COLORMARKING #3

MATERIALS NEEDED: a copy of the passage you intend to read closely, eight colors of highlighters or colored pencils, and a black pen

A WAY IN: Color Marking is a strategy to analyze literature.

1) Choose a passage (≈40 lines) from one of the short stories you'll be bringing into the C.A.T.!

OBSERVE ↓

2) Look for predominate features; here are possible literary devices/techniques to look for and mark:

- ☐ **DICTION:** Do what we've practiced with Colormarking #1 and 2.
- ☐ **IMAGERY:** One or more words that appeal to one of the 5 senses (visual, auditory, olfactory, tactile, gustatory).
  - ★Image patterns occur when there is a repetition of 3 (the magic number!) images that occur close together.
- ☐ **MOTIFS:** This is a reoccurring symbol, feature or expression that occurs throughout a work or works. For example, the "powerful sword" in many medieval stories is a motif. But, one can also refer to a reoccurring motif within a work of literature, such as the idea of survival in *Life of Pi* sometimes represented by the color orange.
- ☐ **FIGURATIVE LANGUAGE:** For example, metaphor, simile, personification, allusion, analogy, paradox, etc.
- ☐ **SYNTAX:** Sentence structures may present a particular effect

3) NNE... Notice→Name→Explain
   For this activity, shoot for a total of six categories. If you're struggling, choose a more compelling extract/passage.

4) Using different colors of highlighter/colored pencil, make a legend/key which clearly conveys what color will denote what literary feature. Be as specific as you can be with your category names, and be thorough with your marking of the passage/extract.

INTERPRET →

5) After marking, look at what is going on in the passage or poem. Ask yourself some questions:

   ★ Is one color predominant? Why?

   ★ Is there some kind of progression that can be noted? It may be logical or illogical. Why?

   ★ How do the features marked reinforce or illustrate the content of the passage or poem? Think about the emphasis given, how the writer makes an idea fresh or perhaps the writer is trying to add irony (contradict the content or describe in terms of opposite qualities). Here's where your interpretation takes over.

   ★ Is there a specific **tone** (attitude of the writer) or **mood** (the way a reader feels) created by the marked material?

   You can do this on paper or in your head. ☺

ANALYZE!

6) Based on answers to these questions and other observations made from the passage, you can make **inferences** about the author's intentions when writing the passage, AND you can make **assertions** bringing in your own interpretations.

Create a THESIS: In this extract from "STORY TITLE", the author uses _____ to develop

_____ by _____ _____.
  outcome   verb ending in -ing   ← your analysis of how they did it
                                              tool(s)

Record your thesis somewhere in the margins near your colormarking key.

TOOLS
Setting
Plot
Characterization
Point of View
Rhetoric
Text Structure
Figurative Language

OUTCOMES
Impact (Tone and Mood)
Meaning (Theme or Main Idea)
Purpose or Perspective

VERBS
showing   establishing
suggesting   detailing
describing   emphasizing
implying   presenting
explaining   revealing
providing   examining
appealing   reinforcing
demonstrating   comparing

Words to Describe Diction

Don't just say "the author uses diction" - EVERY writer uses words!
We MUST use adjectives to <u>describe</u> diction. Describe the effect of <u>this</u> writer's word choice.

---

1) <u>**Abstract**</u> **vs.** <u>**Concrete**</u>
refers to intangible things refers to tangible things
(understood by the mind, not the senses) (identified by the 5 senses)
Ex: "<u>God</u> is <u>love</u>." "<u>Truth</u> is the highest <u>aspiration</u>." **Ex:** "dog," "burp," "salty," "sharp," "smelly"

---

2) <u>**Elevated**</u> **vs.** <u>**Colloquial**</u>
complex words, superior tone everyday jargon
Ex: "Ensure that you wear the appropriate attire." **Ex:** "You'll wanna wear the right thing."

