



THE CRUCIBLE

BY ARTHUR MILLER

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Performed by:

Sarah Amankwah (Tituba), **Paul Brightwell** (Thomas Putnam), **Christopher Chilton** (Ezekiel Cheever), **David Collings** (Francis Nurse), **Grace Cordell** (Susanna Walcott), **Sam Cox** (Giles Corey), **Alastair Gillies** (Marshall George Herrick), **Peter Guinness** (Deputy Governor Thomas Danforth), **Leah Haile** (Betty Parris), **Matti Houghton** (Elizabeth Proctor), **Stephen Kennedy** (Reverend Samuel Parris), **Pepter Lunkuse** (Mercy Lewis), **Jonjo O'Neill** (John Proctor), **Mary Jo Randle** (Ann Putnam), **Rachel Redford** (Abigail Williams), **Roy Sampson** (Judge Hathorne), **Tim Steed** (Reverend John Hale), **Marjorie Yates** (Rebecca Nurse), **Ria Zmitrowicz** (Mary Warren)

Teacher Resource

This resource was written specifically for those teaching Edexcel GCSE in Drama, Unit 2DR01. It is a six-hour practical exploration of *The Crucible*, focussing on the central issue of 'persecution' that runs through the play. The resource offers a range of activities that will teach strategies for devising inspired by the stimulus of the Royal Exchange production.

For information about suitability for other specifications, please contact Natalie the Schools' Programme Leader on natalie.diddams@royalexchange.co.uk.

This resource has been created in partnership with Curious Minds and Bridgewater High School, as part of the Curious Minds Bridge Champions programme (for more information please visit: <http://www.curiousminds.org.uk/whatwedo>).

LESSON 1: PERSECUTION

(60 minutes)

LEARNING OBJECTIVE: To understand the meaning of the word 'persecution' and begin to look at what this means in the context of **The Crucible**.

LESSON PLAN:

15 mins: **Werewolf**

Ask everyone to sit on chairs in a circle. They must all pretend that they are townsfolk, living in a village that has a problem with werewolves.

- 1) Explain that there are two phases of the game: day-time and night-time. Start off in night-time, with everyone sat in their chairs with their eyes closed.
- 2) Secretly tap between 3-5 students on the shoulder. These are your werewolves. Allow them to silently point out the townsfolk that they would like to eliminate from the game.
- 3) Move to 'day-time' and ask everyone to open their eyes. Read out the list of townsfolk that were eliminated in the night, and ask those students to sit on the floor in front of their chairs.
- 4) Challenge the remaining townsfolk to work out who the werewolves are. If everyone agrees that someone is guilty, that person is eliminated from the game and must sit on the floor in front of their chair.
- 5) After a certain amount of time (usually after one person has been eliminated), bring night-time round again and give the werewolves another go.
- 6) The game will end when either the townsfolk have eliminated all of the werewolves OR the werewolves have eliminated all of the townsfolk.

Ask your class: *"What did it feel like to accuse your classmates of being a werewolf? What was it like to be accused? What happened to everybody's voices and bodies during the game? Was it fun ganging up on each other?"*

WHY NOT? Play the game again, but this time – see what happens if you only *pretend* that you have chosen werewolves! Ask your class: *"Did the game seem different? Did you still feel suspicious of each other, even though there were no werewolves? What did it feel like to be wrongly accused?"*

5 mins: **Persecution**

Write the word '**persecution**' on a large piece of paper on the floor. Either as a class, or in small groups, ask your students to define the word. (The dictionary definition is: 'hostility and ill-treatment, especially because of race, political or religious beliefs').

10 mins: **The Crucible**

Explain that **The Crucible** is a play by Arthur Miller. It is about a town called Salem in Massachusetts, which held witch trials from 1692-1693. Even though there were no witches in the town, men and women were persecuted. (In the real Salem, 18 women and 5 men were executed, while 130 women and 30 men were imprisoned).

Hand-out the '20 Point Synopsis' in APPENDIX A and invite your class to read it out, one point at a time.

20 mins: **Still Images**

Split your class into small groups and give each group 2 of the points from the 20 point synopsis.

