

Persuasive Voices

Present a supported proposal, respond to listeners, and perform a dramatic voice.

12.C.2 "Speaking and Presentation of Ideas Report orally on a topic or text or present an opinion. This includes: Selecting the modes and purposes for presentations and synthesizing multiple streams of information. Choosing appropriate vocabulary..."

NAME _____

DATE _____

1 READ AND MARK _____ Read it twice

YOUR JOB In A, mark the different evidence streams and their limits. In B, underline the counterclaim and circle the repeated phrase. In C, mark words that reveal the character's motive and a shift in emotion.

Two Speaking Challenges

A · Complete fictional library case

Student survey: On May 4, 2026, 68 of 100 volunteer respondents requested study space after 6 p.m. This describes respondents, not all students.

Staff review: One room is available, but evening staffing and security costs remain unestimated. A four-week pilot could close at 8:30 p.m.

Transit card: For the proposed pilot weekdays, the last eastbound bus departs at 8:45 p.m. from a stop five minutes away on foot. Other routes are not covered. These are classroom records, not actual operating information.

B · A short proposal opening

Board members, consider a four-week study-room pilot. The survey shows interest; the staff note shows both an opportunity and an unanswered cost question. Some may prefer immediate permanent hours, but a trial would let us measure use and expense first. Count the visits, count the costs, then decide. A timetable can help us plan one route; it cannot promise everyone a ride home.

C · Closing Time · original classroom one-scene play

Setting: a library doorway at closing. The custodian waits with keys. Character: Alex, a student trying to persuade the custodian to pass a request to the board.

ALEX: I know you cannot leave the doors unlocked. I saw you check them twice. I am not asking you to pretend the rules disappeared. I am asking you to carry this page into the meeting tomorrow. There are names on it, not promises; questions, not answers. When the lights went out, I thought the conversation had ended. But you are still here, holding the keys, listening. Please take the page. I can wait for a decision. I cannot help make one if nobody lets the question into the room.

CUSTODIAN: I can deliver a question. Give me the page.

2 ANSWER WITH EVIDENCE _____ Use the passage

1 How can two records in A support a proposal without proving it will succeed?

2 How do B's counterclaim/rebuttal and repetition serve its purpose?

3 A covers only one eastbound bus. What limit should you clarify to the board? Write a sentence you could say.

4 What does Alex want, and how could voice and movement show a change in feeling?

3 YOUR TURN

Your own words

Complete both speaking challenges with a partner or teacher as listener. First create and deliver a 120-150 word proposal using A, with an opening, connected evidence, two rhetorical devices, a counterclaim/rebuttal, and a direct closing request. Then memorize and recite Alex's complete speech in C using expressive voice and body language. Do not count reflection or stage notes as script words.

Proposal script

Address the library board. Connect at least two named records and acknowledge a limit. Use two different devices, such as repetition and a rhetorical question, to clarify your request. Write 120–150 spoken words.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Choose and use a presentation mode

Choose a live talk with one displayed source card from A, or with your own one-page visual on separate paper. Name the choice and explain its purpose. Actually show and refer to it while speaking; a plan alone is incomplete.

Deliver, adjust, and evaluate

Give the talk. The listener asks one genuine question midway; clarify or adjust immediately, then finish. Record the cue and your actual response. Together identify an opening/organization strength, an evidence/reasoning weakness, and a closing improvement. Exchange roles.

Memorized dramatic performance

Mark pauses/emphasis in Alex's speech. Rehearse, then recite it from memory while the listener reads the custodian's final line. Use voice and movement to convey motive, emotion, tone, and mood. Record one choice the listener observed and what it conveyed.

PART 1 • READ AND MARK

In A, mark the different evidence streams and their limits. In B, underline the counterclaim and circle the repeated phrase. In C, mark words that reveal the character's motive and a shift in emotion. Accept any marking that follows this job and points at the right text.

PART 2 • ANSWERS

#	QUESTION	ANSWER
1	How can two records in A support a proposal without proving it will succeed?	The survey supports interest among respondents; staffing and transit records identify feasibility questions. None establishes future attendance, affordable staffing, or access for everyone.
2	How do B's counterclaim/rebuttal and repetition serve its purpose?	It answers the permanent-hours alternative with a measurable trial. Repeating "count" links action to evaluation instead of an unsupported promise.
3	A covers only one eastbound bus. What limit should you clarify to the board? Write a sentence you could say.	"The card helps us plan for one eastbound route, but we still need to check other routes and individual access needs." Accept a clear statement of that supplied limitation.
4	What does Alex want, and how could voice and movement show a change in feeling?	Alex wants the question delivered to the board. Begin guarded with a quiet voice and the page held close; soften and offer it on "you are still here," showing cautious hope.

PART 3 · YOUR TURN (SAMPLE ANSWER)**Proposal script**

Board members, please consider a four-week study-room pilot ending at 8:30. Our practice survey found that 68 of 100 volunteers wanted space after six. That supports interest among respondents, not a guarantee of attendance. The staff review identifies an available room but leaves evening costs unknown. Should we promise permanent hours before answering that question? Some may prefer immediate permanent hours; a measured trial could test the need without making that commitment. Count the visits, count the staffing hours, count the costs. The transit card shows one eastbound bus at 8:45, so an 8:30 close allows time to walk there; it does not establish access on other routes. Please request a staffing estimate and a clear evaluation plan before deciding whether to authorize the pilot.

Mode and actual delivery · illustrative record

I displayed the transit card because the board needed to see the departure time. My listener asked if the bus served everyone; I pointed to “eastbound” and clarified that other routes were unverified. The listener found the opening request and survey-to-cost-to-transit order clear, but wanted staffing evidence. Afterward, I sharpened my closing to request an estimate and evaluation plan before authorization.

Dramatic performance · illustrative record

I recited Alex’s full speech from memory, starting quietly with the page held close. On “you are still here,” I raised my eyes and offered the page. My listener described the change as guarded frustration becoming cautious hope. The spoken objective was to get the question delivered, not to force the custodian to leave the library open.

TEACHER ASSESSMENT NOTES

This parent standard includes persuasive presentation and memorized dramatic performance; assess both. The script model is only one possible argument, not proof of an actual performance. Observe source synthesis, displayed mode use, audience-appropriate wording, two purposeful devices, counterclaim/rebuttal, a real adjustment, and evaluation of opening, organization, evidence/reasoning and conclusion. For the original dramatic scene, observe accurate memorization and purposeful voice/body language. All records and characters are invented; no outside sources, maps, recordings or published play are required.