail Williams.....	Charlotte Gowdy
Ann Putnam.....	Mary Haney
Townsperson.....	Evert Houston
Francis Nurse.....	Al Kozlik
Reverend John Hale.....	Peter Krantz
Mary Warren.....	Trish Lindstrom
Marshall Herrick.....	Jeff Meadows
Deputy-Governor Danforth.....	Jim Mezon
Rebecca Nurse.....	Jennifer Phipps
Guard.....	Micheal Querin
Reverend Samuel Parris.....	Ric Reid
Judge Hathorne.....	David Schurmann
Susanna Wallcott.....	Nelly Scott
Sarah Good.....	Wendy Thatcher
Mercy Lewis.....	Taylor Trowbridge

**Directed by Tadeusz Bradecki**

**Set Designed by Peter Hartwell**

**Costumes Designed by Teresa Przybylski**

**Lighting Designed by Kevin Lamotte**

**Original Music by Paul Sportelli**

**Stage Manager: Meredith Macdonald**

**Assistant Stage Manager: Amy Jewell**

**Technical Director: Jeff Scollon**

## Synopsis

A powerful, fictional re-telling of a historical moment in 17<sup>th</sup> century America: the “witch trials” of Salem, Massachusetts in 1692. A play famous for rousing the conscience of America, and one of the landmark dramas of the century, it depicts how difficult it is to defend principles and human dignity under conditions of paranoia, fear, and hysteria. *The Crucible* is an allegory of the insidious spread and reach of McCarthyism in the early ‘50s.

# The Story

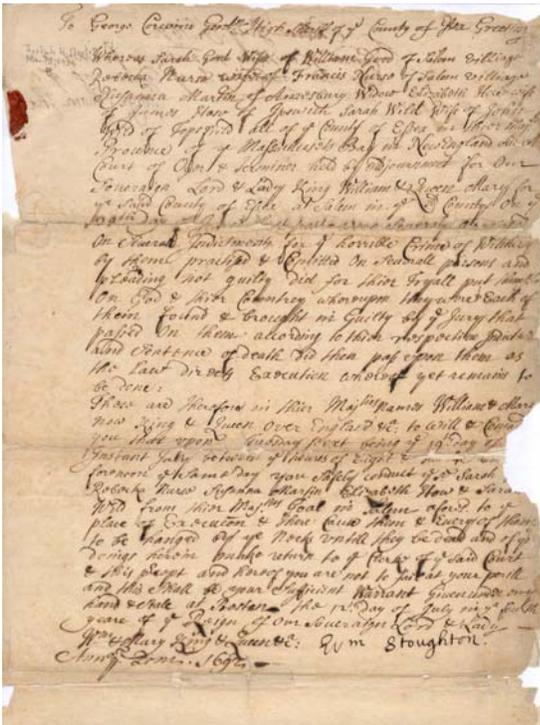
*The Crucible* is based upon the 17<sup>th</sup> century witch-hunts that took place in the community of Salem - a small religious colony of Puritans near Boston, Massachusetts. Miller wrote this play as an allegory to 1950s McCarthyism; it parallels the activities of the House Of Un-American Activities Committee in the USA during the mid 20<sup>th</sup> century when paranoia about communism pervaded the USA and spread to Canada. *The Crucible* is a story of a village overtaken by religious fervor and mounting panic, where people are arrested for being witches without evidence. In Salem, matters of good and evil are clearly defined; dissent is not merely unlawful, it is associated with satanic activity.

Early in the year of 1692, a collection of girls from the colony fall victim to supposed hallucinations and seizures after dancing in the forest with a black female slave named Tituba. Suspicion surrounds Tituba and soon accusations and fears of witch-



Costume design for John Proctor by Teresa Przybylski.

craft fill the town. Abigail Williams, 17 years old and beautiful, appears to be the girls' ringleader, and when Tituba and Abigail begin accusing various townsfolk of conspiring with the devil, the other girls join in. Soon the colony is beset with jealousies, bitter quarrellings, and deeply held hatreds rise to the surface. Local farmer John Proctor is a deeply honest man and he suspects Abigail of being a fraud. But Proctor has a guilty secret to protect – an affair with Abigail when she was a servant in his house. This proves to be his downfall. Jealous and vindictive, Abigail accuses Proctor's wife of dealings with the devil, and as the hysteria grows, Proctor hesitates to expose Abigail in fear of having his secret exposed and losing his good name. Old grudges and religious fervour result in tragedy, as good people are hanged for witchcraft, others are jailed, and a community is left with its conscience in tatters.



Death Warrant for Rebecca Nurse  
(Original court document)

# Who's Who

## in The Crucible

Miller himself said, "The play is not reportage of any kind .... nobody can start to write a tragedy and hope to make it reportage .... what I was doing was writing a fictional story about an important theme."

At the center of the Salem tragedy were real people - the "bewitched" young girls, the townspeople who fell prey to the hysteria and the innocent individuals accused of witchcraft. Whether they helped create the witch-hunt or were at the mercy of the events, these people made up a community consumed by jealousy, fear, hysteria, superstition and hypocrisy.

**Abigail Williams** is a tormented character who represents absolute evil and The Devil. She is the 'mass murderer' whose actions bring about the death of so many innocent people. She was deeply in love with John Proctor and now that love has been taken away from her, her vengeance is powerful. She wants revenge. But her life is not an easy one. She is an orphan whose parents were murdered by the Wabanaki, (see pg. 9). She has raised herself, feeling somewhat on the edge of society, and observing all the manipulation and hypocrisy around her. Her power comes from her intelligence, empathy and courage. She's like an animal, instinctual and strong. She knows what she has to do to get what she wants.

**John Proctor** is a deeply honest man, who is troubled by his act of lechery with Abigail. Driven by guilt, Proctor becomes the hero of this play, but he is painfully human. His fall from grace is part of his humanity. He is weak and undecided, full of contradictions, and yet he makes heroic choices. He is a man who can be easily understood because he is imperfect. Part of this imperfection is the knowledge that his bond with Abigail is not completely ended. His choices are difficult but in the end, heroic.

**Deputy-Governor Danforth** is the Deputy Governor of Massachusetts and the presiding judge at the witch trials. Honest and scrupulous, Danforth is a tough Boston lawyer who is basically fair, honest and scrupulous but overconfident in his ability to judge the truth. He is always right, at least in his own mind, and is convinced that he is doing right in rooting out witchcraft. Danforth feels that it is his duty and destiny to purge society of evil and establish the Kingdom of Christ on earth. He is, therefore, temperamentally inclined to interpret all evidence as proof that Satan's forces are operating in Salem and seems to feel particularly strongly that the girls are honest. He is sensitive to the presence of the devil and reacts explosively to whatever evidence is presented.

**Elizabeth Proctor** is a good woman who has been treated badly and she pays the ultimate price. Her love and understanding of her husband John is powerful, but if she accepted his adultery, she did not intend to let it continue. She is no fool and understands Abigail's intentions well, better than Proctor himself. She is a loving mother, and is sent to prison even though she carries a child. She is described as being cold, but is perhaps merely accepting of her life.

**Reverend John Hale** is "a tight-skinned, eager-eyed intellectual. This is a beloved errand for him; on being called here to ascertain witchcraft he has felt the pride of the specialist whose unique knowledge has at last been publicly called for" (Miller). As the play progresses, however, Hale experiences a transformation. His belief in witchcraft falters, as does his faith in the law.

