

Words That Move

Study how a persuasive request uses planning and narrative detail.

10.W.2.A.iv "Plan and organize writing to address a specific audience and purpose using the writing process (planning, drafting, revising, editing). This includes: Embedding narrative techniques (e.g., anecdotes, dialogue..."

NAME _____

DATE _____

1 READ AND MARK _____ Read it twice

YOUR JOB Read this fictional request and process account. Underline the Tuesday anecdote, Lena's dialogue and sensory description. Circle the named audience and requested action. Label one example each of planning (P), drafting (D), revising (R) and editing (Ed) in the process account.

A Request for Shelter

- ① To the Riverton City Council, I am writing to ask you to add a covered bus shelter at the stop beside Eastview High School. Each afternoon, students wait along a narrow sidewalk beside the four-lane road. Last Tuesday, rain drummed on my backpack while water ran into my shoes. "The bus is late again," my friend Lena said, pulling her notebook under her jacket. A shelter could offer rain protection for students, older residents and workers. City staff would need to assess sidewalk clearance and visibility before approving its location.
- ② Before drafting this request, I listed my audience, purpose, and evidence. Council members must decide how to spend public money, so I chose a respectful tone and included details they could use. My first draft only said that the stop was unpleasant. I revised it after observing the corner for three afternoons and counting nineteen students who waited there during one storm. I added the brief scene from Tuesday because an anecdote lets decision makers picture the problem. I also replaced the vague word unpleasant with concrete description of the sidewalk, traffic, rain, and delayed bus.

- ③ Next, I checked whether every detail served my purpose of persuading the council to act. I cut a long complaint about wet homework because it focused too much on me. Then I edited for clear sentences, correct capitalization, and accurate wording. I changed "i am writing" to "I am writing." Instead of claiming that every rider feels unsafe, I described the observed crowding and rain. These observations explain the request for weather protection; they do not prove a shelter would improve safety. The finished request combines facts with a small moment of dialogue and sensory description. Those narrative choices help a public audience understand why a practical change matters.

2 ANSWER WITH EVIDENCE Use the passage

- 1 Who is the intended audience, and what action does the writer want that audience to take?
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- 2 Identify one narrative detail from the request. How does that detail help the writer persuade the council?
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- 3 What two changes did the writer make while revising the first draft, and what evidence supported those changes?
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- 4 Why did the writer cut the complaint about wet homework and change the claim that every rider feels unsafe?
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3 YOUR TURN

Your own words

Plan a request to your school principal for one change to a shared school space, then write a 90-120-word message for that audience. Include a clear purpose, one brief anecdote or line of dialogue, sensory description, and one specific observation; after the message, add a 10-20-word revision note that names one change you made and one editing check. Keep your plan and first draft visible. Evaluate the audience and narrative details, then write a separate revised and edited message. Count the final message separately from the 10-20-word note. Use supported observations or label your scene as imagined.

1. Plan

Plan audience, purpose, observation and a scene with sensory detail. Label imagined observations.

2. First draft

Draft your message to the principal with a greeting. Keep this version visible.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slight shadow on its right side, suggesting it's resting on a surface.

3. Evaluate, revise and edit

Record a strength and a planned improvement. Add the heading Final; write your 90-120-word message with purpose, anecdote or dialogue, sensory detail and an observation. Revise and edit.

[illegible]

4. Record the changes

Write the required 10-20-word revision note naming an actual change and editing check. Below it, show the before-and-after wording for that edit.

PART 1 • READ AND MARK

Read this fictional request and process account. Underline the Tuesday anecdote, Lena's dialogue and sensory description. Circle the named audience and requested action. Label one example each of planning (P), drafting (D), revising (R) and editing (Ed) in the process account. Accept any marking that follows this job and points at the right text.

PART 2 • ANSWERS

#	QUESTION	ANSWER
1	Who is the intended audience, and what action does the writer want that audience to take?	The audience is the Riverton City Council, and the writer wants it to add a covered bus shelter beside Eastview High School.
2	Identify one narrative detail from the request. How does that detail help the writer persuade the council?	Rain drummed on the backpack while water ran into the writer's shoes, or Lena spoke while pulling her notebook under her jacket. These details help the council picture the wet, uncomfortable wait.
3	What two changes did the writer make while revising the first draft, and what evidence supported those changes?	The writer added the Tuesday anecdote and replaced "unpleasant" with concrete details. Observations over three afternoons and a count of nineteen waiting students supported the revision.
4	Why did the writer cut the complaint about wet homework and change the claim that every rider feels unsafe?	The complaint focused too much on the writer. The writer replaced a claim about every rider's feelings with observed crowding and rain; those observations do not prove improved safety.

PART 3 · YOUR TURN (SAMPLE ANSWER)

Plan: Audience: principal. Purpose: request library tables and lamps. Scene: searching for a seat, with Mateo's dialogue and scraping chairs. Observation: twelve students sharing four seats. This is an imagined scene and count.

First draft: dear Principal Chen, Please add two tables and brighter lamps to the back study area. I could not find a seat before my chemistry quiz. "Try the floor," Mateo joked. Chairs scraped nearby. More places to sit would help us work.

Evaluation: The request and scene are clear. A specific seat count would make the need easier to judge, and more sensory detail would make the scene vivid.

Revised message (102 words): Dear Principal Chen,

I am asking you to add two tables and brighter lamps to the library's back study area. On Thursday, I searched for a quiet seat before my chemistry quiz. "Try the floor," Mateo joked, as chairs scraped and the air smelled like dust from the crowded shelves. During the last two lunch periods, I counted twelve students sharing four seats in that corner. More tables and lamps would give students a calm place to read, revise, and complete assignments. This practical change would help the library serve students who need focused workspace during the busiest part of the day.

Revision note (11 words): I added the seat count and checked capitalization in the greeting.

Edit shown: Greeting: "dear Principal Chen" became "Dear Principal Chen."

The reading and sample situations, people and observations are invented classroom examples. For a real request, use observations you can support; otherwise clearly label your scenario as imagined. Assess the actual plan, first draft, revised message and note. The final message must address the principal, contain an anecdote or dialogue, sensory description and a specific observation, and meet 90-120 words excluding labels and notes. The separate revision note is 10-20 words and names both a change and an editing check. Read and Mark: underline the Tuesday scene, Lena's spoken words and rain/shoes description in paragraph 1; circle the council and shelter request. P is the audience/purpose/evidence list in paragraph 2; D is the first draft calling the stop unpleasant; R is the added scene and concrete description; Ed is the visible i-to-I correction in paragraph 3. The reading distinguishes observed weather/crowding from an unsupported safety conclusion. Accept equivalent evidence spans.