- 1) Ask each group to create a still image for each of their points, highlighting how the central issue of persecution can be seen throughout the story.
- 2) Reflect on and evaluate each other's work.
- 3) Show the class a series of images showing persecution (APPENDIX B). Discuss how the positioning of people in space creates impact in each image.
- 4) Ask each group to take an image and use it to develop their still image work. They should use space and levels to give their still images a greater impact. Again, reflect on and evaluate each other's work.
- 5) Challenge each group to bring movement and voice into their still images, creating a fluid transition that involves one word that they feel sums up their part of the story.

10 mins: **Reflection**

Ask your class: "*What have you learnt about the issue of persecution in **The Crucible**? Why might a performance of **The Crucible** be relevant today?*"

LESSON 2: TITUBA

(60 minutes)

LEARNING OBJECTIVE: To look at how 'fear of being different' impacts on the town of Salem in **The Crucible**, leading to the persecution of characters such as Tituba.

LESSON PLAN:

10 mins: **Context**

Talk your class through the social/historical/political context of the play, using the information in APPENDIX C.

Ask your class: *"How do you think Arthur Miller was influenced as a playwright by the social/political/context of the play? Was 'fear of being different' an important factor in his life around the time he wrote the play?"*

10 mins: **Tituba and the Devil**

Ask 2 students to read out the scene between Tituba and Herrick (APPENDIX D). Ask your class: *"How does Tituba view the Devil?"* Write describing words on the board or on a large piece of paper in the centre of the room.

Ask your class to split into pairs and discuss how another character in the play (such as Herrick, or perhaps Reverend Parris) sees the Devil. If your class does not know **The Crucible** well, you could ask them how a religious person living in America in the late 1600s might have seen the Devil. Ask them to write describing words on a piece of paper and note how this perspective differs from Tituba's.

Ask your class: *"Why do the other characters fear Tituba's different way of thinking about the Devil? Are there other times when people fear things that are different?"*

10 mins: **Masters and Slaves**

Show your class the picture of Tituba in APPENDIX E.

Ask your class: *"How has the artist portrayed Tituba to look scary? Why have they portrayed her like that?"*

In pairs, ask your class to create still images that show a master/slave scenario. Challenge them to alter their images subtly, first so that the 'slave' appears different and scary, then so that the 'master' seems different and scary.

Ask your class: *"How did you manipulate each image, so that the audience feared one of the characters? Can you think of other times in history when artists have manipulated an image of a group of people to make them seem scary?"*

20 mins: **Cross-cutting**

Split your class into groups, and ask each group to create a scene set in Tituba's cell in Salem jail (which is where the scene in APPENDIX D is also set). Using the technique of cross-cutting, the scenes should highlight how Tituba is persecuted because of the 'fear of difference' in Salem.

Cross-cutting (also called **split-screen**) is a drama technique borrowed from the world of film editing, where two stories are intercut to establish continuity. So, your students could show the same scene, but split between Tituba's perspective and another character's perspective.

10 mins: **Reflection**

Ask each group to perform their non-linear scenes. Reflect on each other's work and evaluate the effectiveness of the cross-cutting technique.

Ask your class: *"How can we fight back against persecution? Can art play a role in fighting back? Might a production of **The Crucible** show make an audience feel differently about the way they treat people that are different to them?"*

LESSON 3: HYSTERIA

(60 minutes)

LEARNING OBJECTIVE: To learn about the concept of 'hysteria' as explored in **The Crucible**, and how this led to the persecution of women and men in Salem.

10 mins: **Rumours game**

Ask your class to imagine they are in Salem, and read out the list of 'Salem Sins' (APPENDIX F). In pairs, invite your group to create a rumour about an imagined towns person, who has committed one of the sins. After one minute, ask everyone to find a new partner and swap rumours, exaggerating them a little bit. Swap partners and rumours again (this time passing on the rumour learnt from the previous partner). Again, all rumours should be exaggerated. Repeat this process as many times as you like, before returning to the circle and sharing the rumours as a group.

Ask your class: *"Was it fun to exaggerate the rumours? Why? How can you relate this game to **The Crucible**? Is rumour-spreading ever an issue at school?"*

5 mins: **Strength in numbers**

- 1) Split your group in half. Give one group the line: "You don't like me" and the other group the line: "I hate you".
- 2) Ask each group to practice saying their line in unison; then ask the groups to say their lines to each other as if they are 2 characters in a scene.
- 3) Encourage both groups to get louder each time they say their line (you could get competitive by awarding points to the loudest group).