**Reverend Parris** is Pastor of the church in Salem. He is the father of Betty, uncle of Abigail Williams, and master of Tituba. He believes that he is being persecuted and that the townspeople do not respect his position as a man of God. The people have ousted the last few pastors and Parris fears the same fate. He chooses to believe the girls, because to do otherwise would mean that the trouble would be connected to his own household. If this happened, he may not be trusted by the village.

**Mary Warren** is a servant in the Proctor household and used by Abigail to accuse Proctor's wife, Elizabeth. John takes Mary to the court, hoping she will confess to the girls' pretense. But Mary fears Abigail, and when Abigail leads the other girls against her, Mary turns on Proctor and accuses him.

# Director's Notes

Arthur Miller's classic parable of mass hysteria draws a chilling parallel between the Salem witch-hunts of 1692 – "one of the strangest and most awful chapters in human history" – and the McCarthyism that gripped America in the 1950s. And yet, when read from the perspective of over half a century after the play was written, its core message seems today to be far more universal: analyzed in *The Crucible* are not only those two particular moments of American history, but also some general, fatal pattern of human behaviour, repeatedly re-occurring – like a disease – through the centuries. Salem-like witch-hunts happened – and still do happen – in many places in the world. Innumerable communities and whole nations have been stirred into madness by superstition, malice, and ideological paranoia. The evils of mindless persecution and the terrifying power of false



Costume design for Danforth by Teresa Przybylski.

accusations have repeatedly scythed their bloody crops. Miller's comment on his work, written in 1953, is striking: "When one rises above the individual villainy displayed, one can only pity them all, just as we shall be pitied some day. It is still impossible for man to organize his social life without repressions, and the balance has yet to be struck between order and freedom". I remain particularly touched by the deep, understanding humanism of this play. "What is man?" asks Miller. Look with no illusions, he seems to say: these two-legged monsters seem capable of every possible evil, every imaginable cruelty. And yet we humans – wretched creatures in many ways – are able to reach almost angelic levels of goodness and beauty, thanks to the unique human treasure we all possess: our free will.

Tadeusz Bradecki, Director

# Set Designer's Notes

Strongly rooted in its historical time frame of 1692, director Tadeusz Bradecki and designer Peter Hartwell saw the set design for *The Crucible* as reflecting a metaphysical space in keeping with the sense of the play as 'a parable'. A large black grid dominates the stage, rotating on its axis to form a horizontal floor or vertical walls to create four different places of action. Each rotation is accompanied by the sound of metal chains and grinding machinery. Says Hart-



Costume design for Sarah Good by Teresa Przybylski.

well: "It represents the eternal machinery of human madness, like some kind of gigantic guillotine, pushing us from one place to the other." And the backdrop is a cyclorama of a vast forest, reminding us that the wilderness, the ever-stretching American continent, was never far away. The large black strip running along the backdrop echoes the long, rectangular windows used by the media to view the McCarthy hearings in the 50s.

# Arthur Miller 1915 - 2005



*He was a great playwright, a great man, and a man of rare integrity in his writing. He was a landmark and a leader.* **Harold Pinter, London, 2005**

**Born: Manhattan, 1915**  
**Died: Roxbury, Connecticut, 2005**

## Overview

Arthur Miller transformed American theatre. Following the end of World War II, he tapped into a sense of dissatisfaction and unrest within the greater American psyche. His dramas were provocative, insightful and probing. He became the 'public conscience'. Regarded as a brilliant writer, a staunch humanitarian, and a man of great dignity, it is said that not a day goes by when one of Miller's plays is not being performed somewhere in the world.

## Major Works

*All My Sons* (1947), *Death of a Salesman* (1949, won the Pulitzer Prize), *The Crucible* (1953), *A View from the Bridge* (1955), *The Misfits* (1961 screenplay).



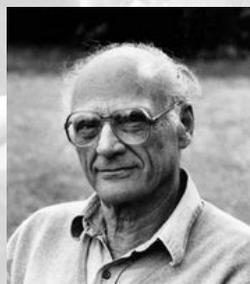
*A young Arthur Miller*

## Major Themes

Moral plight of the working class - moral responsibility - struggles of conscience - sociopolitical commentaries - betrayal - death - injustice.

## Major Influences

The Great Depression years - watching his father's desperation due to business failures - anti-Semitism - McCarthyism - politics - love.



*Miller in his later years, photographed by his wife Inge Morath.*



Arthur Miller with Marilyn Monroe in 1961, on the set of *The Misfits* which is the screenplay he wrote for her. They were only married for five years and this was Monroe's longest marriage. "I'd say out of the five we had two good years, but her addiction to pills and drugs defeated me," said Miller. Yet the marriage compounded Miller's fame.

## Family

Parents: Jewish immigrants, Isidore and Augusta Miller.  
Father: a ladies wear manufacturer.  
Mother: a school teacher and housewife.  
Sister: actress Joan Copeland.  
Brother: Kermit.

## School

Graduated from high school and paid his way through college. Attended University of Michigan, 1934-38. Bachelor of English with honorary degrees worldwide.

## Marriage

m. Mary Slattery, 1940-1956 (college sweetheart, two children: Jane and Robert);  
m. Marilyn Monroe, 1956-1961 (movie icon - met through Elia Kazan);  
m. Inge Morath, 1962 (photographer - met on the set of *The Misfits*), married 40 years until her death in 2002, two children: Daniel and Rebecca);  
in 2004 Miller announced his engagement to Agnes Barley, 34, with whom he had been living since 2002.

# Historical Background

Seeking reprieve from the strict and narrow ways of Puritan life, several girls from Salem secretly met in the woods to hear the exotic tales told by Tituba, a slave from Barbados. In February, 1692, the Reverend Parris discovered the girls participating in one of these forbidden sessions. Afterwards, Betty Parris and others began having ‘fits’ that defied all explanation. Doctors and ministers watched in horror as the girls displayed catatonic symptoms and signs of the devil.

Unable to find a natural explanation, the Puritans turned to the supernatural - the girls were bewitched. Prodded by Parris and others, the girls named their tormentors: a beggar named Sarah Good, the elderly Sarah Osburn, and Tituba herself. Each woman was in some way, a village outcast.

Tituba claimed, “The devil came to me and bid me serve him.” Villagers sat spellbound as Tituba spoke of the devil’s mischief and how she was coerced into signing the devil’s book. She said there

were several undiscovered witches who seek to destroy the Puritans. Discovering and eliminating witches became a crusade – not only for Salem but all Massachusetts.

In June of 1692, the special Court of Oyer (*to hear*) and Terminer (*to decide*) sat in Salem to hear the cases of witchcraft. Presided over by Chief Justice William Stoughton, the court was made up of magistrates and jurors. The first to be tried was Bridget Bishop of Salem who was found guilty and was hanged on June 10. By October of that year, thirteen women and five men from all stations of life were hanged before the court was disbanded by Governor William Phipps. A new court, (the Superior Court of Judicature), was formed which did not allow *spectral evidence*. This belief in the power of the accused to use their invisible shapes or spectres to torture their victims, sealed the fates of those tried by the Court of Oyer and Terminer. The new court released those awaiting trial and pardoned those awaiting execution. In effect, the Salem witch trials were over.

