



COURSE UNIT (MODULE) DESCRIPTION

Course unit (module) title	Code
English Linguistics Seminar (Stylistics and text effects) with a term paper Anglų kalbotyros seminaras (Stilistika ir teksto efektai) su kursiniu darbu	

Lecturer(s)	Department(s) where the course unit (module) is delivered
Coordinator: Dr Davide Castiglione	English Philology Faculty of Philology University str. 5, LT-01131

Study cycle	Type of the course unit (module)
BA programme, semester 6	Elective

Mode of delivery	Period when the course unit (module) is delivered	Language(s) of instruction
Lectures and seminars	Spring Semester	English

Requirements for students	
Prerequisites: General linguistics, Stylistics/Introduction to Literature	Additional requirements (if any): English (C1)

Course (module) volume in credits	Total student's workload	Contact hours	Self-study hours
5	130	48	82

Purpose of the course unit (module): program competences to be developed
The purpose of the course unit is threefold: - First, students will be exposed to an innovative stylistic framework whereby linguistic features are reconceptualized and re-grouped based on the pragmatic/textual effect they contribute to. The two key notions of <i>effect</i> and <i>stylistic cluster</i> stand at the core of the course: the former notion will enable students to approach texts – both literary and non-literary – more naturally and intuitively than is usually the case by formulating their own thoughts on how the texts affected them; the latter will enable them to firmly and systematically ground their intuitions in the language of texts. Because stylistic clusters encompass all linguistic strata – phonology, lexicogrammar and semantics – students will also cement and refine their knowledge about general linguistics in the process. - Second, students will learn to critically read and evaluate advanced papers in stylistics (including empirical/experimental stylistics and cognitive poetics) and to write their own term paper by focusing on a specific effect and linguistically/rhetorically retracing it in a chosen corpus from the same genre (e.g., a set of poems/songs/newspaper articles). They will learn to formulate research questions, identify academic niches, position themselves in their chosen scholarly area, get

familiar with specific resources and analytical strategies (e.g., identification procedures, validation of questionnaires and scales).

3. Third, the innovative content of the course means that **students** – by submitting their analyses and weekly tasks, by engaging in classroom discussion, and by proposing their ideas and criticisms – **will contribute to the lecturer’s research agenda**, which will likely result in a textbook within the next couple of years. In other words, this will be both a research-informed and research-informing course. Additionally, the most promising and motivated students may, if so they wish, **be involved in supplementary research and networking activities** (e.g., participation in conference presentation/organization, research teams, co-authoring of papers). I am also planning to **invite some international scholars** to connect remotely to co-teach specific classes and to encourage students to judiciously use AI models of text-generation (e.g., chat GPT) to further test their text-effect hypotheses.

The framework has been created from scratch by the course convenor, Dr. Davide Castiglione, and can be regarded as a sort of meta-framework in stylistics. More specifically, text-effect hypotheses already argued for by numerous scholars across various branches in stylistics and beyond will be explored and tested. In other words, rather than advocating for a specific model or approach, the proposed course grants priority to what is open to intuition (the effects, or the *explananda*, the thing to be explained), using linguistics to then verify the intuitions (stylistic clusters therefore are the *explanantia*, the explanatory elements). The effects investigated will include variations in pace and rhythm (e.g., speeding up, slowing down, incantatory repetition); vividness and increased focus; estrangement and defamiliarization; perceptual saturation, opacity, obscurity and difficulty; wisdom and truth; empathy; immersion and immediacy; humour and irony; strong emotional states.

All in all, the course proposes a kind of stylistics that emphasizes the aesthetic/perlocutionary effects of texts whilst bridging the gap with neighboring disciplines such as aesthetics, pragmatics and the rhetoric of communication. The knowledge that will be gained will be useful, among other things, to become professional content creators capable of crafting texts that trigger specific effects in readers, or reviewers who can explain the effects of media products in an articulated and principled manner.

