One Turning Point

Compare how form shapes character, plot, and meaning.

10.RL.3.B "Compare and contrast character development, dramatic plot structure, and conventions in a play to character development, narrative structure, and conventions in other literary forms."

NAME _____ DATE _____

1 READ AND MARK

Read it twice

YOUR JOB Underline one detail that shows Maya's development in the short story and one in the play. Circle one short-story convention and box one play convention to compare how each form tells the turning point.

One Choice, Two Forms

1. Two writers shape the same turning point in different forms. In a short story, Maya discovers that she left a borrowed blueprint beside an open window during a rainstorm. The narrator follows her through the empty workshop and reveals her private thought: If Mr. Ibarra sees the soaked pages, he will never trust me again. A brief memory of his careful instructions raises the stakes. Maya first plans to hide the damage, but when she hears his key in the door, she carries the ruined blueprint to his desk. Her decision creates the story's climax.

2. In the play version, the audience sees the workshop before Maya speaks. [Rain taps the windows. MAYA grips a damp tube.] Her silence and actions replace the narrator's access to her thoughts. When Mr. Ibarra enters, their dialogue moves the conflict quickly. MAYA: "I ruined the blueprint." MR. IBARRA: "Why did you wait?" Maya turns toward the door, then faces him again. [She places the tube on the desk.] This stage direction makes her reversal visible. The confession is the dramatic climax, and the audience must infer her fear from pauses, movement, and tone.

3. Both forms move Maya from avoidance to honesty, and both place her confession at the central turning point. Yet the short story can slow the rising action with Maya's memory and private worry, so readers understand her motive before she acts. The play builds tension through what the audience can watch and hear in one scene. It uses character names, dialogue, and bracketed stage directions instead of a narrator. After the confession, the story could summarize Mr. Ibarra's response and Maya's later relief, while a play would likely show that resolution through another exchange or a final action onstage.

2 ANSWER WITH EVIDENCE

Use the passage

1. How does the short story reveal Maya's fear differently from the play?

2. Compare the pacing of the rising action in the short story and the play.

3. Identify two conventions used in the play and explain which short-story convention they replace.

4. How might the resolution after Maya's confession differ in the two forms?

3 YOUR TURN

Your own words

Invent a character's turning point. In four sentences, explain how the event would be presented in a short story and in a play, including character development, a structural choice, and at least one convention from each form.

ANSWER KEY

One Turning Point

GRADE 10 · 10.RL.3.B

PART 1 · READ AND MARK

Underline one detail that shows Maya's development in the short story and one in the play. Circle one short-story convention and box one play convention to compare how each form tells the turning point. Accept any marking that follows this job and points at the right text.

PART 2 · ANSWERS

#	QUESTION	ANSWER
1	How does the short story reveal Maya's fear differently from the play?	**The short story gives Maya's private thought through a narrator. In the play, the audience infers her fear from pauses, movement, and tone.**
2	Compare the pacing of the rising action in the short story and the play.	**The short story slows the rising action with Maya's memory and private worry. The play moves the conflict quickly through dialogue and visible action in one scene.**
3	Identify two conventions used in the play and explain which short-story convention they replace.	**The play uses dialogue and bracketed stage directions, along with character names. These replace the narrator's direct access to Maya's thoughts and actions.**
4	How might the resolution after Maya's confession differ in the two forms?	**The short story could summarize Mr. Ibarra's response and Maya's later relief. The play would show the resolution through an exchange of dialogue or a final action onstage.**

PART 3 · YOUR TURN (SAMPLE ANSWER)

After losing the team's map, Devon first considers blaming another hiker, but he chooses to confess. In a short story, the narrator could share Devon's guilty thoughts and slow the rising action with a memory of the coach trusting him. His confession could become the story's climax, followed by a narrated summary of the team's response. In a play, dialogue with the coach, a pause, and a stage direction showing Devon stepping forward could make that same climax visible before a final onstage response.

Accept equivalent comparisons that use accurate evidence from the passage. For the open task, look for a clear comparison of character development, plot structure, and conventions in both a short story and a play.