## “King William’s War” or “The Second Indian War”

In 1689 the English parliament drove the papist James II from the throne and replaced him with his daughter and her husband, the Dutch Protestant William of Orange. Ongoing tensions between the French and the English contributed to colonial conflicts. Both competed for control of the Maine frontier. The people of Salem feared attacks by the French/Catholic backed Wabanaki Indians with whom there had been an uneasy truce since Chief Metacomet’s War (1675-1678). The colony lacked a constitutional government, and wealthy men had soaked up the power and put the judiciary in disarray. “The times were out of joint,” wrote Arthur Miller.

### Feuding Landholders

Salem village was rife with resentment and rivalry fueled by disagreements over land and taxes. A race for land-wealth pit neighbour against neighbour. Accusations were made against known merchants who traded arms and food for profit to the French-allied Wabanaki Indians. Many of the accusers resented this, due to loss of family members and landholdings. Those merchants were seen as traitors, having ‘devilish collaboration’ with the enemy.

*The Wabanaki Confederacy was a coalition of five Algonquian tribes of the eastern seaboard, banded together in response to Iroquois aggression.*

*Like other Wabanaki tribes, the Penobscot Indians of Maine were longstanding enemies of the Iroquois, particularly the Mohawk. This led them to side with the French and Algonquians in the costly war against the English and Iroquoians. The English paid out bounties for dead Penobscots, but it was European diseases (especially smallpox) that really decimated their nation, killing at least 75% of the population. Still angry with the British, the much-reduced Penobscot tribe supported the Americans in the Revolutionary War, and having picked the winning side they were not expelled from New England, and to this day, remain on reservations in their native Maine. Recently the Penobscot tribe was able to buy back some of their ancestral lands, and today they are a sovereign nation working to maintain their traditions, language, and self-sufficiency.*

# Did You Know?

## Definition: Crucible (n)

1. A severe test, as of patience or belief; a trial.
2. A place, time, or situation characterized by the confluence of powerful intellectual, social, economic, or political forces.
3. A metal container used to heat material to a very high temperature.
4. A hollow area at the bottom of a furnace where metal collects

Miller also wrote the screenplay of the film version of *The Crucible*, which featured Winona Ryder, and his son-in-law Daniel Day-Lewis, who was married to Miller's daughter Rebecca.

DID  
YOU  
KNOW

## The Language of 1692

Miller used the 'colour' of language in *The Crucible* to help create the tone of 17<sup>th</sup> century Salem with dialect choices imbedded in the script. He chose a rustic, colloquial sound, partly based on Salem records, with echoes of the King James bible; not unlike a dialect still heard today in rural southern England. Miller achieved his effect by changing verb tenses, linking words unusually and by the use of archaic words and double negatives, (e.g. 'not' with 'no', or 'never').

*"You should surely know that Cain were an upright man, and yet he did kill Abel."* (Parris, Act 3);

*"He cannot discover no medicine for it in his books."* (Susanna, Act 1);

Old-fashioned words set the tone from the beginning: *bid* for 'told', *unnatural* for 'supernatural', *witched* for 'bewitched', *sport* for 'fun', *aye* and *nay* for 'yes' and 'no'. And as Puritans, the characters often quote or allude to the Bible, which Miller uses to remind us of the strict religious code they lived by:

*'Abigail brings the other girls into the court, and where she walks the crowd will part like the sea for Israel.'* (Elizabeth, Act 2)

*'You should surely know that Cain were an upright man, and yet he did kill Abel.'* (Parris, Act 3).

## Spectral Evidence

**Arthur Miller:** *At a certain point, the high court of the province made the fatal decision to admit, for the first time, the use of "spectral evidence" as proof of guilt. Spectral evidence meant that if I swore that you had sent out your 'familiar spirit' to choke, tickle, poison me or my cattle, or to control thoughts and actions, I could get you hanged unless you confessed to having had contact with the Devil. After all, only the Devil could lend such powers of visible transport to confederates, in his everlasting plot to bring down Christianity.*



Arthur Miller in 1956

**Miller was one of the original founders of International PEN's Writers in Prison committee, and in 1965 was elected its president, which was a position he held for four years.**

## Arthur Miller on writing *The Crucible*:

*'The Crucible' was an act of desperation. Much of my desperation branched out, I suppose, from a typical Depression-era trauma - the blow struck on the mind by the rise of European Fascism and the brutal anti-Semitism it had brought to power. But by 1950, when I began to think of writing about the hunt for Reds in America, I was motivated in some great part by the paralysis that had set in among many liberals who, despite their discomfort with the inquisitors' violations of civil rights, were fearful, and with good reason, of being identified as covert Communists if they should protest too strongly.*

# Background: Puritanism

Puritanism is a Christian faith which originated in England during the early seventeenth century. The ideals, which separate Puritans from other Christians include their strict belief in predestination.

This term refers to the idea that God has previously chosen those who will be saved, and an individual can do nothing to change this status. The Puritan Covenant of Grace calls for all Puritans to be actively faithful. The Covenant of Works is the belief that those who follow God's moral codes will be blessed with eternal life.

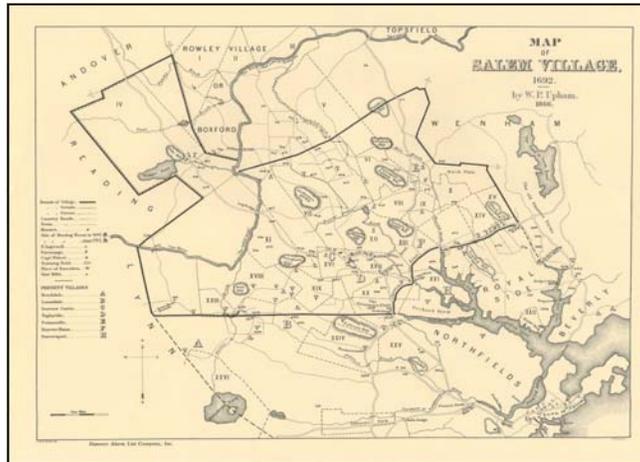
The Puritans split from the Church of England in 1633. When William Laud became the new Archbishop of Canterbury, the new beliefs he brought were unacceptable to those members who sought to "purify" the Church.

These new beliefs included emphasis on individual acceptance or rejection of God's grace, tolerance for a variety of religious beliefs, and the incorporation of "high church" symbols. The Puritans wished to rid their religion of all Catholic influence.

Early in the seventeenth century, groups of Puritans began leaving Europe to travel to the American colonies. The New England region became the center for Puritans, but the group was spread throughout the area

north of Virginia. The main goal of these immigrants was to form a religious community in

which their "pure" ideals could be central. The radical beliefs of the Puritans flourished in the New World. By keeping a strong connection between Church and State, the Puritans were able to control most of the colonies' activity until the end of the seventeenth century.



