

# Coherent Writing for Task, Purpose, and Audience

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Score: \_\_\_\_\_ / 10



## Quick Review

Strong writers produce CLEAR, COHERENT writing in which the development, organization, and style are APPROPRIATE to (a) the TASK (what is being asked), (b) the PURPOSE (why - to argue, inform, narrate), and (c) the AUDIENCE (who will read it). Tone, vocabulary, structure, and even sentence length shift with these three factors. A letter to a city council is not a group chat.

## PART 1 — READ

Read the passage. Then answer the questions.

### Three writing situations

SITUATION A - Dani is writing a FORMAL LETTER to her town's transportation director to request a flashing crosswalk light at her middle school's main intersection.

SITUATION B - Hiro is writing a LITERARY ANALYSIS paragraph for his English teacher about how a short story's setting creates tension. The teacher will grade it.

SITUATION C - Aaliyah is writing a POST for her school's student-run blog about the eighth-grade community-service day. Other Grade 7 and 8 students will read it.

## PART 2 — PRACTICE

Read each writing situation and choose the BEST option.

1. For SITUATION A (letter to the transportation director), which OPENING BEST matches the task and audience?

- A. yo can u get us a crosswalk light at school it's getting crazy out there
- B. Hey there!! Just a heads up about a thing we kinda need!!!
- C. Dear Director Patel, I am writing on behalf of the Grade 7 student council at Roosevelt Middle School to request the installation of a flashing pedestrian crosswalk light at the intersection of Spruce Street and Park Avenue.
- D. I want a flashing light and I want it now or else.



2. For SITUATION B (literary analysis), which TOPIC SENTENCE BEST fits the task?
  - A. This story is super spooky and I personally feel like it gave me chills the entire time.
  - B. In *The Black Cat*, the narrator's claustrophobic basement setting heightens the story's tension by trapping the reader, like the wife, in a space the narrator alone controls.
  - C. There are many different settings in many different stories, and basements are one kind of setting.
  - D. Honestly the story was pretty good and I would recommend it to other students who like scary things.
3. For SITUATION C (student blog post about service day), which OPENING BEST matches the audience and purpose?
  - A. Pursuant to the recent extracurricular philanthropic engagement, students executed assigned community-oriented tasks.
  - B. On 9/18 the eighth grade visited various community sites per the school service-learning curriculum framework.
  - C. Saturday's service day might be the most fun I have ever had wearing gardening gloves. Read on for the three sites that crushed my expectations - and one I'll go back to next month.
  - D. I personally consider the service day to have been a moderately satisfactory educational experience overall.
4. Dani (Situation A) wants to CLOSE her letter. Which version BEST matches the audience and task?
  - A. holler back when u can - peace
  - B. Thx Director!!! tell us yes pls :)
  - C. Thank you for considering our request. I would be glad to provide photos of the intersection at dismissal or to attend a meeting if that would be helpful.
  - D. If you say no I am going to write a really angry letter to the newspaper.
5. Hiro (Situation B) wrote: *The basement in the story is honestly just super creepy because it gives off, like, bad vibes for sure.* Which revision BEST matches the literary-analysis task?
  - A. The basement in the story is honestly really, really creepy and gives off bad vibes for sure.
  - B. The basement is the creepiest place ever and I would definitely never go down there in real life either.
  - C. The basement is the kind of place that gives a person bad vibes and is a creepy basement to be in.
  - D. The basement's narrow walls and absence of windows confine both the narrator's wife and the reader, intensifying the story's atmosphere of dread.
6. Aaliyah (Situation C) is choosing a HASHTAG for her blog post. Which BEST fits the task and audience?
  - A. #OfficialEighthGradeCommunityServiceDocumentationPostNumberSeven
  - B. #ServiceDay7
  - C. #readitorelse\_seriously\_read
  - D. #whateverbye\_idk



7. Which writing situation BEST calls for FORMAL, COMPLETE-SENTENCE prose - not a quick text or chat message?
- A. Reminding your brother to take his lunch out of the freezer before he leaves.
  - B. Submitting a paragraph of literary analysis as a graded homework assignment.
  - C. Telling a friend you'll meet by the lockers after first block.
  - D. Asking your dad whether he picked up bread on the way home from work.
8. Read this sentence Hiro wrote in his literary analysis: *So basically, like, the basement is, you know, kinda symbolic of the narrator's mind or whatever.* Why does this sentence FAIL the task?
- A. The sentence is missing the word *analysis*.
  - B. The sentence is missing a question mark at the end.
  - C. The sentence uses INFORMAL FILLERS (*so basically, like, you know, kinda, or whatever*) that don't fit the precise, formal tone literary analysis requires.
  - D. The sentence is too short to be a paragraph.
9. For SITUATION C (student blog), Aaliyah wrote two candidate body paragraphs. Which ORGANIZATION fits a quick-read blog post for Grade 7 and 8 students BETTER?
- A. A 700-word single paragraph with no subheadings and no breaks, just one continuous stream of every fact about the day.
  - B. Three short paragraphs, each with a punchy first line, each describing a different service site, with a one-line takeaway at the end.
  - C. A bulleted list of every student's name in alphabetical order with no commentary at all.
  - D. A formal five-paragraph essay with a thesis, three supporting body paragraphs, and a formal conclusion.
10. Hiro wants to add a FINAL SENTENCE to his literary-analysis paragraph. Which sentence BEST fits the task?
- A. So yeah, the basement is super important I guess.
  - B. K so basically that's the basement, anyway, bye.
  - C. Honestly, basements are just generally creepy, and that's kind of the whole point I'd say.
  - D. By trapping both the narrator's wife and the reader in a windowless space the narrator alone controls, Poe transforms the basement from a simple setting into the story's defining mechanism of dread.