The course unit develops the following competences:

Generic competences:

- ✓ **Responsibility:** reading and reviewing the papers ahead of the seminars, planning one’s term-paper and submitting it in time
- ✓ **Cooperation:** exchanging ideas and advice with peers, e.g., on improving each other’s term-paper drafts
- ✓ **Problem solving:** applying the right frameworks and methods to explore and answer given research questions; any other research stage that requires to make informed decisions based on the available resources and research aims.
- ✓ **Openness to change:** getting acquainted with cutting-edge approaches in literary and linguistic studies that may challenge or complement more traditional approaches students are more likely to be familiar with; for students with a background in linguistics, openness to the indeterminacy of literature is desirable; students with a background in literature will develop technical skills – descriptive, analytical and predictive rather than interpretive and contextual.

Subject-specific competences:

- ✓ **Knowledge in linguistics (advanced):** students will cement their knowledge of discourse linguistics, especially seen through the lens of functional and cognitive approaches. They will understand language in general, and verbal art in particular, as a holistic resource for meaning-making with many interacting strata and levels.
- ✓ **Knowledge in literary science (advanced):** the course is about stylistics, but since it also examines literary effects, it borders on poetics, the science of literature. Students will thus learn to analyze literary texts in principled and systematic ways, from linguistic description to aesthetic appreciation and evaluation.
- ✓ **Application of cutting-edge methods in linguistic textual analysis:** students will replicate novel approaches, methods and experiments. This validation is essential to the growth of the discipline, so students will take an active role in research. In addition, they will have the chance of meeting online some of the scholars on whose methods they have been working.
- ✓ **Comprehension and production of complex texts:** students will engage with peer-reviewed papers in the disciplines, as well as appreciate the complexity of poetic texts and sharpen their sensitiveness to their meaning and emotional potential.
- ✓ **Communication of research findings:** students will hone their ability to give presentations and to synthesize the findings of their research in captivating and easy-to-follow ways (e.g., using icons and smart art figures on PowerPoint).

Learning outcomes of the course unit (module)	Teaching and learning methods	Assessment methods
✓ Wide-ranging knowledge of stylistics as an applied and interdisciplinary area of research ✓ Sound awareness of the language used in various kinds of discourse, and of its effects ✓ Ability to understand, compare and replicate different analytical approaches ✓ Ability to critically read, evaluate and discuss pieces of published research by leading scholars ✓ Ability to select appropriate texts and frameworks and to justify the selection on theoretical grounds ✓ Ability to write in fluent academic English thanks to targeted tasks and extensive practice ✓ Ability to present a paper verbally	Individual work: ✓ Reading of research articles ✓ Reading of primary texts ✓ Writing of short analyses and generation and/or manipulation of texts Work in class ✓ In-class discussion ✓ Tasks on writing (e.g., improving paragraphs) ✓ Peer-evaluation tasks ✓ Individual feedback	Weekly tasks – 30% (3pts x 10 tasks) Presentation of projects – 10% Final term paper (4,000±200 words, excluding references and appendixes) – 60%

Content: breakdown of the topics	Contact hours							Self-study work: time and Assignments	
	Lectures	Tutorials	Seminars	Exercises	Laboratory work	Internship/work	Contact hours	Self-study hours	Assignments
1. Introduction to the course: aims, structure, assessment criteria.	1						1	3	Reading Toolan (2019)
2. Text effects and stylistic clusters: overview of text effects and the basic structure of language: where are stylistic clusters located? Online vs offline effects; epistemic vs. affective effects; the embodied, sensorimotor basis of effects; how to measure effects; their probable overlap or correlation (e.g., between empathy and immersivity); stylistic clusters as converging patterns of linguistic and structural choices.	1		1				2	3	Reading a draft paper written by the lecturer
3. Frantic texts: <i>urgency, speed, energy, simultaneity and tumult</i> . Some texts, or at least some passages in them, don't seem to want you to relax! Stylistic features that may cause this effect include: <i>delayed verb phrase, asyndeton, enjambment, cumulative syntax, close co-referential chaining, shift of tenses, plosive consonants, short vowels</i> .	1		1				2	3	Reading materials provided by the lecturer; analysing/creating 'frantic texts'
4. Tranquil texts: <i>calm, slowness, meditative stance</i> . Some texts, or at least some passages in them, by contrast, invite you to slow down, pause, reflect. These are contemplative texts, e.g., they indulge in articulated, unhurried reflections or describe landscapes from a long shot perspective. Stylistic features that may cause this effect include: <i>interposition of relative clauses, long and open vowels and long diphthongs, dense punctuation and appositional phrases, adjacent stresses, dependent or</i>	1		1				2	3	Reading materials provided by the lecturer; analysing/creating 'tranquil texts'