*This map shows the locations of major landmarks, farms, land grants, physical features, and the dwellings of prominent and important residents in Salem 1692.*

## The Puritans: Five Basic Beliefs

**Total Depravity:** *By virtue of the original sin of Adam, when one is born, he has no right to salvation.*

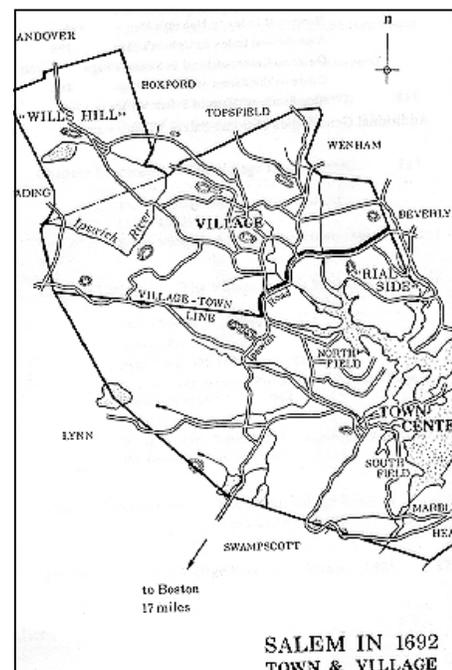
**Unconditional Election:** *Some are chosen for salvation, some are not. There is nothing one can do to change his status.*

**Limited Atonement:** *The extent to which one can please God with acts is limited.*

**Irresistible Grace:** *God showers one with a quality of grace, and one cannot resist it.*

**Perseverance:** *Once one has been saved, nothing he does will change that fact.*

*These central beliefs, along with an extreme emphasis on preaching and the laws contained within the Bible itself formed the strict ideals of American Puritanism.*



# The Mystery of Salem



Scholars have been writing about the Salem Witch Trials for three hundred years, with various theories as to why the girls 'cried out'. Sexual repression, a male dominated society, fear, intolerance, an austere religious doctrine have all been suggested. Here are some findings through the centuries:

**17<sup>th</sup> Century:** scholars believed the accusers were actually possessed by the devil and operating as witches against the Christian community of Salem.

**18<sup>th</sup> Century:** religious fervour and the popularity of 'extreme conversion' seemed a more likely explanation for the fits and delusions of the accusers.

**19<sup>th</sup> Century:** Theories of "womb-centred" female psychology suggested that the girls were 'hysterical, carried away in a collective consciousness'. (This theory continued with adherents of Freud and Jung) .

**20<sup>th</sup> Century:** Science experts propose that the girls were under the influence of natural poisons such as ergot or suffering from an encephalitis epidemic. Bernard Rosenthal proposes that they were malicious adolescents drunk on power.

**21<sup>st</sup> Century:** Contemporary scholarship refocuses the spotlight away from the accusers to the judges and the larger cultural context of war, making a case that the accusers were traumatized refugees.



## A Truth of 1692

The real **Abigail Williams** was only 11, and the real John Proctor was 60, and Elizabeth Proctor, 41, was his third wife. Proctor was not a farmer but a tavern keeper. Living with them was their daughter aged 15, their son who was 17, and John's 33-year-old son from his first marriage. Everyone in the family was eventually accused of witchcraft. Elizabeth Proctor was indeed pregnant during the trial, and did have a temporary stay of execution after convicted, which ultimately spared her life because it extended past the end of the period that the executions were taking place.



## Declaration of Regret - Salem Jurors -

*We do therefore hereby signify to all in general, and to the surviving sufferers in special, our deep sense of, and sorrow for, our errors in acting on such evidence to the condemning of any person; and do hereby declare, that we justly fear that we were sadly deluded and mistaken - for which we are much disquieted and distressed in our minds, and do therefore humbly beg forgiveness, first of God, for Christ's sake, for this our error, and pray that God would impute the guilt of it to ourselves nor others, and we also pray that we may be considered candidly and aright by the living sufferers, as being then under a strong and general delusion, utterly unacquainted with, and not experienced in, matters of that nature.*

*We do hereby ask forgiveness of you all, whom we have justly offended, and do declare, according to our present minds, we would none of us do such things again, on such grounds, for the whole world - praying you to accept of this in way of satisfaction for our offense, and that you would bless the inheritance of the Lord, that he may be entreated for the land.*

Thomas Fisk, Foreman  
William Fisk  
John Bachelor  
Thomas Fisk  
John Dane  
Joseph Evelith

Thomas Pearly, Sr.  
John Peabody  
Thomas Perkins  
Samuel Sayer  
Andrew Eliot  
Henry Herrick, Sr.

# The Political Stage



Senator Joseph Raymond McCarthy

*"Conscience was no longer a private matter but one of state administration."* Arthur Miller



HUAC Hearing

**McCarthyism** grew out of the Second Red Scare that began in the late 1940s and is named after U.S. Senator Joseph McCarthy, a Republican of Wisconsin with a particular zeal in uncovering the 'reds'. Many parallels exist between McCarthyism and Miller's depiction of the Salem witch trials. When *The Crucible* opened on Broadway on January 22, 1953, audiences were well aware of the symbolism it represented. McCarthyism took place during a period of intense suspicion in the United States primarily from 1950 to 1954, when the U.S. government was actively countering alleged American Communist Party subversion, its leadership, and others suspected of being Communists or sympathizers. During this period people from all walks of life, but especially the arts, became the subject of aggressive "witch-hunts," often based on questionable evidence. Paranoia reached a peak of hysteria.

**House Committee on Un-American Activities (HUAC or HCUA)** (1938-1975) was an investigative committee, of the United States House of Representatives. In 1969 the House changed the committee's name to the **Committee on Internal Security**. The House abolished the committee in 1975 and its functions were transferred to the House of Judiciary Committee.

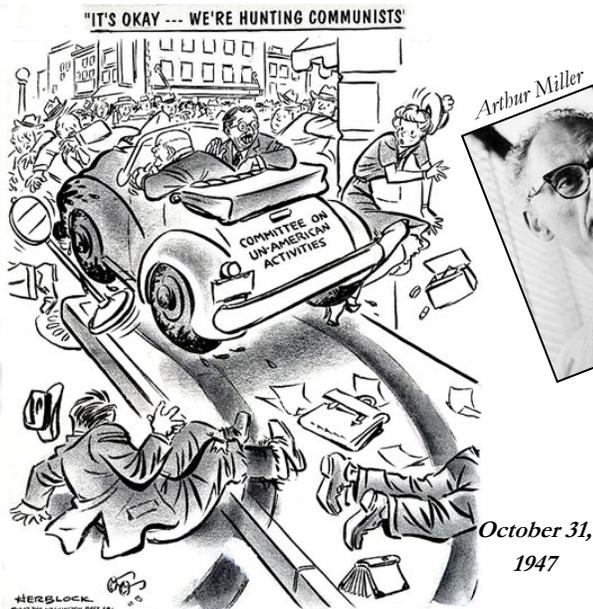
In 1956 Miller appeared before the **House Committee on Un-American Activities**. On May 31, 1957, Miller was found guilty of **Contempt of Congress** for refusing to reveal the names of members of a literary circle suspected of Communist affiliation. His conviction was reversed on August 7, 1958, by the U.S. Court of Appeals.

