MARIANO MARCOS STATE UNIVERSITY
College of Teacher Education

Center of Excellence in Teacher Education

Stylistics and Discourse Analysis

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PART ONE: Introduction to Literature Teaching

Objectives

- To distinguish the salient features of the three models in literature teaching
- To compare and contrast the concepts, the study of literature and the use of literature as a resource
- To differentiate knowledge *about* literature and knowledge *of* literature
- To explain the competencies and skills learned from literature teaching
- To describe the importance of deconstructing the classics
- To determine ways of interfacing language and literature

I. Literature in the Classroom

- The reasons for teaching literature necessarily transcend the particular circumstances, places, and contexts in which literature is taught. Three main reasons for the teaching of literature have been consistently advanced. Each embraces a particular set of learning objectives for the student of literature. These are:

  a) **cultural model**

  b) **language model**

  c) **personal growth model**

Carter, R., & Long, M. (1991). *Teaching literature*. Harlow: Longman.

A. Three Models for Teaching Literature

1. **Cultural Model**
   - ✓ stress the value of literature in <u>encapsulating the accumulated wisdom</u>, the best that had been thought and felt within a culture
   - ✓ enables students to <u>understand and appreciate cultures and ideologies</u> different from their own in time and space
   - ✓ associated with a more <u>teacher-centered, transmissive pedagogic mode</u>, which focuses on the text as a product about which students learn to acquire information

Carter, R., & Long, M. (1991). *Teaching literature*. Harlow: Longman.

A. Three Models for Teaching Literature ...

2. Language Model

✓ <u>language is the literary medium</u>, that literature is made from language and that the more students can read in and through language, the better they will be to come to terms with a literary text as literature

✓ <u>supply many linguistic opportunities to the language teacher and allow many of the most valuable exercises of language learning</u> to be based on material capable of stimulating greater interest and involvement that can be the case with many language teaching texts

Carter, R., & Long, M. (1991). *Teaching literature*. Harlow: Longman.

A. Three Models for Teaching Literature ...

3. **Personal Growth Model**

- ✓ <u>helps students achieve an engagement with the reading of literary texts</u>; the test of the teacher's success in teaching literature is the extent to which students carry with them beyond the classroom and <u>enjoyment and love for literature</u>

- ✓ the teacher has to stimulate and enliven students in the literature class by selecting <u>texts to which students can respond, and in which they can participate imaginatively</u>

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B. Study of Literature vs. Literature as a Resource

- **Study of Literature**

    - ✓ involves <u>reading literature within an academic, institutionalized setting</u> for purposes of obtaining qualifications in literary studies

    - ✓ students should show an ability to <u>use critical concepts and literary conventions</u> in talking and writing about literature

    - ✓ fosters an understanding of <u>literature as a body of texts</u>, and a view of literary texts as belonging to a background of specific historical, social, and ideological contexts

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B. Study of Literature vs. Literature as a Resource ...

- **Literature as a Resource**

  - ✓ suggests a <u>less academic</u>, though no less serious approach to the reading of literature

  - ✓ literature is considered as a <u>legitimate and valuable resource</u> for language teaching

Carter, R., & Long, M. (1991). *Teaching literature*. Harlow: Longman.

C. Knowledge *about* Literature vs. Knowledge *of* Literature

- **Knowledge *about* Literature**

  ✓ Knowledge about literature means <u>accumulating facts about literary contexts, dates, titles of texts, names of conventions, literary forms, among others</u>; easily becomes knowledge for its own sake, and does not automatically lead to a more responsive reading or to a ruler interpretation of a text

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C. Knowledge *about* Literature vs. Knowledge *of* Literature ...

- **Knowledge *of* Literature**

  ✓ Knowledge of literature is better expressed in terms of pleasure and enjoyment rather than in terms of the accumulation of facts. Knowledge of literature is more likely to be conveyed by <u>activity-based, student-centered approaches</u>, which aim to lead to a high level of personal response and involvement.

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II. Literature & How It should be Taught

- **Competencies and skills that students should learn:** When literature is taught as a *craft*, rather than as a body of isolated information, we want students to learn the following competencies and skills:

  ✓ How to recognize subtle and complex differences in language use.

  ✓ How to read figurative language and distinguish between literal and metaphorical meaning.

  ✓ How to seek out further knowledge about the literary work, its author, its content, or its interpretation.

Showalter, E. (2003). *Theories of teaching literature*. Massachusetts: Blackwell Publishing Ltd.

II. Literature & How It should be Taught ...

- **Competencies and skills that students should learn:**
  - ✓ How to detect the cultural assumptions underlying writings from different time or society, and in the process to become aware of one's own cultural assumptions.
  - ✓ How to relate apparently disparate works to one another, and to synthesize ideas that connect them into a tradition or into a literary period.
  - ✓ How to use literary models as cultural references, either to communicate with others or to clarify one's own ideas.