---

3) <u>**Convoluted**</u> **vs.** <u>**Simple**</u>
complex words, difficult to follow easy, clear words (short, basic words)

---

4) <u>**Denotative**</u> **vs.** <u>**Connotative**</u>
containing an <u>exact</u> meaning containing a <u>suggested</u> meaning
Ex: "dress," "house," "young" **Ex:** "gown," "home," "juvenile"

---

5) <u>**Euphonious**</u> **vs.** <u>**Cacophonous**</u>
pleasant sounding harsh sounding
Ex: "melodic Southern speech," **Ex:** "raucous," "croak," "rasping"
"silver laughter," "soft voices"

More Definitions

Ambiguous	vague	**Informal**	conversational
Bombastic	arrogant,	**Loaded**	heavy emotional charge
Convoluted	complex, difficult to follow	**Moralistic**	puritanical, righteous
Didactic	instructional; intended to teach	**Pedantic**	scholarly, bookish
Elevated	complex words, superior tone	**Poetic**	melodious, romantic
Emotional	expressive of emotions	**Pretentious**	pompous, arrogant
Esoteric	understood by a chosen few	**Sharp**	harsh
Formal	academic, conventional	**Simple**	clear (short, easy words)
Figurative	words serving to illustrate	**Verbose**	talkative and wordy
Idiomatic	peculiar	**Vivid**	full of life and animation

Other, More Common Adjectives!

Casual	**Ordinary**	**Sarcastic**
Harsh	**Passionate**	**Shocking**
Humorous	**Patriotic**	**Sincere**
Offensive	**Political**	

Words to Describe Syntax

Syntax is the order of words and phrases in creating a sentence.

Sentence Types

Declarative	Imperative	Interrogative	Exclamatory
Assertive – a statement	Authoritative – command	Asks a question	Expresses emotion

Sentence Length

Does the sentence length fit the subject matter?
What variety of lengths is present?
Why is the sentence length effective?

Staccato Syntax – a series of short, very abrupt sentences (1-2 words)
    Example: "Freedom is running. Going outside. It's basketball."
    Effect: Forceful, direct, to the point

Telegraphic Syntax – fewer than 8 words in a sentence, typically omit grammatical/function words.
    Example: "Leave on doorstep." or "Will arrive tomorrow 5pm."
    Effect: Forceful, direct (especially when surrounded by longer sentences)

Long and Involved Syntax – more than 30 words in sentence
    Example: "To believe your own thought, to believe that what is true for you in your private heart is
            true for all men, that is genius."
    Effect: Meaning not completed until end of sentence; marked by suspended syntax

Sentence Structure

Does the sentence length fit the subject matter?
What variety of lengths is present?

Simple Sentence – one independent clause (**Effect:** child-like quality; highlights importance among longer sentences)
Compound Sentence – two independent clauses combined by conjunction (**Effect:** balance; ideas of equal importance)
Complex Sentence – one independent and 1+ dependent clause(s) (**Effect:** longer, more complex)
Compound-Complex Sentence – 2+ independent clauses and 1+ dependant clause(s) (**Effect:** longer, more complex)

Loose Sentence – a sentence in which the main idea is elaborated on by successive clauses or phrases.
    Example: We reached Edmonton / that morning / after a turbulent flight / and some exciting experiences.
    Effect:

Periodic Sentence – a sentence whose meaning is not complete until the end of the clause or phrase.
    Example: That morning, after a turbulent flight and some exciting experiences, we reached Edmonton.
    Effect: Builds up to climax/meaning slowly, keeps reader in suspense.

Balanced Syntax – employs parallel structure of approximately the same length and importance
    Example: He maketh me to lie down in green pastures; he leadeth me beside the still waters.
    Effect: Creates symmetry and balance between ideas in sentence; often involves repetition.

Other Techniques that Characterize Syntax

Parallelism	Repetition	Anaphora
Juxtaposition	Rhetorical question	