**Arthur Miller:** *Certain processes are universal. When Gentiles in Hitler's Germany, for example, saw their Jewish neighbors being trucked off, or soldiers in Soviet Ukraine saw the Kulaks sing before their eyes, the common reaction, even among those unsympathetic to Nazism or Communism, was quite naturally to turn away in fear of being identified with the condemned. As I learned from non-Jewish refugees, however, there was often a despairing pity mixed with 'Well, they must have done something.'*



Elia Kazan

In the film industry alone, over 300 actors, writers and directors were denied work in the U.S. through the informal **Hollywood blacklist**. The studios, after first resisting, agreed to submit artists' names to the House Committee for "clearing" before employing them. *"This unleashed a veritable holy terror,"* wrote Arthur Miller. Even Miller's close friend, film director Elia Kazan, 'named names' to the HUAC, effectively ending a friendship, careers, and in some cases, lives. Miller and writer Lillian Hellman publicly denounced him.



October 31, 1947

## ADDITIONAL SOURCES

<http://www.etext.virginia.edu/salem/witchcraft/>

This site provides a wealth of primary source documents, from trial transcripts to rare books and historical maps of Salem Village. Also features a helpful Q&A with the town archivist for Danvers (formerly Salem Village).

<http://www.rjgeib.com/thoughts/puritan/puritan.html>

This site contains Mary Easty's petition to the court asking them to please not shed any more innocent blood. The site also contains background historical information on the trials.

<http://www.law.umkc.edu/faculty/projects/trials/salem/salem/.html>

Find a chronology of events, images, select trial transcripts and petitions, biographies, excerpts from Cotton Mather's Memorable Providences and more...

<http://www.salemweb.com/witches.html>

This site contains a brief historical introduction to the events of 1692-93 in Salem. This site also contains various links to more specific aspects of Salem and the trials.

<http://www.salemwitchmuseum.com/learn.html>

This site answers some commonly asked questions about the trials and witchcraft in the seventeenth century.

<http://www.nationalgeographic.com/features/97/salem>

An interactive trip through the hysteria that caused the witch hunt in Salem, offered from the perspective of one of the accused.

<http://www.jefferson.village.virginia.edu/~bcr/salem/salem.html>

An interactive map showing the locations of the accused and the accusers, as well as major roads, rivers, townships and households.

<http://earlyamerica.com/review/summer97/carey.html>

Although over 500 of the original legal documents from the trials still exist, one particular death warrant, known as the Carey Document, has been exposed as a fake. This site includes information on the discovery of the document with pictures.

<http://www.native-languages.org/wabanaki.htm>

Peoples of the Wabanaki Indian Confederacy, with links to information about each Wabanaki nation and its language.

<http://religiousmovements.lib.virginia.edu/nrms/salem.html>

A chronology of important events surrounding the Salem witch trials.



# Classroom Applications

*The following pages suggest questions and activities students might explore **BEFORE** attending *The Crucible**

Activities relate to Ministry of Education expectations for Drama and Dance at the junior, intermediate and senior levels.  
To obtain Ontario Curriculum documents, visit [www.edu.gov.on.ca](http://www.edu.gov.on.ca).

## RESEARCH

*The Crucible* enacts historical events that occurred in and around the town of Salem, Massachusetts, in 1692. Investigate these events on the internet. In role as investigative reporters, select one aspect of these events to focus attention on. Write a two to three paragraph newspaper article to read to the class.

## Theme One COMMUNITY

The idea of community is important to *The Crucible* because the play enacts factual circumstances that arose in a specific community of time and place. A community might be identified by the values, attitudes and actions of its people. Rules of behaviour, either stated or implied, specify what beliefs and behaviours are permitted and not permitted in any community.

## DISCUSSION

### Your school as a community

What are the duties and responsibilities of various members of your school community (e.g. students, teachers, administration, custodians, secretaries)?

What formal rules of behaviour exist for different members of your school community?

What unspoken rules exist among students in your school?

What values, actions and affiliations are prized in your school community?

Does your school community include cliques or easily distinguished groups of students? If so, what labels and behaviours are attributed to these groups?



## ACTIVITY



### Tableau Work

Imagine that you live in a farming community with these unspoken rules:

- Everyone must belong to the same religion and attend church every Sunday.
- Hard work is good; recreation is evil.
- No one is allowed to dance or read novels.
- Hymns and lullabies may be sung; no other singing is permitted.
- Families should be prepared for a possible attack by natives living just beyond the community border.
- Slavery is an accepted practice and most landowners own slaves.
- Parents and slave owners have the right to beat their children or slaves.
- Owning as much land as possible is an admired goal.
- Disputes among neighbours are normally settled by a court of law.
- People are expected to spy on their neighbours to make sure they follow the rules.

In groups of four to five, create a tableau depicting an image of everyday life in this community. Then create another tableau depicting an image that breaks one or more rules of this community.

Display the tableaux to the class. Identify common images or themes from both versions. What moods are depicted in the tableaux? Describe the lifestyle of people displayed in the first tableaux.



## ACTIVITY



*The Crucible* depicts relationships and conflicts among three generations of community members. Although specific details of character and experience relate to a community very different from ours, certain aspects of inter-generational conflict are similar to today's circumstances. The task in this activity is to improvise a scene based on the following information.

## Theme One, continued

# COMMUNITY

### ACTIVITY continued

- Four teenagers have been caught engaging in activity that is forbidden or illegal in their community. The worst aspects of the activity remain unknown to the adult who caught them.
- Teenager A is the leader. Physically attractive, bossy, and very accustomed to lying, Teenager A organized the forbidden event. Once caught, Teenager A decides to admit to a minor aspect of the activity, and plans to accuse others of the more serious elements.
- Teenager B is a true follower. Nervous and eager to please, Teenager B often acts without thinking things through. Teenager B went along with Teenager A's plans out of intimidation and curiosity. Teenager B will admit to whatever the majority decides. Teenager B is afraid of the punishment that is likely to follow.
- Teenager C is a lonely and naïve person who went along with the group in an attempt to be accepted by the in-crowd. Teenager C was present at the scene of the forbidden activity, but did not participate. However, Teenager C is willing to admit to participating in minor aspects of the activity for fear of group retaliation.
- Teenager D is deceptive and frequently unkind. Teenager D is a bully and uses threats of violence and exclusion to get what she or he wants. Teenager D accuses Teenager C of planning to tell on others in order to escape punishment.

Before creating the scene, the group should first decide on the type of activity that the teenagers were engaged in. Next, decide what aspects of the activity they were caught doing, and what more serious aspects occurred undetected. Now decide on the setting. Finally, decide who it was that caught them in the act.

The scene itself should depict a conversation among the four teenagers that occurs after they have been caught, but before they have been questioned individually about their role in the activity. The improvisation should demonstrate the wants and goals of each character and lead to an announcement of what each one plans to do.

## Theme Two

# WITCHCRAFT

*The Crucible* recreates events of 1692 in and around the town of Salem, Massachusetts, where a number of citizens, primarily women, were accused of witchcraft and subsequently condemned to death.

### DISCUSSION

- Brainstorm common ideas about witches in terms of: (a) their appearance (b) their objects (c) their animals (d) their habits and (e) their supernatural abilities.
- In the Salem trials, many people accused of witchcraft were those considered of little use to society; elderly widows, for example. Compare your ideas about witches to images of elderly widows in an agricultural society 300 years ago.
- *The Wizard of Oz* recounts how an elderly woman can become transformed by a young girl's dream into a powerful force of evil witchcraft. Discuss childhood dreams or fears of witches that classmates recall.