Showalter, E. (2003). *Theories of teaching literature*. Massachusetts: Blackwell Publishing Ltd.

II. Literature & How It should be Taught ...

- **Competencies and skills that students should learn:**
  - ✓ How to think creatively about problems by using literature as a broadening of one's own experience and practical knowledge.
  - ✓ How to read closely, with attention to detailed use of diction, syntax, metaphor, and style, not only in high literary works, but in decoding the stream of language everyone in modern society is exposed to.
  - ✓ How to create literary texts of one's own, whether imaginative or critical.

Showalter, E. (2003). *Theories of teaching literature*. Massachusetts: Blackwell Publishing Ltd.

II. Literature & How It should be Taught ...

- **Competencies and skills that students should learn:**

  ✓ How to think creatively within and beyond literary studies, making some connections between the literary work and one's own life.

  ✓ How to work and learn with others, taking literature as a focus for discussion and analysis.

  ✓ How to defend a critical judgment against the informed opinions of others.

Showalter, E. (2003). *Theories of teaching literature.* Massachusetts: Blackwell Publishing Ltd.

A. Constructing & Deconstructing the Classics

- If there are norms created that determine the inclusion of a text in a canon, then <u>these norms represent cultural biases</u>, which <u>teachers need to acknowledge and bring to students' awareness</u> in order that classical texts be not only fully appreciated but also critically responded to.

- What makes a text a classic is not just the words and the content, but also <u>the context that surrounds it</u>. One can recognize something written as classic because it is declared as such by the immediate context in which one finds it.

Darvin, R. (2008). Constructing and deconstructing the classics (pp. 176-185) In *Best Practices in Language and Literature Teaching*. Quezon City: CAS Publishing

A. Constructing & Deconstructing the Classics ...

- Not only must we choose our classics to make sure they represent the diversity of humanity, but <u>we must also recognize that they must be treated with a little less reverence</u>, must be questioned in order to distill the truth.

- For the [literature] classroom to be a true meeting of minds that allows a genuine learning experience, <u>we must allow the articulation of conflicting and dissident ideas</u>. For only when we read critically can reading the classics be a truly liberating act. Only when we question, can we begin to truly understand.

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B. Interfacing Language & Literature

- The real issue for teachers is not whether language and literature should be separate or together. Rather it is how they can make their students become aware of the way in which the <u>language patterns of a literary text can help them understand the meaning or meanings embodied in that text</u>.

Dela Cruz, R. (2011). Integrating language and literature: An approach to teaching literary text. In Fernandez, A. M., Paez, D. B., & Paterno, M. (Eds.), *Best practices in language and literature teaching: Practical ideas for the classroom from the ACELT Journal and ACELT Forum*. Quezon City: CAS Publishing and the Authors.

Vilches, M. L. (2011). Language and literature: The inseparable interface. In Fernandez, A. M., Paez, D. B., & Paterno, M. (Eds.), *Best practices in language and literature teaching: Practical ideas for the classroom from the ACELT Journal and ACELT Forum*. Quezon City: CAS Publishing and the Authors.
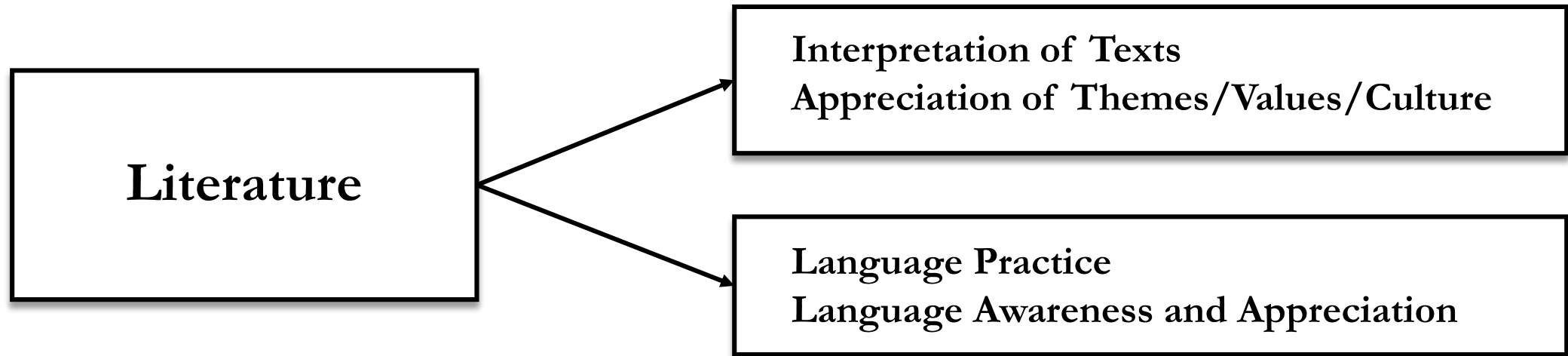
B. Interfacing Language & Literature ...