Ask your class: *"How did it feel when you were shouting your line in unison? Does a group have more power than an individual?"*

15 mins: **Hysteria**

Sit in a circle and write the word 'hysteria' down on a large piece of paper in the middle. Either as a class, or in small groups, ask your students to define the word. (The dictionary definition is: exaggerated or uncontrollable emotion or excitement).

As a group, ask your class to read the extract from **The Crucible** in APPENDIX G. Each person should say one line around the circle.

Ask your class: *"What is happening in this scene? Why have the girls become hysterical? What is at stake for them?"*

20 mins: **Flocking**

- 1) Split your class into groups of 4 and ask each group to stand in a diamond shape, with everyone facing in the same direction. Name the person at the 'front' of each diamond the 'first leader' and ask them to start moving their arms very slowly. Challenge the rest of each group to copy their leader, moving in unison.
- 2) Ask the 'first leader' to turn 90 degrees (with everyone copying them). There will now be a new leader at the front of the diamond, who should fluidly take over leading the movement.
- 3) Play music and give time for your class to practice this technique. When they become confident, they could try moving around the space like a flock of birds and experimenting with levels.
- 4) Ask your class to imagine they are the girls in the courtroom scene they have just read. Their movements should try to capture the emotional state of these characters at this point in the story.
- 5) If you have time, ask each group to choose one person to step out and play the role of Mary. This person can do different movements, showing Mary's isolation at this point in the story.

10 mins: **Reflection**

Give time for each group to perform a section of the flocking exercise and reflect on the effectiveness of this technique.

Ask your class: *"How does moving in a group affect you? Do you feel more powerful when moving as a group? What do you think is the role of 'hysteria' in women and men being persecuted during the witch trials in Salem?"*

LESSON 4: ABIGAIL

(60 minutes)

LEARNING OBJECTIVE: To explore how the character of Abigail is persecuted by her community and how this leads to her being at the centre of the witch trials in **The Crucible**.

LESSON PLAN:

10 mins: **Ensemble Balance**

Ask everyone in your group to stand in a space in the room. Name one person - in the centre of the room - the 'leader'. As they move, everyone must maintain a fixed amount of space between themselves and the leader.

WHY NOT? *Repeat the exercise a few times. Each time, name a new leader and play a different piece of music. Challenge your group to experiment: trying different speeds/styles of movement and altering the amount of space between them and the leader.*

Ask your class: *"How did it feel to be in the middle? How did it feel to be on the outside? Were there moments when the leader seemed powerful? Were there moments when the leader seemed vulnerable? Why do you think this was?"*

10 mins: **Have you heard about Abigail?**

Ask 5 students to choose items of costume from a dressing up box, and create a still image of the Proctor household (John, Elizabeth, their 2 sons & Abigail). When they are ready, ask someone to narrate the following text:

"John Proctor is an upstanding citizen who lives in Salem with his wife, Elizabeth. She is a good woman, although quite plain. John and Elizabeth are Christians and have two sons. They seem to be happily married, but in Salem, things often aren't as they seem!"

Recently, Abigail (the niece of Reverend Parris) has been working in the Proctor household, helping Elizabeth with housework. Abigail is pretty and some people in Salem whisper about the brazen way she talks to men. She is an orphan and not married, which means that people look down on her.

Since Abigail started working for the Proctors, Elizabeth and John have been heard arguing with each other, and John and Abigail have been seen talking secretly. Some townsfolk have even seen Abigail

sneaking around near the Proctors' house after dark! Last night, Elizabeth asked Abigail to leave. Ever since then, John's been walking round with a face like thunder."

Ask your class: *"What do you think has happened while Abigail has been working for the Proctors? Why has Abigail been asked to leave? Who is to blame for what's happened?"*

5 mins: **Thought-Tracking**

- 1) Invite everyone to choose an item from the dressing up box and quickly create a character from the town of Salem. Give everyone a moment to decide how their character feels about Abigail.
- 2) Place an empty chair in the middle of the room to represent Abigail. Ask everyone to position themselves in the room around the empty chair and create a still image that shows their character's opinion of her.
- 3) Tap individuals on the shoulder, asking them to say a line or a word that sums up their character's opinion of Abigail.