### ACTIVITY

#### Pantomime

In this exercise, students will depict actions that might be transformed through rumor and exaggeration into evidence of witchcraft.

- One partner will represent an elderly woman or man performing a menial task involving such objects as a cooking pot, a broom, and a candle. Household pets and/or other animals may be involved as well.
- The second partner will represent the same task, this time transformed by rumor and exaggeration into an example of witchcraft.

## Theme Two, continued

### WITCHCRAFT

#### ACTIVITY

#### Chants and Spells

The witches in Shakespeare's *Macbeth* exemplify common notions of witches in the century before the Salem trials, including spells and chants over a boiling cauldron, fetishes, and familiars. Fetishes were objects believed to embody magic power; familiars were animals belonging to individual witches.

- In the box below are words and phrases taken from Act One of *The Crucible*.
- In groups of four to six, create a chanted spell by :  
(a) selecting words and phrases of your choice from the box, (b) putting the words and phrases into an appropriate order, (c) choosing words or phrases to repeat throughout the chant or charm.
- Add actions and possibly music to your chant or charm.
- After presenting to the class, discuss the atmosphere evoked by the exercise.

nocturnal

corruption

obscene

conjuring spirits

demonic art

murdering

gibberish

vengeful

swaying

devil's touch

sin

abomination

darkness

screeching

witchcraft

unnatural

## Theme Three

### REVENGE

*The Crucible* suggests that the Salem witch-hunt was largely sparked by differences between two landowning families, the Putnams and the Proctors. A teen-aged girl capitalized on the growing frenzy to gain personal revenge of her own.

#### DISCUSSION

Revenge is a common theme in the Bible, literature and movies. Identify examples of revenge stories known by the class.

Why is the theme of revenge so important in our culture's religion and entertainment?

What is the difference between revenge and justice?

#### ACTIVITY

##### Story-Telling

In small groups, create and tell modern-day stories, derived from your imaginations, based on the following information:

- Two families own large areas of land in a farming community (imagine members of each family, the type of farming they do, and the kind of people they are).
- The families feud over various issues (imagine a specific example or two).
- The families sue each other (imagine details of the lawsuits).
- One family seeks revenge on the other (imagine how the revenge is sought).
- A teenager who once worked for one of the families holds a grudge against them (imagine the cause of the grudge).
- The teenager seeks his or her own revenge (imagine what form the revenge takes).

##### A Tribunal

A tribunal is a court or seat of justice. In groups of three, imagine yourselves as panels of judges called upon to respond to the following letters of appeal for justice. What decisions would you make? Why?

## Theme Three, continued

### REVENGE

### ACTIVITY

#### Letter #1

*I appeal to your wisdom to settle a matter of dispute between myself and my neighbors. As the oldest son of the richest man in our town, and one who has risked my life in battle for my neighbors' safety, I demand justice from those whose jealousy has besmirched my family. As you may recall, I sought justice on another occasion from this court and was turned down. In that instance, I asked you to overturn my father's will, a clearly illegal document that favored my stepbrother over me. You refused my appeal for help at that time. I trust you will not disappoint me again. Today I appeal for my wife's relative, who was refused an important position in this town because of his connection to me. My wife's relative was the most qualified person for the position, and was voted by 2/3 of those in power to be given the post. He was told, however, that the job had gone to someone else for reasons never disclosed. I demand justice for my family member.*

#### Letter #2

*As this town's pastor, I seek what is owed to me. I came to this town a widower raising a daughter on my own. I realized from the start that I was entering an unstable situation - this town has had three pastors in the last seven years. I'm a man who has never refused a challenge, but I did want some signs of trust from the congregation. When I asked for the deed to the house I was given to live in, my pleas for a secure roof over my head were met with heated denial. When I sought to have proper candlesticks installed by the church altar, I had to fight like a thief for what was right. I agreed to a salary that is low by any standards for a man of my experience. My simple expectations are that important living expenses, such as the heating requirements for my house, should be paid in addition to my meager wage. I now face opposition for this small request. I trust you will come to my assistance.*

#### Letter #3

*Although I am young in years, I am old in sorrow. In childhood, I witnessed the murder of my parents as they slept in bed. Following their deaths, I was sent to work as a servant for a family that treated me cruelly. The wife was sick most of the time and very miserable and demanding. At first, the husband would beat me when I failed to please her. One night, shortly after I turned 16, he seduced me in the shed behind the house. From then on, the husband was kind to me and found ways for us to meet. I fell in love with him and I know he loved me too. Then his wife discovered our secret and forced him to turn me out into the street, penniless and with no source of employment. I seek justice for the wrongs this woman has done me.*

#### Letter #4

*I am a foreigner to your country, working for a very strict man whose teenaged niece is living in the household. The young woman and her friends are very interested in learning about the culture of my people, whose customs include singing, dancing, and fortune-telling. The niece fears her uncle's stern attitude toward laziness and what he views as improper female conduct. Not wanting her uncle to know, the young woman and a group of her friends begged me to meet them in secret and teach them about my culture. However, the uncle came upon us and now blames me for leading them astray. I face severe punishment—possibly death. Please help me.*

*The following pages suggest questions and activities students might explore*

**AFTER attending *The Crucible***

**DISCUSSION**

**The Title of the Play**

The word *crucible* refers to (a) a metal container used to heat material to a very high temperature, (b) a hollow area at the bottom of a furnace where metal collects, and (c) a severe test or trial.

Why do you think Arthur Miller chose to title his play *The Crucible*?

**RESEARCH**

**McCarthyism**

*The Crucible* was written in 1953, a time in American history that has been labeled the “witch-hunt” of McCarthyism. Many literary analysts claim that Arthur Miller wrote the play as a deliberate comparison between the mass hysteria of 1692 and the frenzy against Communism in mid-20<sup>th</sup> century USA.

- Who was Senator Joseph McCarthy and why is his name linked to the term “witch-hunt”?
- How did the Communist witch-hunt affect Hollywood celebrities in the 1950s?
- What was the House of Un-American Activities Committee (HUAC)?
- How was the FBI related to the Communist witch-hunt?

What similarities and differences exist between events in Salem in 1692 and events in Washington DC during the 1950s?

# Theme One COMMUNITY

*The Crucible* chronicles a factual instance of mass hysteria that affected most members of a rural community in one-way or another.

## RESEARCH

- Divide the class into teams representing physicians, lawyers, social workers, and experts in studies of occult phenomena.
- The task for each group is to explain the mass hysteria that overtook the Salem community from the perspective of the occupation assigned. Research will be required to complete this task.
- The physicians will describe mass hysteria from a medical perspective and demonstrate that the residents of Salem were physically afflicted.
- The lawyers will describe the effects of mass hysteria on the population of Salem in terms of charges laid, convictions handed down, and punishments assigned.
- The social workers will describe mass hysteria as a result of community conditions in and around Salem at the time.
- The experts in studies of occult phenomena will describe the symptoms of the mass hysteria as it related to beliefs about supernatural influences.

## ACTIVITY

### Movement

*The Crucible* reveals that the community of Salem relied on acts of cruelty to maintain order and discipline among its members.

- In pairs, recall instances of physical cruelty from the play.
- Through movement only, practice four or five of these cruel acts in slow motion.
- Concentrate on demonstrating the emotions of the two characters involved through gestures and facial expression.
- Link the acts of cruelty together to create a stylized depiction of cruelty in the Salem community.
- Decide on appropriate music to accompany your movement performance.