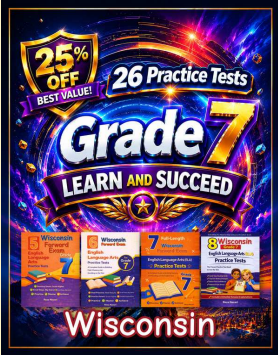
# Answer Keys

<p>1 <input type="radio"/> A <input type="radio"/> B <input checked="" type="radio"/> C <input type="radio"/> D</p> <p>2 <input type="radio"/> A <input checked="" type="radio"/> B <input type="radio"/> C <input type="radio"/> D</p> <p>3 <input type="radio"/> A <input type="radio"/> B <input checked="" type="radio"/> C <input type="radio"/> D</p> <p>4 <input type="radio"/> A <input type="radio"/> B <input checked="" type="radio"/> C <input type="radio"/> D</p> <p>5 <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input checked="" type="radio"/> D</p>	<p>6 <input type="radio"/> A <input checked="" type="radio"/> B <input type="radio"/> C <input type="radio"/> D</p> <p>7 <input type="radio"/> A <input checked="" type="radio"/> B <input type="radio"/> C <input type="radio"/> D</p> <p>8 <input type="radio"/> A <input type="radio"/> B <input checked="" type="radio"/> C <input type="radio"/> D</p> <p>9 <input type="radio"/> A <input checked="" type="radio"/> B <input type="radio"/> C <input type="radio"/> D</p> <p>10 <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input checked="" type="radio"/> D</p>
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Explanations	
<b>1. C</b>	C uses a formal greeting, identifies the writer's role (Grade 7 student council), names the location precisely, and clearly states the request - exactly right for a letter to a city official. A is far too casual. B is informal AND vague. D is brief but threatening, which is wrong tone for an authority.
<b>2. B</b>	B names the TEXT, the SPECIFIC literary element (claustrophobic basement setting), and the ANALYTIC CLAIM (it heightens tension by trapping the reader) - the topic sentence of a real literary analysis. A is opinion. C is too broad. D is review-style opinion, not analysis.
<b>3. C</b>	C matches a friendly blog written by and for OTHER STUDENTS: warm, specific, a little playful, and a clear preview of what's coming. A uses comically over-formal Latinate vocabulary. B reads like a district memo. D is dry and disengaged for a peer audience.
<b>4. C</b>	C is polite, offers helpful follow-up (photos, a meeting), and respects the director's authority to decide. A and B are far too informal. D is rude and undermines the request before any decision is made.
<b>5. D</b>	D uses precise literary-analysis vocabulary ( <i>narrow walls, absence of windows, confine, atmosphere of dread</i> ) and ties the setting to the story's effect on the reader. A keeps the same slang. B is reader-response, not analysis. C is circular.
<b>6. B</b>	B is short, on-topic, and identifies the event for student readers - exactly the job of a blog hashtag. A is unwieldy and reads like a filename. C is rude and pushy. D is unrelated to the topic and dismissive.
<b>7. B</b>	B is a graded, school-task piece of writing that REQUIRES precise vocabulary and complete sentences. A, C, and D are quick messages between people who already know each other - perfect for texts.
<b>8. C</b>	C identifies the real problem: literary analysis requires precise vocabulary and confident phrasing, and this sentence is choked with informal fillers that signal uncertainty. A is irrelevant. B is wrong (not a question). D confuses sentence-level with paragraph-level requirements.
<b>9. B</b>	Quick-read blog posts for student audiences favor short, scannable paragraphs, punchy openings, and clear structure (one site per paragraph) - exactly what B describes. A is unscannable. C is just a roster. D imposes essay structure on a blog audience that wants short bursts.
<b>10. D</b>	D ties the analysis back to the topic sentence's claim, names the author and the literary effect, and uses precise vocabulary - exactly what a closing analytic sentence should do. A trails off. B is a casual sign-off. C abandons analysis for opinion.



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