Who Sees the List?

Compare how a stage play and radio drama interpret one story.

11-12.RL.7 "Analyze multiple interpretations of a story, drama, or poem in different artistic mediums, evaluating how each version interprets the source text."

NAME _____ DATE _____

1 READ AND MARK

Read it twice

YOUR JOB Underline two details in the original story that an adaptation changes, then circle one stage choice and one sound choice that affect how you understand Mara's decision.

The Names at the Library

1 The morning before the library's demolition, Mara found a strip of paper tucked behind a loose shelf. It listed twelve names beside the words *laid the first stones*. None appeared on the brass plaque by the door. Her brother Eli held out his phone. "We could send a picture to the museum," he said. Outside, a city notice flapped against the front door. Mara read the list twice, then folded it into her coat. "Let them see it here first," she said. She set the paper beneath an empty glass jar on the front step and walked away before anyone arrived.

2 In a stage adaptation, the brass plaque hangs above a narrow platform. Mara pulls the list from the shelf as workers roll a demolition fence toward the platform. Eli offers his phone, but she pushes his hand down. She climbs onto the platform and reads all twelve names into a standing microphone. Behind her, other actors lift a plain banner that asks, "WHO LAID THE STONES?" When Mara says, "Let them see it here first," she faces the audience. The workers stop moving. A spotlight holds on the list while the rest of the set goes dark.

3 A radio drama keeps Mara's final line but leaves the library nearly silent. Listeners hear a shelf scrape, the thin crackle of paper, and Eli's phone camera clicking once. Mara starts to read a name, pauses, then says, "That was Grandma's handwriting." Eli asks if she wants to call someone. She answers only, "Let them see it here first." Her voice is so low that Eli asks her to repeat the last word. The jar taps against the step. After a long pause, one pair of footsteps approaches from down the street, and the scene ends before that person speaks.

2 ANSWER WITH EVIDENCE

Use the passage

1. How does the stage adaptation change Mara's way of showing the names? Explain what that change suggests about her purpose.

2. The radio drama adds Mara's comment about Grandma. How might that addition change a listener's understanding of why the list matters to Mara?

3. Compare how Mara delivers “Let them see it here first” in the two adaptations. What different impressions of her does each delivery create?

4. Which adaptation better preserves the story's uncertainty about who will see the list? Support your judgment with a detail from the story and both adaptations.

3 YOUR TURN

Your own words

Imagine a film adaptation in which Mara intends the city demolition crew, rather than a crowd or someone with a family connection, to see the list. In three or four sentences, describe two film choices that convey this interpretation and explain how one detail from the original story supports it.

ANSWER KEY

Who Sees the List?

HIGH SCHOOL · 11-12.RL.7

PART 1 · READ AND MARK

Underline two details in the original story that an adaptation changes, then circle one stage choice and one sound choice that affect how you understand Mara's decision. Accept any marking that follows this job and points at the right text.

PART 2 · ANSWERS

#	QUESTION	ANSWER
1	How does the stage adaptation change Mara's way of showing the names? Explain what that change suggests about her purpose.	**In the story, Mara leaves the list beneath a jar and walks away. Onstage, she reads the names into a microphone before an audience, suggesting she wants a public response.**
2	The radio drama adds Mara's comment about Grandma. How might that addition change a listener's understanding of why the list matters to Mara?	**Grandma's handwriting gives Mara a personal connection to the list, so her decision may seem motivated partly by family history. The story does not establish that connection.**
3	Compare how Mara delivers "Let them see it here first" in the two adaptations. What different impressions of her does each delivery create?	**Onstage, Mara faces the audience after reading into a microphone, which makes her seem bold. In the radio drama, she speaks so softly that Eli asks her to repeat a word, which makes her seem hesitant or private.**
4	Which adaptation better preserves the story's uncertainty about who will see the list? Support your judgment with a detail from the story and both adaptations.	**The radio drama better preserves it: Mara walks away before anyone arrives in the story, and the radio scene ends before the approaching person speaks. Onstage, Mara reads the names before the audience and the workers.**

PART 3 · YOUR TURN (SAMPLE ANSWER)

The camera first shows the city notice on the door, then follows Mara's gaze to the crew's arrival time printed on it. She places the jar beside the door where the crew will have to stop to read the notice. When she says, "Let them see it here first," she looks toward the empty street instead of addressing a crowd. The city notice in the original story supports the possibility that she wants the people responsible for the demolition to encounter the names.

Accept other interpretations grounded in specific choices and source details. For Part 3, the two film choices should convey the proposed audience without simply repeating a stage or radio choice.