Ask your class: *"Is it fair that Abigail is blamed for what has happened? Would she be judged in the same way if she was a man? Is there a way in which she is being persecuted by her community?"*

10 mins: **Group Hot-Seat**

- 1) Ask everyone to take off their item of costume and place it on the floor where they are standing, then move to the sides of the room.
- 2) Challenge your class to take it in turns to sit on the empty chair (the 'hot-seat') and play the role of Abigail.
- 3) Encourage the rest of the group to ask Abigail questions, trying to be kind to her and see things from her point of view.

Ask your class: *"How did Abigail's version of events differ from the townspeople's version of events? After the hot-seating exercise, did you sympathise with Abigail? Why? Can you see why Abigail might have wanted to accuse others in her community of being witches?"*

25 mins: **Devise**

In small groups, ask your class to devise scenes (using narration, thought-tracking or hot-seating) that show Abigail's point of view. Reflect on and evaluate each other's work.

LESSON 5: JOHN

(60 minutes)

LEARNING OBJECTIVE: To explore how the character of John resists persecution in **The Crucible**, becoming a martyr for the town of Salem.

LESSON PLAN:

10 mins: **John's Speech**

Ask 2 students to read the extract in APPENDIX G, which is from the last scene of **The Crucible**, when John Proctor refuses to sign his confession.

WHY NOT? *Play the last 10 minutes of the 1997 film starring Daniel Day-Lewis, which offers a fabulous version of this scene. You can purchase the DVD quite cheaply on Amazon.*

Ask your class: "Why does John think it is better for him to die than to sign his confession? What impact do you think his death might have on the people of Salem?"

10 mins: **Sculpting**

- 1) Ask your class to get into pairs, labelling themselves 'A' and 'B'. Explain that A is going to be a sculptor and B is going to be clay.
- 2) Challenge A to turn their clay into a sculpture of John Proctor, showing how they think he wants to look at the end of the play as he is facing his death.
- 3) When the sculptures are finished, ask the sculptors to move away from their creations and look around the room. What words can they think of to describe what they see? Write these on the board or on a large piece of paper.
- 4) Now ask the pairs to swap positions, so that B is now the sculptor and A is the clay. Challenge the new artists to create sculptures that show how John Proctor might feel on the inside, as he is facing his death.
- 5) Again, when they are finished, ask the sculptors to look around the room and think of words to describe what they see. Write these words in another list.

WHY NOT? *Play some atmospheric music as your students do the Sculpting exercise to help them get in tune with John's feelings.*

Ask your class: *"What are the differences between the 2 lists of words on the board/paper? Why might John want to hide how he is feeling on the inside?"*

10 mins: **Martyr Mask**

- 1) Ask everyone to choose a word from each list. On their own, they should create a still image for each word and then practice moving fluidly between them.
- 2) Split your class in half, sitting one group down as an audience and asking the others to stand as performers. Ideally, the audience and performers should be at opposite ends of the room, as far away from each other as possible.
- 3) Challenge the performers to start off in their 2nd still image (showing how John Proctor feels on the inside). Put some music on and ask them to slowly travel across the space towards the audience, gradually morphing into their 1st image (showing how John Proctor wants others to see him).
- 4) Ask the audience to reflect on the performance they have just seen. Then swap the groups over.

Ask your class: *"What do you understand by the word 'martyr'? Is there a way in which John is a martyr, because he is brave enough to stand up to the persecution of men and women in Salem? Are there other examples of martyrs that you can think of?"*

25 mins: **Devise**

Split your class into groups and give each group a copy of APPENDIX G. Challenge them to create short scenes that combine the text from John Proctor's last speech with movement that shows him walking to be hanged.

5 mins: **Reflection**

Ask your class to reflect on the work they have done today.

Ask your class: *"What have you learnt in this unit so far? What has been your favourite exercise?"*

LESSON 6: FINAL SESSION

(60 minutes)

LEARNING OBJECTIVE: to give space for students to express their own responses to **The Crucible** and consolidate their learning.

