The task:
The student will apply his or her knowledge of narrative writing (sensory details, concrete language, vivid verbs, descriptive adjectives, and varied sentence structures) to compose an expository composition.

1. The student will choose a subject that is perceived as a problem. The problem can come from the student’s immediate school/home environment (e.g. bad cafeteria food, brothers/sisters, dress code, homework requirements), or the problem can be more of a generalized problem (current events, a topic from science or social studies).

2. Here are some passages (see below) containing sensory details along with vivid verbs, descriptive adjectives, and varied sentence structures.

3. The student will analyze the passage by using colored pencils in the following manner:
   RED = Circle all sensory details.
   GREEN = Circle all vivid verbs.
   BLUE = Circle all descriptive adjectives.
   BLACK = Bracket all the sentences to analyze sentence lengths.

4. After the teacher reviews the student’s work, the student will describe the real-life problem using the same style of language used from the analysis above. The student should feel free to use some of the same words from the passage in his or her writings. The student’s writing should be at least two paragraphs.

5. Either the student will exchange his or her paper with another student, or give it to the teacher who will re-distribute the papers throughout the class.

6. The student will take the paper and analyze it using the color method above.

7. Once a student receives his or her paper, the student will answer the following questions in writing: What patterns do I notice in my own writing? How could I revise my writing about my problem to include more sensory details, vivid verbs, descriptive adjectives, and diverse sentence structures?
Differentiation:
- Have different levels of reading selections available for different students.
- Require writing of greater or lesser length.

Accommodation/Modification:
- Reduce or increase the amount of required analysis. (e.g. Students who are struggling with the concept could use a 2 or 3 color analysis. Students who show mastery of the four color analysis could add in ORANGE for words conveying mood or tone and YELLOW for words showing effective transitions.)

Focus Standard:
**ELA7W2 The student demonstrates competence in a variety of genres.**
The student produces a narrative (fictional, personal, and experimental) that:
d. Includes sensory details and concrete language to develop plot, setting, and character (e.g. vivid verbs, descriptive adjectives, and varied sentence structures).

The student produces writing (multi-paragraph, expository composition such as description, explanation, comparison and contrast, or problem and solution) that:
d. Develops the topic with supporting details.

Circumstances of the assignment/Notes to the Teachers:
- This activity could be done as a mini-lesson during an actual expository writing assignment. It could be done as part of the initial brainstorming (listing problems) and drafting (the two paragraphs assigned here) stages. The color analysis could be worked into the revision stage of the writing process.
Sample Narrative Passages for Color Analysis

Sample Passage 1

Picture a gray, tapering cylinder,\(^3\) welded to the solid black rock by iron rods and concrete, rising from a small island twenty–odd miles from land. It lay in the midst of the sea, this island, a small, bare piece of stone, about one hundred fifty feet long, perhaps forty wide. Small, barely large enough for a man to walk about and stretch his legs at low tide.

This is an advantage one doesn’t find in all lights, however, for some of them rise sheer from the waves, with no room for one to move save within the light itself. Still, on our island, one must be careful, for the rocks were treacherously smooth. One misstep and down you would fall into the sea—not that the risk of drowning was so great, but the waters about our island swarmed with huge sharks, who kept an eternal patrol around the base of the light.

From: “Three Skeleton Key” by George G. Toudouze from *Esquire*, January 1937. Copyright 1937 by Hearst Communications, Inc. All rights reserved.
Sample Passage 2

Some of the boys laughed nervously, but everyone immediately began to circulate among the eggs. Beterli stepped up officiously to “his” egg, daring anyone to come near it. Keevan smiled, because he had already touched it—every inspection day, when the others were leaving the Hatching Ground and no one could see him crouch to stroke it.

Keevan had an egg he concentrated on, too, one drawn slightly to the far side of the others. The shell had a soft greenish blue tinge with a faint creamy swirl design. The consensus was that this egg contained a mere green, so Keevan was rarely bothered by rivals. He was somewhat perturbed, then, to see Beterli wandering over to him.

“I don’t know why you’re allowed in this Impression, Keevan. There are enough of us without a babe,” Beterli said, shaking his head.

“I’m of age.” Keevan kept his voice level, telling himself not to be bothered by mere words. “Yah!” Beterli made a show of standing on his toe tips. “You can’t even see over an egg; Hatching Day, you better get in front or the dragons won’t see you at all. ‘Course, you could get run down that way in the mad scramble. Oh, I forget, you can run fast, can’t you?”

“You’d better make sure a dragon sees you this time, Beterli,” Keevan replied. “You’re almost overage, aren’t you?”

Beterli flushed and took a step forward, hand half raised. Keevan stood his ground, but if Beterli advanced one more step, he would call the wingsecond.
No one fought on the Hatching Ground. Surely Beterli knew that much.

Fortunately, at that moment, the wingsecond called the boys together and led them from the Hatching Ground to start on evening chores. There were “glows” to be replenished in the main kitchen caverns and sleeping cubicles, the major hallways, and the queen’s apartment. Firestone sacks had to be filled against Thread attack, and black rock brought to the kitchen hearths. The boys fell to their chores, tantalized by the odors of roasting meat. The population of the Weyr began to assemble for the evening meal, and the dragonriders came in from the Feeding Ground on their sweep checks.

It was the time of day Keevan liked best: Once the chores were done but before dinner was served, a fellow could often get close enough to the dragonriders to hear their talk. Tonight, Keevan’s father, K’last, was at the main dragonrider table. It puzzled Keevan how his father, a brown rider and a tall man, could be his father—because he, Keevan, was so small. It obviously puzzled K’last, too, when he deigned to notice his small son: “In a few more Turns, you’ll be as tall as I am—or taller!”

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