Chapter 1 : Direction: Biblical Interpretation: The State of the Discipline

Text-Centered Approach. Smashing texts of any sort, whether written or spoken, conceive several characteristics which term them from antithetic texts. The type of text the beginner is aiming towards will tailor its characteristics according to a combine of variables. Topic bequeaths considerably sway insipidity.

In order to go beyond the limits of a text-centered analysis, this study takes the kinesic behaviors of participants into account. An analysis of nonverbal communication, facial expression, and the relationship between text and kinesic behaviors in video recordings of four instant messaging discussions reveals that some kinesic behaviors can be seen as markers of engagement in interaction, even though an instant messaging discussion is not really interactive. Moreover, analyzing the kinesic behaviors of the participants shows that linear transcripts of the discussion generated by computer software hide many overlap phenomena. Theoretical Background and Research Questions Linguistic analyses of computer-mediated communication CMC are generally limited to text for methodological reasons. Studies that focus on logs of mediated texts separate messages from the physical context of their production and reception; as a result, they often neglect the situated dimension of discursive CMC exchanges and the multimodal nature of these communicative activities. Furthermore, the methodological choice to focus on text logs is related to the questions raised in the studies. CMC studies in general have tended to focus on "online behaviors: According to Jones a,b , these kinds of studies give the impression that interaction takes place in a virtual space with no connection to the physical space in which participants are operating their computers. However, the physical context in which CMC takes place may have an impact on the way interaction is managed. Such an approach would focus on computer-mediated communication not only as a textual product, but also as an interactional process. Through the analysis of nonverbal behaviors of participants involved in an instant messaging session, this study1 intends to show the methodological interest of such an approach. Several questions will illustrate the benefits of a multimodal analysis. The first question asks what types of gestures are more common: Second, can the kinesic behaviors of online participants be considered as indicating the degree to which this dialogic activity is conversational and interactional? Whereas textual logs of written discussion display a clear dichotomy between sender and receiver without mutual or simultaneous interdependency, the analysis of kinesic behaviors reveals that an instant messaging discussion can be seen as an interactional achievement Schegloff, For example, feedback phenomena occur when a participant reads a post. Gestures also occur that may indicate inter-synchronization and turn-taking phenomena. Similarly, to what extent can the analysis of kinesic behaviors permit a better understanding of the structural organization of a discussion, including turn-taking? For example, analyzing reading and writing activities shows that the linear transcripts of the discussion generated by computer software hide overlap phenomena. Last, can the study of the emotional expressivity of CMC be enriched through the description of kinesic behaviors? For example, how are facial expressions linked to such textual devices as smileys, acronyms of emotion, and expressive punctuation? The divergence that can be observed between facial expressions and these textual devices shows the limits of a log-centered analysis of the emotional dimensions of CMC. Methodology The study reported in this article is based on semi-natural data that were collected in June Students at the University of Technology of Troyes were asked to take part in a study about "cyberlanguage". The conversations did not involve the use of a webcam, and there was no other visual channel between the participants. Thus the students could not see each other. The students agreed to be videotaped. For this analysis, the instant messaging discussions of the four dyads were videotaped focusing on three sources: Source 1 computer screen and source 2 face Figure 2. Source 3 body Results Classification of Kinesic Behaviors A systematic observation of the kinesic behaviors of the participants shows various results. It is obvious that participants perform kinesic behaviors that are linked to human-computer interaction: At the same time, not all gestures relate to using a computer. Expressive gestures can be observedâ€"for example, smiles during typing or reading messages. As these facial expressions are rare in human-computer interaction Tobin, , one can consider that, in the present data, they play a particular role in the dialogic activity. Moreover, few symbolic or referential gestures were observed. These observations

suggest that the gestures and facial expressions that are produced by the participants are not necessarily related to the tasks of typing and reading. Rather, inter-synchronization gestures and expressive behaviors seem to be related to the dialogic dimension of the activity. This phenomenon may seem quite banal instant messaging is unquestionably a communication tool , but it is, in fact, rather paradoxical. Facial expressions and interactional gestures cannot play any role in the communication between the participants, because there is no mutual visual contact. In other words, synchronization and expression of emotions by nonverbal means can be at most a communicative intention; it cannot have any efficacy. Some kinesic behaviors are not easy to classify. For example, position shifts forward and back can be seen as ergonomic gestures related to the phases of typing and reading but also as interactional gestures, i. Our hypothesis is that these kinesic behaviors reveal the ways in which the participants define the communicative activity in which they are taking part. One can wonder if this frame Goffman, is closer to written or to face-to-face communication. In other words, to what extent is instant messaging discussion an interactional achievement? Kinesic Behaviors and Engagement in Communicative Activity The kinesic behaviors described above show that participants are engaged simultaneously in human-computer interaction and communicative activity. Analyzing these markers of engagement allows us to identify the nature of this communicative activity and its degree of interactivity. For example, Beaudoin asserts that the rhythm of exchanges in real-time computer-mediated communication connects this kind of CMC to oral conversation. In principle, however, this criterion is insufficient to consider an instant messaging discussion as an interactional achievement Schegloff, Synchronous chat discussions do not imply mutual and simultaneous determination between participants. For example, Fornel shows that the turn-taking system in IRC is not based on a strict mutual dependence between turns, insofar as self-selecting prevails over the rule of next-speaker selecting this analysis is also relevant for instant messaging. Furthemore, Kerbrat-Orecchioni suggests that CMC tools such as electronic mail enable dialogue but not interaction, because they do not permit immediate feedback. These claims are effectively consistent with observations of textual logs of IRC, email, or instant messaging. It is obvious that through their textual productions, participants are engaged in a written dialogue. However, the analysis of kinesic behaviors brings to the fore that instant messaging conversations also have an interactional dimension, even if instant messaging discussion is not an interactional achievement in the strict sense of the word. In such discussions, participants ratify and synchronize each other through phatic and feedback gestures, even when these gestures are not mutually perceptible. Participants prepare to take the "speaking role" by moving forward Figure 3 or indicate their yielding of the floor by moving back as they finish their utterances Figure 4. Moving forward while reading and before producing a message Figure 4. Moving back after producing a message Similarly, many facial expressions are produced by participants while they read the messages sent by the other participant. For example, a participant may smile or laugh when reading a message Figure 5. These facial reactions resemble nonverbal feedback in face-to-face communication even if they cannot function as feedback because they are not perceptible to the other participant. In any case, the high frequency of these facial reactions in instant messaging shows that the participants are active when they are in the recipient role: They are simultaneously involved in activities of production of nonverbal messages and interpretation. The kinesic behaviors of the instant messaging participants convey their interactional and conversational engagement, which means an observable state of being in coordinated interaction. As in face-to-face conversation, when involved in instant messaging conversation, both participants display their engagement, either directly through words or indirectly through gestures or similar nonverbal signals Gumperz, It is obvious that this interactional dimension is not efficacious, because the participants can not see each other. However, the lack of visual contact does not prevent participants from producing interactional gestures or facial expressions. In this respect, instant messaging is comparable to telephone conversation. The most important characteristic of the situation is not the absence of visibility but rather its dialogical nature. In other words, participants are engaged in an interactional activity or have the feeling of being engaged in an interaction , even if the situation is not highly interactive. In other words, for the participants, the model of the situation Jones, a of instant messaging conversation corresponds to an interaction. This characterization is accurate if we consider the fact that all the participants are online at the same time. However, IM interaction appears to be asynchronous if we only

