Miller Annotations NAME: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**ANNOTATIONS/CHART EXPLANATION DIRECTIONS**

1. Identify the genre adaptations noted for you from the chart below. Color-code them on the excerpts with **BLUE for ADDITIONS, RED for DELETIONS,** and **GREEN for CHANGES**. Number them.

2. Then, **find another 2 differences** between the drama and screenplay version on your own (addition, deletion, or change). **Color code in PURPLE/**label/number them.

3. Lastly, complete the chart below to address the genre adaptations as Miller moved from the drama to the screenplay. Be sure to write in 2-4 COMPLETE SENTENCES. Also, review the rubric; be thorough in explaining the effect of the genre adaptation (remember to stay away from things like “to make it more interesting/intriguing/dramatic/to capture the reader’s attention”).

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| **COLOR,** kind of adaptation/  page # | **ADAPTATION** (explain the difference in moving from drama to screenplay) | **EFFECT** (what purpose/impact does the adaptation have?) |
| 1.  **BLUE,**  **ADDITION,**  **Page 2** | Miller added into the screenplay the directions about “*mass exodus*” as the girls, the judges, and other townspeople leave the courtroom with “*unbounded hysteria”* toward the sea. | HINT: Why would Miller add that to the screenplay? What is he revealing about mood, the girls, the town, the theme…? |
| 2.  **BLUE,**  **ADDITION,**  **Page 2** | Miller added to the screenplay that *“The CROWD struggles to rescue the hysterical GIRLS from drowning, as PROCTOR, up to his calves in water, catches up with MARY.”* | HINT: Why is Miller referring so much more to the CROWD in the screenplay, and why do you think he may have wanted to move the setting outside, partially in the water? |

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| **Color/Adaptation/**  **Page #** | **ADAPTATION** | **EXPLANATION/ANALYSIS** |
| 3.  **RED,**  **DELETION,**  **Page 3** | **\*\*\*Fill in the blanks in CAPS as you type\*\*\***  The entire part about Mary sobbing and talking about John (“his eyes were like \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and his fingers claw my \_\_\_\_\_\_\_\_\_\_\_\_\_”) waking her up each night has been deleted from the drama and so isn’t in the screenplay. | HINT: Why is that part in the drama? What does it reveal about Mary and her intent as she accuses John? How might the loss of that part have an effect on the viewing audience since the screenplay doesn’t have that part? |
| 4.  **GREEN,**  **CHANGE,**  **Pages 3-4** | **\*\*\*Fill in the blanks in CAPS as you type\*\*\***  In the drama Hale tells Danforth that “…this \_\_\_\_\_\_\_\_\_\_\_ gone wild!” but in the screenplay he says that “This \_\_\_\_\_\_\_\_\_\_ gone wild.” | HINT: FILL in the BLANKS in CAPS: What is the significance of Hale referring to Mary as “\_\_\_\_\_\_\_\_\_\_” in the drama but a “\_\_\_\_\_\_\_\_\_\_\_\_\_” in the screenplay? What is meant/implied by those words? |
| 5. **YOUR CHOICE**  Of the original genre adaptations you noted in PURPLE, **select one** to explain. Is it a:   * Change * Deletion * Addition   Pages: | Explain what the change/addition/deletion | HINT: Remember to think about how that adaptation matters. Is it connected to mood? Setting? Characterization—which character(s)? Theme? |