

Design for Change

Read visual messages, then design for two audiences.

10.P.AC.3.d "Consume and produce multimodal texts, integrating a variety of genres, text features, and craft techniques to influence target audiences and achieve specific purposes. (I/C)"

NAME _____

DATE _____

1 READ AND MARK _____ Read it twice

YOUR JOB On cards A and B, underline the requested action and circle a text feature. Beside each visual, note what it adds beyond the words.

One Proposal, Two Audiences

- ① Classroom simulation: Riverton High is considering three shade sails over courtyard lunch tables. A lunch-line poll asked 214 students whether they would use shaded tables at least twice a week: 156 said yes and 58 said no. This convenience sample describes those respondents, not every student. Prices and installation plans are not yet known. The council must decide whether to request estimates, not whether to spend an unspecified amount.
- ② Card A is a proposal brief for council members who need evidence and a feasible next step. Its bar display summarizes the poll, while its labeled totals keep the comparison checkable. Card B is a petition notice for students. It combines a simulated testimonial with a small location sketch. The sketch is not a construction plan; it helps readers connect the proposal to a place they use.
- ③ Both cards combine visual and written modes. They also borrow features from different genres: a data summary and proposal in A, a testimonial and action notice in B. A writer chooses a heading, evidence, visual and craft technique to serve an audience. Repetition or a rhetorical question can draw attention, but it must not turn a limited poll or one person's comment into proof of everyone's opinion.

A • Simulated student-council proposal brief

Council: request shade estimates

Would use shaded tables

Yes

156

No

58

0

One width unit = one student

156 of 214 lunch-line respondents said they would use shaded tables at least twice weekly. Request prices for three shade sails before deciding whether to fund them.

Poll: 214 respondents. Bars share a zero baseline; counts are students.

B • Simulated student petition notice

Choose shade. Choose a seat.

West wall

Lunch tables

Proposed shade area

"Hot benches make me leave lunch early," says junior Maya Ortiz in this classroom scenario. Students: sign the library petition asking council to investigate shade options.

Location sketch only, not to scale. Outlined area = proposed shade.

2

ANSWER WITH EVIDENCE

Use the media and background

1

Who is card A addressing, what action does it request, and how does its visual support that purpose?

2

How does card B combine genres and modes? Explain the contribution of its quotation and its visual.

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Student page 2 of 3

- 3** Choose a text feature and a craft technique from the cards. Explain how each could influence its intended audience.

- 4** Why should a new message avoid claiming that all Riverton students want shade?

3 YOUR TURN _____ Your own words

Create two small messages about this shade proposal in the panels: one council proposal brief and one student petition notice. In EACH, draw an informative visual and write a headline, caption and clear request. Across the pair, integrate the poll and the simulated testimonial, use a text feature and a craft technique, and keep claims accurate. On the four lines, explain how your visual, genre and wording choices fit each audience.

Message 1: headline + actual visual + caption

Message 2: headline + actual visual + caption

PART 1 • READ AND MARK

On cards A and B, underline the requested action and circle a text feature. Beside each visual, note what it adds beyond the words. Accept any marking that follows this job and points at the right text.

PART 2 • ANSWERS

#	QUESTION	ANSWER
1	Who is card A addressing, what action does it request, and how does its visual support that purpose?	Council members; request estimates for three shade sails. The labeled bars compare 156 yes with 58 no among 214 respondents, giving limited evidence of interest.
2	How does card B combine genres and modes? Explain the contribution of its quotation and its visual.	It combines a student testimonial and petition notice in writing with a location sketch. The quote gives a personal reason; the sketch locates the proposed shade beside the west wall.
3	Choose a text feature and a craft technique from the cards. Explain how each could influence its intended audience.	Examples: card A's heading tells council members the decision; card B's repeated "Choose" makes its invitation memorable. Accept supported explanations of the call to action or labeled visual.
4	Why should a new message avoid claiming that all Riverton students want shade?	The poll is a convenience sample of 214 students, with 156 yes and 58 no. It does not establish the views of all students; one testimonial also cannot do that.

PART 3 · YOUR TURN (SAMPLE ANSWER)

Council brief example: headline "Price Shade Before We Vote"; draw two bars labeled Yes 156 and No 58 from a shared zero, with caption "Lunch-line poll, 214 respondents." Add "Request estimates for three sails; compare cost and safety before approving a purchase." Student notice example: headline "Choose Shade. Choose a Seat." Draw the west wall and tables inside an outlined proposed shade area, labeled "Sketch, not to scale." Include the supplied simulated Maya quotation and "Students: sign the library petition asking council to investigate shade." Explanation: the council brief pairs a limited data summary with a proposal so decision makers can weigh evidence and cost. The student notice pairs a testimonial with a location sketch and repeated "Choose" to connect the request to daily experience. In both, headings and captions help readers identify the action and interpret the visual.

Assess actual drawn visuals and written messages together. Each message must name or clearly imply its audience and ask for a feasible action. Look for a visual that communicates information, varied genre elements, deliberate text features and a craft choice. Do not impose a word count; reward readable, accurate, audience-specific work.