## Theme One, continued COMMUNITY

### DISCUSSION

#### Discussion: Theocracy

*The Crucible* is set in a community governed by theocracy, meaning that laws of religion legally ruled people. In this case, the religion was a strict and harsh form of Protestantism known as Puritanism. The attitude of the religious rulers was “all or nothing”; in other words, they believed that people belonged to either God or the Devil, with no room for doubt in between. The witch trials demonstrated this “all or nothing” attitude by branding anyone who broke rules of the community with the label of devil-worshiper. As Deputy Governor Danforth proclaimed in Act III of the play: “A person is either with this court or he must be counted against it, there be no road between”.

- Are any countries today ruled by theocracy? If so, with what consequences?
- Do you know of any historical instances, other than the Salem witch trials, in which a theocracy caused the imprisonment and death of its citizens?
- What is the effect of theocracy in general on the people who live under its rule?

## Theme Two WITCHCRAFT and the SUPERNATURAL

### DISCUSSION

#### Did a witch exist in Salem?

- On what evidence were various women in the play accused of witchcraft?
- What different kinds of women were accused of witchcraft? Did these women display any common characteristics?
- What voodoo practices and fetishes were introduced in the play? How were they explained? (a) the accusers of witchcraft and (b) those accused of witchcraft?
- What unexplained strange occurrences remain unanswered at the end of the play?
- Common notions of witches evoke images of ugly old women. But the word “witch” can also refer to a beautiful or fascinating woman who enchants others by means of her bewitching appeal. Based on the second notion of witchcraft, might Abigail be labeled a witch? Why or why not?

## Theme Two, continued

# WITCHCRAFT and the SUPERNATURAL

### ACTIVITY

#### Staging a Scene

Below is a scene from *The Crucible* in which evidence of witchcraft is displayed.

Divide the class in half. In one half, groups will rehearse the scene as if the characters are truly possessed by witchcraft. In the other half, groups will rehearse the scene as if the characters are merely pretending to be possessed by witchcraft. NOTE: In the case of males playing female roles, have them act as males would act and not females.

Watch the various versions of the scene. Is it possible to detect the difference between the two depictions? What differences exist between male and female approaches to the scene?

The circumstance of the scene is that one of the teenaged witnesses, Mary Warren, has admitted that she lied about witchcraft. Abigail has just been accused of lying as well. Characters in the scene are: Mary, Abigail, Mercy, Susanna, Deputy General Danforth, and John Proctor.

JOHN PROCTOR: This girl (*meaning Abigail*) speaks false.

ABIGAIL: (*staring at the ceiling*) You will not! Be gone! Be gone I say.

DANFORTH: What is it, child? (*Abigail and the other witnesses are now all staring at the ceiling*) What's there? Answer me child. Why do you---

MERCY: (*pointing*) Look. It's on the beam. Behind the rafters.

DANFORTH: (*looking up*) Where?

ABIGAIL: Why do you come here, yellow bird?

JOHN PROCTOR: What bird? I see no bird.

DANFORTH: Be quiet.

ABIGAIL: My face? But God made my face. You cannot want to tear my face. Envy is a deadly sin, Mary.

MARY: (*jumps to her feet, pleading*) Abby, no.

ABIGAIL: (*still looking at the ceiling*) Oh, Mary, this is black art to change your shape.

## Theme Two, continued

### WITCHCRAFT and the SUPERNATURAL

**ACTIVITY  
continued**

- JOHN PROCTOR: They're pretending, Mr. Danforth.
- SUSANNA: *(looking at the ceiling)* Her claws, she's stretching her claws.
- JOHN PROCTOR: Lies, lies.
- ABIGAIL: Please, Mary, don't hurt me.
- MARY: *(to Danforth)* I'm not hurting her.
- DANFORTH: *(to Mary)* Then why does she see this vision?
- MARY: She sees nothing.
- ABIGAIL: *(copying Mary's voice)* She sees nothing. She sees nothing.
- MARY: *(pleading)* Abby, you mustn't.
- ABIGAIL, MERCY, SUSANNA: Abby, you mustn't. Abby, you mustn't.
- MARY: I'm right here.
- ABIGAIL, MERCY, SUSANNA: I'm right here. I'm right here.
- DANFORTH: Mary Warren. Draw your spirit out of them. Have you compacted with the Devil?
- MARY: Never, never.
- ABIGAIL, MERCY, SUSANNA: Never, never.
- MARY: Abby, stop it.
- ABIGAIL, MERCY, SUSANNA: Abby, stop it.
- MARY: Stop it!
- ABIGAIL, MERCY, SUSANNA: Stop it!
- MARY: Stop it!
- ABIGAIL, MERCY, SUSANNA: Stop it!
- DANFORTH: *(to Mary)* Where did you find this power? You have seen the Devil, have you not?

## Theme Three

### REVENGE

*The Crucible* reveals reasons for various characters to seek revenge for their perceived wrongs by making accusations of witchcraft against a number of citizens of Salem. Teenaged girls who appeared physically and psychologically affected by supernatural causes supplied evidence supporting these accusations. One theory to explain the girls' behaviour relies on the notion of "suggestibility", meaning that the girls might have unconsciously caused their own strange delusions and behaviour because they were easily influenced by others.

#### RESEARCH

##### Activity on "Suggestibility"

Investigate recent criminal trials, based on the evidence of children and/or teenagers, in which "suggestibility" was used to refute the testimony of witnesses.

#### DISCUSSION

##### Questions on "Suggestibility"

People who are suggestible are frequently the best candidates for hypnosis.

- Discuss any class experiences with hypnosis, either as participants or observers.
- What types of behaviour do entertainment hypnotists induce in volunteers?
- What types of behaviour do clinical hypnotists treat in their patients?
- Do you believe that suggestibility was a cause of unexplained behaviour in Salem? Why or why not?
- Were the girls who testified at the witch trials involved in a form of mass hysteria? Why or why not?
- Can mass hysteria be considered a form of mass hypnosis? Why or why not?
- Why is the testimony of suggestible witnesses suspect?
- Was the revenge attained by the Salem witch trials justifiable?

## Theme Three, continued

### REVENGE

#### RESEARCH

#### A Flawed Justice System

Identify aspects of the Salem trials, as depicted in *The Crucible* that show evidence of faulty court procedures.

List reasons for declaring a mistrial of justice against the Salem judicial system.

#### ACTIVITY

#### Staging a Scene

Below is a scene from *The Crucible* that displays courtroom injustice and intolerance. The following characters are needed: Martha Corey, Giles Corey, Judge Hathorne, Reverend Hale, and Deputy Governor Danforth.

Before rehearsing the scene, analyze the motives for each character's words and actions.

The setting is the Salem meeting house, now serving as the General Court.

JUDGE HATHORNE: Now, Martha Corey, there is abundant evidence in our hands to show that you have given yourself to the reading of fortunes. Do you deny it?

MARTHA COREY: I am innocent to a witch. I know not what a witch is.

HATHORNE: How do you know, then, that you are not a witch?

MARTHA COREY: If I were, I would know it.

HATHORNE: Why do you hurt these children?

MARTHA COREY: I do not hurt them.