- Literary texts are used as material for helping students acquire reading competencies and for exposing them to the creative uses of language. <u>Emphasis of literature teaching is the use of literature as a tool for learning other skills</u>. Therefore, the classroom becomes an arena for allowing students to generate and express ideas, appreciate the writer's craft, and respond to themes relevant to their personal growth.

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B. Interfacing Language & Literature ...

Literature

→ **Interpretation of Texts**
Appreciation of Themes/Values/Culture

→ **Language Practice**
Language Awareness and Appreciation

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B. Interfacing Language & Literature ...

- Teachers need to make a shift in their view of teaching literature from a largely humanistic model to one that <u>encourages an eclectic approach that sees literature as a resource for both language development and literary appreciation</u>.

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PART TWO:
Introduction to Stylistics

Objectives

- To explain the differences between stylistic analysis and closed reading

- To determine the nature of work of stylisticians

- To describe the advantages and disadvantages of employing stylistic analysis in literary interpretation

- To enumerate the general steps in performing stylistic analysis

- To identify the various foregrounding techniques utilized when applying stylistics in analyzing and interpreting literary texts

I. Stylistics vs. Closed Reading

Stylistics . . .

- is a critical approach which <u>uses the methods and findings of the science of linguistics</u> in the analysis of literary texts

- maintains its faith in the <u>accumulation of knowledge by empirical investigation</u>

- attempts to provide a commentary which is *objective* and *specific*, based on *concrete, quantifiable data*, and applied in a *systematic way*

Barry, P. (2009). *Beginning theory: An introduction to literary and cultural theory (3rd ed.).* Manchester: Manchester UP

I. Stylistics vs. Closed Reading ...

Stylistics . . .

- emphasizes <u>connections between literary language and everyday language</u>

- <u>makes greater claims to scientific objectivity</u>, stressing that its methods and procedures can be learned and applied by all

- <u>uses specialized technical terms & concepts</u> which derive from the science of linguistics

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I. Stylistics vs. Closed Reading ...

Closed Reading . . .

- is an ***impressionistic***, ***intuitive***, and ***randomized*** analysis of a literary text

- tends to <u>isolate the literary text</u> and see it as purely aesthetic art object, or verbal icon whose language operates according to rules of its own

Barry, P. (2009). *Beginning theory: An introduction to literary and cultural theory (3rd ed.).* Manchester: Manchester UP

II. What Stylisticians Do

- provide 'hard' data to support existing intuitions about a literary work

- suggest new interpretations of literary works based on linguistic evidence

- attempt to establish general points about how literary meanings are made

- the core task for the critic is the job of **interpreting** (explicating) literary texts and **judging** them

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Short, M. (1996). *Exploring the language of poems, plays, and prose.* London: Adison Wesley Longman Limited

II. What Stylisticians Do ...

- helps <u>foster interpretive skills</u> and to <u>encourage reading between the lines</u> of what is said

- <u>having the confidence to make sense of language input, make inferences, extracting all the possible clues to meaning</u>

Short, M. (1996). *Exploring the language of poems, plays, and prose*. London: Adison Wesley Longman Limited

III. Advantages & Disadvantages of Performing Stylistics

Advantages:

- provides students with a method of scrutinizing texts, a way in to a text, opening up starting points to fuller interpretation

- basing interpretation on systematic verbal analysis; language as the aesthetic medium of literature

- non-native students possess the kind of conscious, systematic knowledge about the language which provides the best basis for stylistic analysis

Carter, R. (1984). *Language and literature: An introductory reader in stylistics*. London: George Allen and Unwin Ltd.

III. Advantages & Disadvantages of Performing Stylistics ...

Disadvantages:

- <u>failure to appreciate properly the concerns of literary critics</u> and integrate fully with those concerns

- emphasis on poetry and short stories to the <u>exclusion of other genres</u>

- an attention to the words on the page, <u>not to recognize that texts are historically determined</u> and are produced in specific historical contexts

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IV. General Steps in Stylistic Analysis

1. Identify your overall interpretation of the text
2. Look for linguistic stylistic features for support
3. Use foregrounding techniques in stylistics

V. Foregrounding Techniques Used in Stylistic Analysis

- ✓ Repetition (lexical/semantic)
- ✓ Inversion
- ✓ Parallelism
- ✓ Transitivity
- ✓ Collocational Breaks
- ✓ Pronominalization
- ✓ Figures of Speech
- ✓ Linguistic Deviations

References

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