LESSON PLAN:

10 mins: **Monster Tag**

Ask everyone to find a space in the room on their own. Choose one person to be 'on'. They are The Monster. Explain that the Monster has gotten loose in the room. At the moment they are alone, but they are determined to turn everyone else into a monster, too!

- 1) The Monster, on a signal from the teacher, tries to tag others in the room.
- 2) Once tagged, a student becomes part of the Monster, joining hands and then working with them to tag other students.
- 3) Every time someone is tagged, they too become converted and have to join on to the monster. They have to keep holding hands and stay joined at all times.
- 4) The game continues until everyone but one person has been tagged, then the person left becomes the new Monster and the game begins again.

Ask your class: *"How does the energy in the room feel after playing the game? Does this game make you think of any parts of the story of The Crucible?"*

10 mins: **Devising Strategies**

Split your class into small groups and ask them to write down all the strategies for devising that they have learnt over the unit. Feedback and reflect on the strategies that they felt were the most effective.

30 mins: **Devise**

Give each group 30 minutes to devise a short piece inspired by the central issue of 'persecution' in The Crucible.

10 mins: **Reflection**

Give time for each group to perform their devised piece and to reflect on and evaluate each other's work.

Ask your class: *"What have you learnt over the course of this unit? Has anything surprised you? If you had more time to create a longer piece, what would you do?"*

APPENDIX A – 20 POINT SYNOPSIS

- 1) In the town of Salem, Massachusetts, a group of girls are caught dancing in the forest with a black slave named Tituba.
- 2) One of the girls, Betty, falls into a coma-like state. A crowd gathers at her home and rumours of witchcraft fill the town.
- 3) Betty's father, Parris, sends for Reverend Hale, who is an expert on witchcraft.
- 4) Parris questions his niece, Abigail Williams, about the events that took place in the forest. Abigail, who lives with Parris and Betty as she is an orphan, says that they were only "dancing."
- 5) Abigail talks to some of the other girls, telling them not to admit to anything.
- 6) John Proctor, a local farmer, talks to Abigail alone. The previous year, Abigail had worked in John's house and they'd had an affair. John tells Abigail to stop being foolish.
- 7) Betty wakes up and begins screaming. Much of the crowd rushes upstairs and gathers in her bedroom, arguing over whether or not she has been bewitched. A separate argument breaks out between Proctor, Parris, Giles Corey and Thomas Putnam, which centres on money and shows that there are deep problems in the Salem community.
- 8) Reverend Hale arrives and examines Betty. He quizzes Abigail about the girls' activities in the forest and grows suspicious of her behaviour.
- 9) Parris and Hale interrogate Tituba, who confesses to communing with the devil and accuses various other townsfolk of doing the same. Abigail joins her, and Betty soon follows suit. The crowd is thrown into an uproar.
- 10) A week later, John and Elizabeth Proctor discuss the ongoing trials. A large number of townsfolk have been accused of being witches. Elizabeth urges her husband to denounce Abigail as a fraud, but he refuses.

- 11) Mary Warren, who is their servant and one of Abigail's circle, returns from Salem with news that Elizabeth has been accused of witchcraft. Mary is sent up to bed and John and Elizabeth argue about what they should do.
- 12) Giles Corey and Francis Nurse come to the Proctor home with news that their wives have been arrested. Officers of the court suddenly arrive and arrest Elizabeth.
- 13) The next day, John Proctor takes Mary to court and tells Judge Danforth that she will testify that the girls are lying.
- 14) Danforth tells Proctor that Elizabeth is pregnant, which means she is safe for a while.
- 15) Mary tells the court that the girls are lying, but the girls turn on Mary and accuse her of bewitching them.
- 16) Furious, Proctor tells the court about his affair with Abigail and accuses her of being motivated by jealousy of his wife. To test Proctor's claim, Danforth summons Elizabeth and asks her if Proctor has been unfaithful to her. Elizabeth lies to protect her husband's honour and Danforth denounces Proctor as a liar.
- 17) Mary breaks down and accuses John Proctor of being a witch. Proctor rages against her and against the court. He is arrested.
- 18) Autumn arrives. The witch trials have caused unrest in neighbouring towns, and Danforth grows nervous. Abigail has run away, taking all of Parris's money with her.
- 19) Reverend Hale, who has lost faith in the court, begs the accused witches to confess falsely in order to save their lives, but they refuse. Danforth, however, has an idea: he asks Elizabeth to talk John into confessing, and she agrees. Conflicted, but desiring to live, John agrees to confess, and the officers of the court rejoice.
- 20) John Proctor writes his confession, but refuses to incriminate anyone else. When the court insists that his confession must be made public, Proctor grows angry, tears it up, and retracts his admission of guilt. Despite Hale's desperate pleas, Proctor goes to the gallows with the others, and the witch trials reach their awful conclusion.