GILES COREY: I have evidence for the court!

DANFORTH: Keep your seat.

GILES COREY: Thomas Putnam wants our land!

DANFORTH: Remove this man from the court!

## Theme Three, continued

### REVENGE

**ACTIVITY  
continued**

- GILES COREY: You are hearing lies, all lies.
- HATHORNE: Arrest this man!
- GILES COREY: But I have evidence. Why will no one hear my evidence?
- REVEREND HALE: Pray be calm a minute.
- GILES COREY: Mr. Hale, please demand that I speak.
- REVEREND HALE: A moment, sir. A moment.
- GILES COREY: They're going to hang my wife.
- HATHORNE: How dare you come roaring into this court! Have you gone crazy?
- GILES COREY: You aren't a Boston judge yet, Hathorne. Don't call me crazy.
- DANFORTH: Who is this man?
- GILES COREY: My name is Corey, sir. Giles Corey. I have 600 acres and timber in addition. It is my wife you are condemning now.
- DANFORTH: And do you expect to aid her cause with such contemptuous riot? Be gone.
- GILES COREY: They're telling lies about my wife, sir.
- DANFORTH: Do you take it upon yourself to determine what this court shall believe and what it shall set aside?
- GILES COREY: Your Excellency. We mean no disrespect for —
- DANFORTH: Disrespect indeed. You have disrupted this court, Mister. This is the highest court of the supreme government of this province. Do you know that?
- GILES COREY: Your Excellency, I only said she was reading books, and they came and took her out of my house for witchcraft. I only wanted to know why she reads books. I never accused her of witchcraft.
- HATHORNE: Arrest this man in contempt, sir.

## GLOSSARY OF THEATRE TERMS

**BLOCKING:** The actor's movement on stage is known as "blocking". The Stage Manager writes the blocking notation into the Prompt Script.

**COSTUME:** Anything that an actor wears on stage is referred to as a costume. The Wardrobe department (the department responsible for creating costumes) provides clothes, shoes, hats, and any personal accessories such as umbrellas, purses and eyeglasses.

**DROP:** A drop is a large piece of painted canvas that is "flown in" by the flyman (see FLYMAN).

**GREEN ROOM:** The green room, usually near the entrance to the stage, is where the actors and crew sit while waiting for their turn to go on stage. One possible explanation of how the green room got its name is that actors used to wait for their entrances at the back of the theatre in an area where the scenery was stored. Perhaps the scenery was green, or the name "scene room" evolved into "green room".

**ORCHESTRA PIT:** The orchestra pit is the place where the musicians perform during a musical. Usually the orchestra pit is between the front row of the audience and the stage.

**PROPS:** A property or "prop" is anything that the audience sees that is not worn by an actor and is not a structural part of the set. Some examples are: tables, chairs, couches, carpets, pictures, lamps, weapons, food eaten during a play, dishes, cutlery, briefcases, books, newspapers, pens, telephones, curtains and anything else you can imagine.

**PROSCENIUM:** A term describing the physical characteristics of a theatre. A proscenium theatre is one in which the audience and the actors are separated by a picture-frame opening that the audience looks through to see the actors, (e.g. Shaw Festival's mainstage and Royal George Theatres). Surrounding this opening is the PROSCENIUM ARCH. If there is an acting area on the audience side of the proscenium arch, it is referred to as the APRON.

**SCRIM:** A scrim is a piece of gauze that is painted and used as part of the scenery. When a scrim is lit from in front it is opaque, you cannot see through it. When a scrim is lit from behind it is transparent, you can see through it. This allows for many different visual effects to be created by the lighting and set designers.

**THRUST STAGE:** A thrust stage is a stage that is surrounded on three sides by the audience, (e.g. Shaw Festival's Court House Theatre).



## WHO WORKS IN A THEATRE

**DIRECTOR:** The person who guides the actors during the rehearsal period as they stage the play. The director is responsible for presenting a unified vision of the play to the audience.

**DESIGNERS:** The people who work with the director to decide what the production will look like. Designers must choose the colour, shape and texture of everything you see on the stage. There are several areas that need to have designers: costumes, set, lighting and sometimes sound. The designers work very closely with the director to create the environment in which the play will take place.

**DYER:** The person who dyes fabrics for the Wardrobe department.

**FLYMAN:** The person responsible for the manipulation of the scenery which is in the fly gallery (the space above the stage). The scenery is manipulated by ropes attached to a counterweight system.

**MILLINER:** The person who makes the hats which the actors wear on stage.

**PROPS BUYER:** The person who buys items that will be used or adapted to become props. Props buyers also purchase the raw material used to build props.

**SCENIC ARTISTS:** The people who are responsible for painting and decorating the surfaces of the set. Some of the techniques they use include: wood graining, stenciling, marbling and brickwork. They also paint the drops and scrims that are flown in.

**STAGE CARPENTER:** The person who ensures that everything runs smoothly on stage during a performance. The stage carpenter and stage crew are responsible for changing the sets between scenes and acts.

**STAGE MANAGER:** The person who makes sure that all rehearsals and performances run smoothly. During a performance the stage manager also makes sure that all of the technical elements (e.g. lights, sound, curtains flying in and out) happen at exactly the right time.

**TECHNICAL DIRECTOR:** The person who is responsible for coordinating all of the technical elements of a production. Technical directors work with the people who build the sets, props, costumes, wigs and special effects to make sure that everything runs smoothly.

# The Crucible

## STUDY GUIDE RESPONSE SHEET

In order that we may bring you the best possible Study Guides, please take a few moments to fill out this response sheet.

If you would like to be on our e-mail newsletter list, to receive our most up-to-date information for teachers, include your e-mail address at the bottom of this sheet and send it to Rod Christensen, Senior Manager, Education at:  
*Shaw Festival, P.O. Box 774, Niagara-on-the-Lake, Ontario L0S 1J0*

Alternatively you can send your information by e-mail to [education@shawfest.com](mailto:education@shawfest.com)

Did you make use of the following elements of this Study Guide? If so, please make any comments you feel might be useful:

- |   |           |          |
|---|-----------|----------|
| <b>Running Time:</b>                      | YES _____ | NO _____ |
| <b>The Players / Synopsis:</b>            | YES _____ | NO _____ |
| <b>The Story:</b>                         | YES _____ | NO _____ |
| <b>Who's Who in the Play:</b>             | YES _____ | NO _____ |
| <b>Character Breakdown:</b>               | YES _____ | NO _____ |
| <b>Director's / Designer Notes</b>        | YES _____ | NO _____ |
| <b>The Playwright:</b>                    | YES _____ | NO _____ |
| <b>Historical Background:</b>             | YES _____ | NO _____ |
| <b>Did You Know?</b>                      | YES _____ | NO _____ |
| <b>Backgrounder: Puritanism</b>           | YES _____ | NO _____ |
| <b>Backgrounder: The Mystery of Salem</b> | YES _____ | NO _____ |
| <b>Backgrounder: The Political Stage</b>  | YES _____ | NO _____ |
| <b>Additional Sources</b>                 | YES _____ | NO _____ |
| <b>Classroom Applications:</b>            | YES _____ | NO _____ |
| <b>Glossary of Theatre Terms:</b>         | YES _____ | NO _____ |

Please feel free to make any other comments or suggestions:

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