

A WAY IN: COLOR-MARKING PROSE AND POETRY PASSAGES

First, we'll define our terms.

- IMAGE:** a word (or more than one word) appealing to at least one of our senses; an image deals, then, with reader response. Of four five senses (visual, auditory, olfactory, tactile, gustatory), the visual is the strongest.
- IMAGE PATTERN:** the repetition of three (yes, the magic number!) images, not necessarily in uninterrupted succession
- MOTIF:** a repeated pattern of any type within a work. Note that an image pattern **IS** a motif, but a motif is **NOT** always an image pattern. (Note also that various reference sources define the term **motif** in various ways.

Now, we'll take a look through a microscope at our passage to better understand the writer's techniques, whether they be narrative, as in prose fiction, or poetic, as in (you guessed it) poetry. This process applies to all passages, whether they be prose or poetry.

1. Mark with a different colour each type of image/image pattern/motif predominant in the passage. (Carefully examine what is "going on" within/prior to/following the passage.

2. Based on your colour-marking, ask these questions:

* Is one colour predominant?

* Why?

* Is there some logical progression of imagery/motifs, from one type to another?

* Is the progression illogical?

* Why?

* How do the imagery/motifs reinforce and/or illustrate the content of the passage? (or, if you prefer, what is the relationship of the scene to the imagery/motifs used to describe it?)

Imagery reinforces content by giving it **emphasis**, by making it **fresh** (an unusual or creative use of imagery), and/or by adding **Irony** (imagery appears to contradict the content or describe it in terms of its opposite qualities).

* Is a specific tone or mood created by the marked material?

3. Based on your answers to these questions and any others you think appropriate, **CODE** each colour marked with **INFERENCES** you draw about the use of that particular image/image pattern/motif.