

Boost Free Lessons - Year 10 English

Lesson 15: Comparing Adaptations

Name: _____ Grade: _____ Date: _____

Read both texts below carefully. Text B is a screenplay adaptation of the moment described in Text A. The line numbers run continuously.

The Same Moment, Twice

1 TEXT A: from the novel

2

3 Amara had not expected the room to be so small. She had built it larger
4 in eleven years of imagining, with windows, and she stood in the doorway
5 recalibrating everything she had prepared to say. Her aunt was in the
6 chair by the heater, and had not turned around, and Amara understood with
7 a lurch that this was deliberate, that she was being given a moment to
8 compose herself, and that the kindness of it was going to be much harder
9 to bear than hostility would have been.

10

11 TEXT B: from the screenplay

12

13 INT. FLAT - DAY

14

15 A cramped room. A single heater. AUNT MERI sits in a chair facing away
16 from the door.

17

18 AMARA appears in the doorway. Stops. Her eyes move across the room:
19 the low ceiling, the one window, the back of her aunt's head.

20

21 She opens her mouth. Closes it.

22

23 MERI (not turning)

24 Kettle's on.

25

26 Amara does not move. Hold on her face for four seconds.

27

28 MERI (CONT'D)

29 Take your time.

30

31 Amara crosses to the chair.



Worked Example 1

How does each text convey what Amara is thinking?

1. A comparison must handle **both** texts in the same answer, not one then the other.
2. Text A has direct access to her mind, telling us she is *recalibrating* and naming the lurch.
3. Text B cannot enter her head, so it externalises: her eyes move, she opens her mouth and closes it.
4. The screenplay compensates with time. *Hold on her face for four seconds* gives the actor room to convey what the prose could state.

Model: Text A states Amara's thoughts directly, telling us she was “recalibrating everything she had prepared to say”. Text B cannot, so it converts thought into observable action and duration, holding on her face for four seconds where the prose supplies a sentence.

Remember: When comparing adaptations, ask what each **form** can and cannot do. Prose can state thought directly; screen must externalise it through action, image and duration.



Question 1: Answer the following questions. Give the line numbers you used in your answers.

1. How long has Amara been imagining the room?

2. Where is her aunt sitting?

3. In Text A, why does Amara think her aunt has not turned around?

4. What is the first line of dialogue in Text B?

5. How long does the screenplay hold on Amara's face?

6. What does Amara do at the end of Text B?



Question 2: Answer the following questions in full sentences.

1. Compare how the two texts present the size of the room.

2. Text B adds a line of dialogue that does not appear in Text A. What does it achieve?

3. What is lost in the adaptation, and what is gained?

4. Why might the screenwriter have added the detail of the kettle?

5. Which version do you find more effective? Refer to both texts.





Every student has gaps. The hard part is knowing exactly where they are.
That is what a Boost assessment is for.

Book a Free Assessment

Normally valued at \$199, free for new families

- A friendly skills check aligned to the NSW syllabus
- Face to face with our qualified tutors
- A clear picture of your child's strengths and gaps
- A weekly plan built around what they actually need

Book a Free Assessment →

boosttutoring.com.au/contact



Answers and Model Responses: Comparing Adaptations**Question 1**

1. Eleven years.
2. In the chair by the heater, facing away from the door.
3. To give her a moment to compose herself.
4. *Kettle's on.*
5. Four seconds.
6. She crosses to the chair.

Question 2

1. Model: Text A conveys size through expectation, telling us Amara had built the room larger with windows, so the smallness is felt as disappointment. Text B states it as fact in the scene description, then shows it through Amara's eyes moving across the low ceiling and the one window, so the audience registers the smallness before understanding its significance.
2. Model: *Kettle's on* replaces the entire final sentence of Text A. The aunt speaks without turning, which performs the same kindness the prose describes, and its ordinariness makes the kindness harder to refuse. The screenplay cannot state that kindness will be harder to bear than hostility, so it supplies a line that produces that effect in an audience instead of naming it.
3. Model: What is lost is direct access to Amara's reasoning, particularly her understanding that the kindness is deliberate and therefore unbearable. What is gained is duration and performance: the four-second hold gives the audience time to arrive at the same understanding themselves, and an actor can convey ambivalence that prose must resolve into words.
4. Model: The kettle gives the aunt a reason to have prepared for Amara's arrival without saying she was waiting. It shows the invitation was accepted long before this moment, which the prose conveys through Amara's realisation rather than through an object.
5. Model: Text A is more precise about why the moment hurts, since the final clause about kindness being harder to bear than hostility is the insight the whole passage builds to, and no visual could state it. Text B is more effective at making an audience feel the pause, because four seconds of held silence is genuinely uncomfortable in a way a sentence about hesitation is not. The prose explains the moment; the screenplay inflicts it.