<i>coordinate clauses of even length, distributional syntax, end-stopped lines.</i>									
5. Incantatory texts: <i>hypnosis, magic, echo.</i> Some texts, or at least some passages in them, seem to push you into a state of trance. These texts and passages have religious, liturgic qualities to them. Stylistic features that may cause this effect include: <i>list of vocative epithets, elliptical clauses, repetition of individual words, parallelism.</i>	1		1				2	2	Reading materials provided by the lecturer; analysing/creating ‘incantatory texts’
6. Vivid texts: <i>vividness, increased focus, clarity of detail.</i> Some texts, or at least some passages in them, arrange a neat picture in front of your eyes. They give a sense of unimpeded, crystal-clear vision, as in typical imagistic poems. Stylistic features that may cause these effects include: <i>framing structures (e.g., anadiplosis, meter, match between lines and syntactic units, various kinds of ‘bracketing’ such as repeating words at the beginning and end of a text); sonorant consonants; long and open vowels and long diphthongs, use of spatial prepositions, holistic but informative descriptions.</i>	1		2				3	4	Reading materials provided by the lecturer; analysing/creating ‘vivid texts’; and the VILD database
7. Shocking texts: <i>surprise, estrangement, defamiliarization.</i> Some texts or passages in them bend reality, create disturbing or hallucinatory connections and seem to suspend what we know about the world. To different degrees, magic realism, surrealism, dystopias and the metaphysical conceit belong here. Stylistic features that may cause these effects include: <i>various forms of iunctura acris – collocational clash, semantic juxtaposition or shift; lack of causal/location/temporal coherence – external deviation from encyclopedic knowledge; clash between ideational content and interpersonal tone (e.g., a love scene described in a totally detached manner); deviant mind styles</i>	1		1				2	4	Reading materials provided by the lecturer; analysing/creating ‘shocking texts’
8. Immersive texts: <i>immersion, absorption, immediacy, medias res effect.</i> Some texts or passages in them draw you into their storyworld more powerfully than even videogames or simulated reality do. How do they achieve this effect? Probably through the following stylistic features: <i>opening with interrogative or imperative form plus spatial deictic, consistent deictic use of the present tense, free direct speech/thought, online correction, opening with ‘And’, or ‘now’, metalepsis (narrative intrusion), -ing forms</i>	1		2				3	4	Reading Adamson (2006) and materials provided by the lecturer; analysing/creating ‘immersive texts’
9. Empathetic texts: <i>empathy, emotional alignment with the character or voice in the text.</i> Some texts or passages in them make you feel strongly for the characters depicted in them, putting yourself in their shoes. Stylistic features that contribute to this effect include: <i>free direct/indirect speech/thought, descriptive focus, proximal deixis and lack of honorifics (e.g., use of proper names), subjectivity markers (e.g., emotive and evaluative vocabulary, diminutive forms), lexis referring to humble objects and situations.</i>	1		2				3	4	Reading Fernandez-Quintanilla (2020) and materials provided by the lecturer; analysing/creating ‘empathetic texts’
10. Mysterious texts: <i>mystery, suspense, uncertainty.</i> Some texts create mystery through gaps or retention of key information, or through indeterminacy and delaying techniques. These strategies are typical of detective novels, for example, but not only: you only have to think of the elusive appearance of Hamlet’s father as a ghost to the guards at the beginning of Shakespeare’s play, or to the	1		1				2	4	Reading Emmott, C., Alexander, M. (2022) and materials provided by the lecturer; analysing/creating ‘mysterious texts’