APPENDIX B – IMAGES OF PERSECUTION





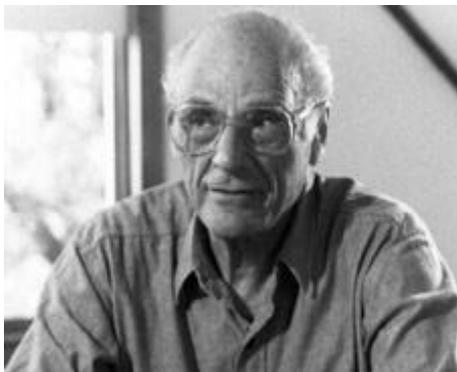
Photo: Yad Vashem

APPENDIX C –

SOCIAL/HISTORICAL/POLITICAL CONTEXT

During the **17th century** in **Salem, Massachusetts**, there really were **witch hunts** very much like those depicted in **The Crucible**.

Early settlers in North America had fled from **religious persecution** in England and other European countries but this did not make them more tolerant. They were very **intense about religious purity**. By modern standards we might call them **religious fanatics**. They were very **intolerant** of 'alternative viewpoints.'



Arthur Miller was born in 1915 in New York. His Jewish parents were both **immigrants from Poland**. They came to America at a time when people were looking for the economic and religious freedom of '**the American dream**'.

Miller's father ran his own tailor's business and the family were very well off. In the 1920s there was a massive **financial crisis** in America, which is often referred to as the **Wall Street Crash** (Wall Street was where the New York financial and banking centre was located). The Miller family was ruined and the impact of the loss on Miller's parents, especially his father, made a big impression on the young Arthur. He saw it as a failure of the American dream and of the economic system (known as **capitalism**) on which his family had built their hopes of a better life.

Miller graduated from the University of Michigan in 1938 where he had begun to write well-reviewed plays which won the University of Michigan Hopwood Awards. At this time, New York's theatre world (Broadway) was as famous as Los Angeles's film world (Hollywood) and Miller became a very successful playwright there. Miller's plays were much more '**serious**' and **political** than the norm. His play **Death of a Salesman** won the Pulitzer Prize in 1949.

During the 1950s America went through a period of intense fear of the spread of the anti-capitalist economic system called **communism**. The government organised an investigation to identify communists and drive them out of positions of influence. This is often referred to as the '**communist witch hunt**'.



Several of Miller's writer and theatre friends, people who might be thought to influence public opinion, were brought before the **House Committee on Un-American Activities**. When Miller's friend was investigated by the Committee, the tension between the power of the state and freedom of the individual became the major theme of his next play, *The Crucible*. Miller himself appeared before the committee in 1956.

The Crucible portrays witch hunting as something deep within the origins of the American character. Miller shows it arising out of a wide variety of motives, including **an irrational fear of difference**, an ugly and unflattering image of America which was far from the way that Americans liked to see themselves.

WHY NOT? *Listen to these interviews with Arthur Miller, in which he talks about the theme of 'power' in **The Crucible**:*

<https://www.youtube.com/watch?v=Y9gmj38loQM>

<https://www.youtube.com/watch?v=so5m0TJ42tw>

<https://www.youtube.com/watch?v=bMg7wX6mrzc>

*You might also be interested to watch this short film, which gives information about the **Puritans**:*

<http://www.history.com/topics/puritanism/videos/the-origins-of-calvinism>

APPENDIX D – TITUBA AND HERRICK

ACT FOUR

Tituba is in a cell in Salem jail. Marshall Herrick enters with a lantern to take her away.

