**Close Reading of “Norman Morrison” by Adrian Mitchell, “Norman Morrison” by David Ferguson, “Of Late by George Starbuck and “The Pacifists” from *Time*.**

Background: Samuel Taylor Coleridge (“Rime of the Ancient Mariner” author) once said that “Prose is words in their best order; poetry, the best words in the best order.” We know that the format for prose (paragraphs) and poetry (verses/lines) is different, but we need to look closely at the diction and craft of each genre to test Coleridge’s theory and enable increased differentiation between the purposes that can be served by prose and poetry. You will read four writings concerning the same incident: one prose and three poems.

**Step One: First Reading with Questions, Comments, or Connections (QCCs).** Read the three poems and the one prose article separately. While reading each text, write down any Questions, Comments, or Connections (QCCs) in the margins.

**Q: Questions:** When you have a question, need clarification, or are unsure, write down your uncertainty. These questions can be about, but are not limited to, choices the author made concerning diction, plot, style, characterization, etc.

**C: Comments:** When you discover something surprising, exciting, fun, disturbing, clever, unbelievable, atypical, etc., put a comment in the margin.

**C: Connections:** When you discover something new, a knowledge you did not have before that can connect or add to something previously learned or experienced, write down your new knowledge and its connection to what you already know, to your own experiences, or to other texts.

**Step Two: Second Reading with Text Mark-ups/Dramatic Situation Chart**

Reread the three poems and one prose article. While reading, use the following guide to mark-up and interact with the text. Then fill in the dramatic situation chart below.

**1.** **Triangle** characters’ names so they are easy to locate on each page.

**2.Box** each word you do not know. Write brief definitions beside them if you do not figure them out from context clues.

**3.** **Circle** and label literary elements. (Here are some of the literary elements that you may find: allusion, ambiguity, analogy, apostrophe, colloquialism, conceit, ethos, flashback, foreshadowing, hyperbole, irony, logos, litotes, idiom, metaphor, metonymy, motif, paradox, parallelism, pathos, personification, satire, simile, symbol, synecdoche, theme, etc. You do not have to find all of them; you may find some that are not listed. If you need definitions for any literary terms, you can look those up.

**4. Wavy lines.** Put wavy lines under patterns or repetitions. If the patterns or repetitions are literary elements, label them with alliteration, anaphora, assonance, sibilance, parallelism, theme, etc.

**5. / Mark off sentences with backward slashes** (pay attention to semicolons and colons, parentheses, italics, compound-complex sentences, etc.)

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **“Norman Morrison” by Mitchell** | **“Norman Morrison” by Ferguson** | **“The Pacifists” from *Time*** | **“Of Late” by Starbuck** |
| WHO is speaking or narrating? |  |  |  |  |
| To WHOM? |  |  |  |  |
| ABOUT what subject |  |  |  |  |
| WHEN/WHERE? |  |  |  |  |
| WHY/PURPOSE? |  |  |  |  |
| TONE? |  |  |  |  |

**Examining Factual Information, Word Choice, and Craft in Prose/Poetry**

**Background:** Yesterday you did a close reading of two poems and one prose article concerning the death of Norman Morrison. Today you will use your marked-up poems/article and dramatic situation chart to explore purposes and diction.

**Step One:** **Factual Information**

Reexamine the two poems and one prose article to reach conclusions about the who, what, when, where, why, and how of the Norman Morrison incident by filling in this chart. Then, answer the question below the chart.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **“Norman Morrison” by Mitchell** | **“Norman Morrison” by Ferguson** | **“The Pacifists” from *Time*** | **“Of Late” by Starbuck** |
| WHO |  |  |  |  |
| WHAT |  |  |  |  |
| WHEN |  |  |  |  |
| WHERE? |  |  |  |  |
| WHY? |  |  |  |  |
| HOW? |  |  |  |  |

What do the poets “say” that the prose article does not reflect? Provide at least two examples from the texts. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Step Two:** Examining Diction in Poetry/Prose Reexamine the two poems and one prose article to reach conclusions about the “best words” used in each poem that communicate the information in a different way concerning the same incident. Decide why they are the “best.” Then, write a brief summary of your choices and how they compare.

|  |  |  |
| --- | --- | --- |
|  | **Best Words** | **Reason** |
| **“Norman Morrison” by Mitchell** |  |  |
| **“Norman Morrison” by Ferguson** |  |  |
| **“The Pacifists” from *Time*** |  |  |
| **“Of Late” by Starbuck** |  |  |

Brief Summary of Your Conclusions Based on the “Best Words” Comparison Chart: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Analyzing Facts, Diction, and Craft in Prose and Poetry**

**Background**: Yesterday you examined factual information and “best” words in two poems and one prose article concerning the death of Norman Morrison. Today, you will compose a critical paragraph analyzing the facts, diction, and craft of each text.

**Analyzing How Diction and Craft Can Affect Factual Information from the Same Incident/Source Material in Prose and Poetry**

Answer the following prompt in a well-crafted paragraph on the lines provided.

**Prompt**: Although a poet is not a reporter, they can portray factual accounts in their craft. All three texts, “Norman Morrison” by Adrian Mitchell, “Norman Morrison” by David Ferguson, and “The Pacifists” from *Time*, portray the same incident: the death of Norman Morrison. In a brief, well-crafted analytical essay, decide if Coleridge was right or wrong when he said, “Prose is words in their best order; poetry, the best words in the best order,” and show how the poems and prose article compare in terms of factual account and diction (“best words”).

Use textual citations and avoid plot summary.