genre of riddles. Stylistic features contributing to this effect include: <i>delaying naming, using indefinite pronouns, violating the maxim of quantity (too little information provided) or quality (unreliable narration: we cannot really trust the elocutionary source)</i> .									
11. Perceptive texts: <i>wisdom, revelation, insight, truth</i> . Some texts seem to discover or teach you something meaningful or true about life. Epiphanies, aphorisms and maxims belong here. Stylistic features contributing to this effect: <i>generic propositions, relational verbs, adverbs and determiners pointing to ‘extremes’ (e.g., nothing, all, always, never), use of collective we, techniques of comparing and contrasting, analogies and metaphorical mappings</i> .	1		1				2	4	Reading materials provided by the lecturer; analysing/creating ‘perceptive texts’
12. Humorous texts: <i>humor, fun, witticism, comic, good vibes</i> . Some texts make you smile or laugh: jokes, memes, stand-up comedy, but also certain poems, short stories and novels: from Achille Campanile’s black humor to Örkény’s paradoxical one-minute novellas; from Cervantes’ <i>Don Quixote</i> to McLiam Wilson’s <i>Eureka Street</i> and Raphael Bob-Waksberg’s animation series <i>BoJack Horseman</i> . Stylistic features contributing to this effect: <i>incongruity, parallelism, clash of register, violation of the maxim of relation, tautology, use of nonsense</i> .	2		1				3	4	Reading Corduas, Attardo & Eggleston (2008) and materials provided by the lecturer; analysing/creating ‘humorous texts’
13. Difficult texts: <i>difficulty, obscurity, complexity, effort</i> . Some texts make your life hard: they are dense, impenetrable, sometimes they feel like a puzzle. Modernist novels and poems are a good example: Joyce, Woolf, Eliot, Pound... Stylistic features that contribute to the effect: <i>reduced coherence (e.g., through shifts in focalization, tense, situation), hyper-complex or fragmented syntax, difficult or specialistic vocabulary, lexical or syntactic ambiguity, nominal density, reduced subjectivity (e.g., use of impersonal forms)</i> .	2		2				4	4	Reading materials provided by the lecturer (i.e., parts of Castiglione 2019); analysing/creating ‘difficult texts’
14. Emotional texts: <i>moving, touching, making one cry</i> . Some texts or passages in them are brimming with powerful, raw emotion. Political speeches filled with hope or hatred, appeals for help from charities, Sylvia Plath’s poems, or what Michael Toolan calls HEI (High Emotional Involvement) passages in short stories all belong here. Stylistic features contributing to this effect include: <i>emotion words, I-you deixis, words pointing to extremes (e.g., never, always, nobody), compact or even fragmented syntax, harrowing themes (e.g., the death of children)</i> .	1		1				2	4	Reading materials provided by the lecturer; analysing/creating ‘emotional texts’
15. Term paper writing 1 – aims and research questions Planning the paper: what do you want to find out? Is your research question interesting and feasible?			1				1	4	Practical tasks – meta-analysis of aims and research questions from previous studies; differences between aim, research question, hypothesis and prediction.
16. Term paper writing 2 – writing a literary review, finding sources; avoiding plagiarism Researching the topic: gaining knowledge and communicating it in a logical and strategic manner.			2				2	4	Practical tasks – writing a lit review draft; finding sources, analytic reading, summarizing, evaluating, quoting; avoiding plagiarism
17. Term paper writing 3 – choosing data and			2				2	4	Practical task –