Tituba: We going to Barbados, as soon as the Devil gets here with the feathers and the wings.

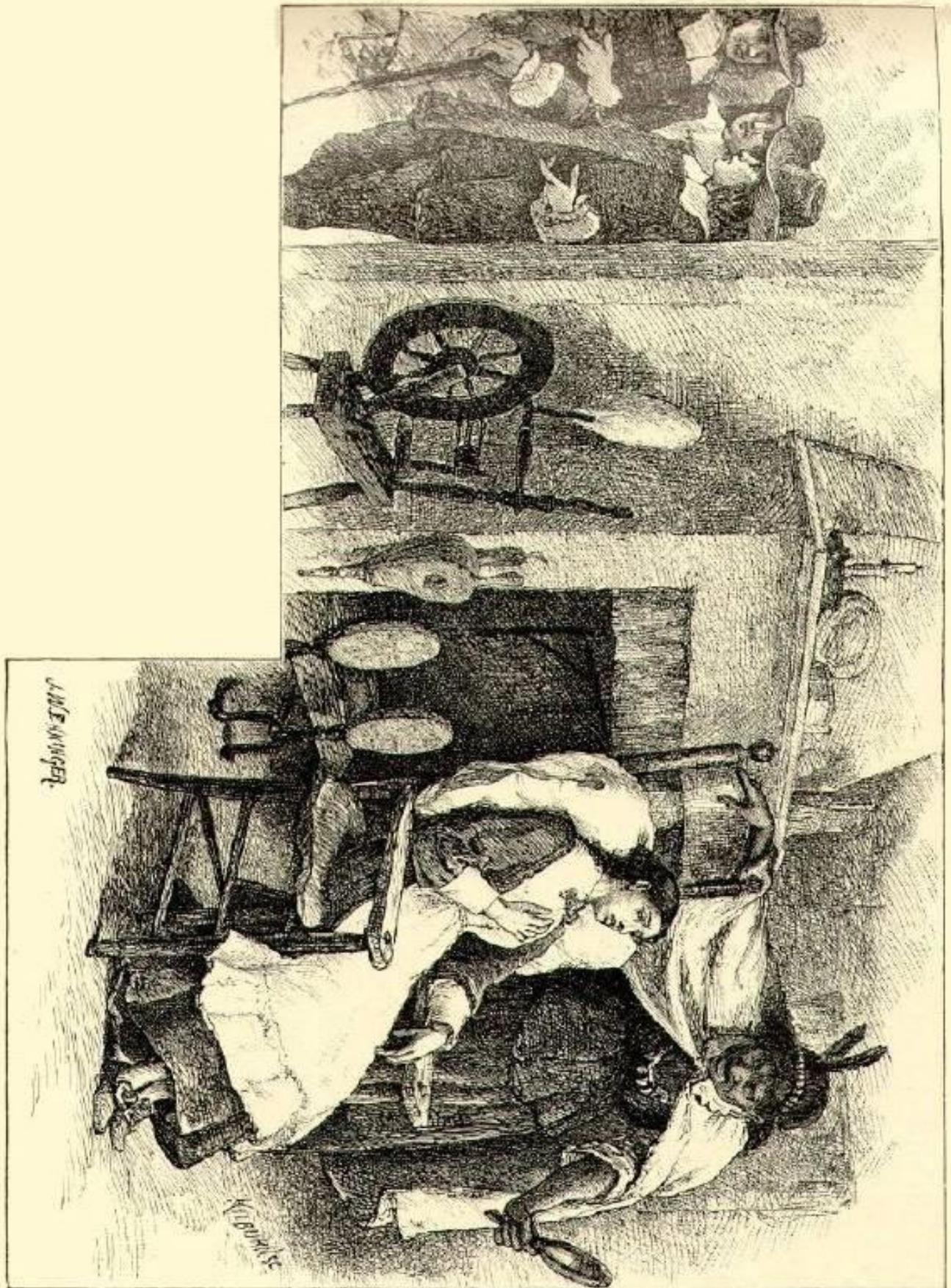
Herrick: Come along now.

Tituba: I'll speak to him for you, if you desires to come along, Marshal?