frameworks. Decide what to analyze and how.									identifying text and framework; teaching materials uploaded by the instructor
18. Term paper writing 4 – the structure of a term-paper, ideas map. Write with a structure in mind; understand what goes where.			2				2	4	Structuring the paper, organizing the parts; materials uploaded by the instructor
19. Term paper writing 5 – writing a sample analysis. This is already part of the weekly tasks. Analyse texts through the effect-feature metaframework.			2				2	4	Practical task - activities and tips in the teaching materials uploaded by the instructor
20. Term paper writing 6 – improving the writing Improve your draft by polishing its language and improving its argumentative and conceptual consequentiality.			2				2	4	Practical task – improve writing through peer evaluation and by using a checklist provided by the instructor (tenses, pronouns, hedges, linkers, paragraph building); learning from strong papers.
21. Term paper writing 7 – communicating findings: present your project in front of the class.			2				2	4	Practical task – prepare PPT presentation, rehearse it (10pts., see assessment methods)
22. Term paper writing 8 – feedback session on term paper drafts			2				2	4	Finish working on term paper, adding new references
Total	16		32				48	82	

Assessment strategy	Weight, %	Deadline	Assessment criteria
Cumulative assessment	40	23 April 30 April-7 May	Weekly tasks (30%) – Up to 3pts per task, up to 10 tasks in total. In each task, a given effect is analyzed in a chosen text using the checklists provided. Sample answers as templates to follow will be provided. Presentation of individual projects (10%) – short PowerPoint presentation (5-6 slides, 10 mins. including Q&A). - Visual clarity; professional look (25%) - Content: conceptual clarity, basis for term-paper (25%) - Oral delivery: fluent, communicative (25%) - Managing Q&A: acknowledging criticism, positive and open attitude (25%)
Term paper assessment	60	13 June	- Evidence of background research (15%) - Quality of research question and relevance to lit crit (15%) - Understanding and application of framework (15%) - Accuracy and systematicity of analysis (within chosen focus) (20%) - Verifiability and elaboration of analysis (20%) - Academic conventions, quality of writing (15%) 7 pts penalty for each day after agreed deadline unless medical evidence and/or proof of extenuating circumstances is provided beforehand; a five-day delay is an automatic fail.

			A minimum of 31pts required to pass the term paper Up to 30pts additional points recruited from the weekly tasks and the presentation of individual projects A minimum of 48pts required to pass the course NB: these numerical criteria will be interpreted also on the basis of a more holistic assessment, following higher qualitative aspects as well as the achievement of previous students (past papers will be uploaded for reference); overall, in order to pass the course, the student needs to demonstrate an acceptable theoretical understanding and application of the concepts and methods learned throughout the course, as well as present genuine findings that are verifiable and useful for future research. Scores to grades conversion table: 48-54 = 5; 55-64 = 6; 65-74 =7; 75-84 = 8; 85-92 = 9; 93+ = 10
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Retake policy

The retake involves the term paper only (see minimum score required for a pass in the section above). No retake required for the weekly tasks or the spoken presentation of the project; if the student fails to submit the weekly tasks or deliver the presentation, s/he simply gets 0 points for each of these tasks. Please notice that **passing the term-paper will probably not suffice to pass the course**, as the student would need at least 48/60 points (48/100 of the total), which is a very high threshold for the term-paper. Therefore, it is highly recommended to participate in the cumulative assessment.

The retake will take place in **the first half of September** for the term-paper. International students will not be allowed a retake for the term-paper before September, regardless of their situation with their home university. Exceptional cases/circumstances need to be discussed directly with the lecturer well in advance of the end of the course.

NB: retakes are only allowed for students failing the exam, **not to improve one's grade**.

Author(s)	Year	Title	Issue of a periodical or volume of a publication	Publishing house or web link
Essential reading				
Various	N/A	Primary texts to analyze from various writers		Provided by lecturer and/or proposed by student
Adamson, S.	2006	Deixis and the Renaissance Art of Self-Construction	<i>Sederi</i> , 16: 5-29	
Castiglione, D.	N/A	Chapter drafts of each effect		Provided by lecturer
Castiglione, D.	2019	Linguistic indicators of difficulty (selection of pages from book)	<i>Difficulty in Poetry: A Stylistic Model</i>	London: Palgrave
Corduas, M., Attardo, S., Eggleston, A.	2008	The distribution of humour in literary texts is not random: a statistical analysis	<i>Language and Literature</i> , 17(3): 253–270	
Emmott, C., Alexander, M.	2022	“You see, but you do not observe”: Sensory Manipulation and Sense-Making in the Sherlock Holmes Detective Stories.	In <i>Style and Sense(s)</i> , eds. Linda Pilliere and Sandrine Sorlin, pp. 125-149	London: Palgrave
Fernandez-Quintanilla, C.	2020	Textual and reader factors in narrative empathy: An empirical reader response study using focus group	<i>Language and Literature</i> , 29(2): 124-146	

Huemer, W.	2016	Literary Style	In <i>Routledge Companion to Philosophy of Literature</i> , eds. Carroll N., Gibson, J. pp. 195-204	London: Routledge
Kuzmicova, A.	2014	Literary Narrative and Mental Imagery: A View from Embodied Cognition	<i>Style</i> , 48(3): 275-293	
Toolan, M.	2016	High Emotional Involvement passages (part of book chapter)	In <i>Making Sense of Narrative Texts</i>	London: Routledge
Toolan, M.	2019	Literary Stylistics	<i>Oxford Research Encyclopedia of Literature</i>	Oxford: Oxford University Press
van Peer, W, Sopčák, P, Castiglione, D., Fialho, O., Jacobs, A., Hakemulder, F.	2021	Foregrounding	<i>Handbook of Empirical Literary Studies</i>	De Gruyter
Further reading				
Auracher, J., Bosch, H.	2016	The influence of language concreteness on suspense	<i>Scientific Study of Literature</i> , 6(2): 208–242.	
Castiglione, D.	2017	Difficult Poetry Processing and the Narrativity Hypothesis	<i>Language and Literature</i> , 26(2): 99-121	
Fludernik, M.	2003	Scene shift, metalepsis, and the metaleptic mode	<i>Style</i> , 37(4): 382-400	
Giovanelli, M.	2022	Cognitive Grammar and Readers' Perceived Sense of Closeness: A Study of Responses to Mary Borden's 'Belgium'	<i>Language and Literature</i> , 31(3): 407-427	
Haines, A.	2023	A new approach to the stylistic analysis of humour	<i>Language and Literature</i> , 32(2): 195–208	
Hiraga, M.	2005	Sound as Meaning (book chapter)	<i>Metaphor and iconicity</i>	London: Palgrave
Jacobs, A.	2023	<i>Neurocomputational Poetics: How the Brain Processes Verbal Art</i>		London: Anthem Press
Jeffries, L.	2022	<i>The Language of Contemporary Poetry: A Framework for Poetic Analysis</i>		London: Palgrave
Schindler I, Hosoya G, Menninghaus W, Beermann U, Wagner V, Eid M, et al.	2017	Measuring aesthetic emotions: A review of the literature and a new assessment tool	PLoS ONE 12(6): e0178899. https://doi.org/10.1371/journal.pone.0178899	
Stockwell, P.	2009	Sensation and Empathy (book chapter)	In <i>Texture: A Cognitive Aesthetics of Reading</i>	Edinburgh University Press
Tartakovsky, R.	2009	E. E. Cummings's Parentheses: Punctuation as Poetic Device	<i>Style</i> , 43(2): 215-247	
van Peer, W., Chesnokova, A.	2023	Poetry is Surprise (book chapter)	In <i>Experiencing Poetry: A Guidebook to Psychopoetics</i> , pp. 73-90	London: Bloomsbury
Verdonk, P.	2006	Style	<i>Encyclopedia of Language and Linguistics</i> , vol 12, pp. 196–210.	Oxford: Elsevier.
Warde, A.	2011	'Whatever form you spoke of you were right': Multivalence and ambiguous address in Cormac McCarthy's <i>The Road</i>	<i>Language and Literature</i> , 20(4): 333–346	