Herrick: I'd not refuse it, Tituba; it's the proper morning to fly into Hell.

Tituba: Oh, it be no hell in Barbados. Devil, him be pleasure-man in Barbados. Him be singin' and dancin' in Barbados. It's you folks – you riles him up 'round here; it be too cold 'round here for that Old Boy. He freeze his soul in Massachusetts, but in Barbados he just sweet.

APPENDIX E – TITUBA



APPENDIX F – SALEM SINS

- 1) Being absent from church on Sundays**
- 2) Dancing or taking enjoyment in music**
- 3) Reading any words but those of the bible**
- 4) Questioning the men in charge of the town**
- 5) Committing adultery**

APPENDIX G – HYSTERIA

This scene takes place in the courtroom towards the end of the play, when tensions and emotions are running high. After some persuasion from John Proctor, Mary has decided to confess to the courtroom that she, Abigail and the others have been playing tricks on the rest of the village. The girls panic and turn on Mary, accusing her of making a pact with the Devil.

HALE: I cannot turn my face from it no more. Abigail has always struck me false!

Abigail ignores HALE and stares up at the ceiling. The other girls follow suit.

DANFORTH: What is it, child? Girls! Why do you...?

MERCY: It's on the beam!—behind the rafter!

DANFORTH: Where?!

ABIGAIL: Why...? Why do you come, yellow bird?

PROCTOR: Where's a bird? I see no bird!

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

MARY: Abby!

ABIGAIL: Oh, Mary, this is a black art to change your shape. No, I cannot, I cannot stop my mouth; it's God's work I do....

MARY: Abby, I'm here!

PROCTOR: They're pretending, Mister Danforth!

ABIGAIL: Oh, please, Mary! — Don't come down....

ANN: Her claws, she's stretching her claws!

PROCTOR: Lies—lies—

ABIGAIL: Mary, please don't hurt me!

MARY: I'm not hurting her!

DANFORTH: Why does she see this vision?!

MARY: She sees nothin'!

Abigail and the girls start to copy Mary

ABIGAIL: She sees nothin'!

MARY: Abby, you mustn't!

ABIGAIL & GIRLS: Abby, you mustn't!

MARY: I'm here, I'm here!

ABIGAIL & GIRLS:: I'm here, I'm here!

DANFORTH: Mary Warren!—Draw back your spirit out of them!

MARY: Mister Danforth...!

ABIGAIL & GIRLS:: Mister Danforth!

DANFORTH: Have you compacted with the Devil? Have you?

MARY: Never, never!

ABIGAIL & GIRLS:: Never, never!

DANFORTH: Why can they only repeat you?!

PROCTOR: Give me a whip—I'll stop it!

MARY: They're sporting...!

GIRLS: They're sporting!

MARY: Abby, stop it!!!

ABIGAIL & GIRLS: Abby, stop it!!!

Mary, utterly confounded, and becoming overwhelmed by Abigail—and the girls'—utter conviction, starts to whimper, hands half raised, powerless—and all girls begin whimpering exactly as she does.

APPENDIX H - JOHN'S LAST SPEECH

This scene takes place at the end of the play, when John has been asked to sign his confession.

PROCTOR: You are the high court; your word is good enough! Tell them I confessed myself; say Proctor broke his knees and wept like a woman; say what you will, but I cannot sign.

DANFORTH: It is the same, is it not? If I report it or you sign it?

PROCTOR: No, it is not the same! What others say and what I sign to is not the same!

DANFORTH: Why? Do you mean to deny this confession when you are free?

PROCTOR: I mean to deny nothing!

DANFORTH: Then explain to me, Mr Proctor, why you will not let –

PROCTOR: Because it is my name! Because I cannot have another in my life! Because I lie and sign myself to lies! Because I am not worth the dust on the feet of them that hang! How may I live without my name? I have given you my soul; leave me my name!

DANFORTH: Is that document a lie? If it is a lie I will not accept it! What say you? You will hang! You cannot refuse!

PROCTOR: I can. And there's your first marvel, that I can. You have made your magic now, for now I do think I see some shred of goodness in John Proctor. Not enough to weave a banner with, but white enough to keep it from such dogs.