observe and analyze the textual log on the screen. Such a text-centered analysis gives the impression that the interaction is managed on a turn-by-turn basis, with the impossibility of overlapping contributions Herring, ; Hutchby, For this reason, in analyzing this phenomenon, Garcia and Jacobs refer to IRC as quasi-synchronous. In fact, the synchronicity of the conversation can be observed only if a multimodal method is adopted. It is possible to observe a difference between the structural organization of the discussion represented visually by the linear transcript on the computer screen and the gestural and postural turn-taking phenomena manifested by participants. Analyzing Internet messaging conversation as a situated reading and writing activity shows that these linear transcripts generated by computer software hide overlap phenomena. More precisely, the linear log does not make overlaps visible and enforces a visual representation that provides information only about the sequential order of the messages, with two types of structure: In contrast, analysis of the videotaped activity of participants reveals the presence of several overlaps. These overlaps occur during typing activity but are not visible on the computer screen. Two types of overlaps can be identified: B produces a reaction, B4 , to A2 immediately after reading this initiating message, but at the same time A is sending the next turn to the server. Therefore, this turn, A3 , intervenes between A2 and B3 , which should logically constitute an adjacency pair. These overlaps are not really similar to overlap in face-to-face conversation. In instant messaging, overlap occurs when two activities of writing happen at the same time. These simultaneous activities are not perceptible by participants in real time but rather only when participants receive messages while they are writing , in contrast to overlap in face-to-face conversation. However, as in face-to-face interaction, overlaps have an impact on the organization of the discussion. Overlap is a good illustration of the differences between the results of a text-centered and a multimodal analysis. The appearance of the structural organization of the discussion depends on the kind of data that are examined: Moreover, the synchronous nature of instant messaging conversation is revealed to be a determining factor of the management of the interaction when the physical activities of the participants, and not just their textual production, are analyzed. These studies are often limited to the analysis of textual devices: In particular, several authors assume that smileys function like nonverbal behaviors do in face-to-face interaction: Smileys are always deliberate, whereas nonverbal behaviors are often involuntary. Moreover, the absence of smileys does not signal the absence of an emotion, whereas the absence of nonverbal expression raises questions about the presence of an emotion. At the same time, the presence of a smiley does not necessarily signal an experienced emotion, whereas most facial expressions are linked with an emotional experience Ekman, These studies all deal with the question of the analogy between textual expression of emotion and nonverbal behavior, and make two competing hypotheses: Smileys and emotional acronyms are "textual translations" of nonverbal behaviors. The analogy between textual devices and nonverbal behaviors is not relevant.

Chapter 2 : Critical Approaches to Literature - Estesinversos

Two Approaches to Understanding Genesis (1)Text-Centered Approach: This approach "maintains that the meaning may be discerned by means of a careful literary analysis of this text in light of its larger literary context (ultimately the Pentateuch)" - Seth Postell.

Before beginning the 6 days of creation we need to do some house cleaning. Specifically, deal with some issues raised thus far. Including interpretation methods of Genesis Two Approaches to Understanding Genesis In other words, this approach tries to get at the intention of the author of the text. It does so within the framework of his other works. One important aspect of the text-centered approach is that it does not locate the meaning of the text in the reader â€" Seth Postell. In this approach the role of the reader is described as follows: Importantly, the textual-approach provides the boundaries within which the reader can interpret â€" Seth Postell. Theistic Evolution is one such example. Or, one takes ANE creation stories and their cosmology and brings them to bear on the meaning of Genesis A concordist view is an event-centered approach. As we have said, for Walton and Sailhamer, the story of Genesis 1: How does this approach play out? It tries to understand the waters above the sky in Genesis 1: But we now know this is in the mind â€" the brain. Instead of reading the chapter as a triumphant affirmation of the power and wisdom of God and the wonder of his creation, we have been too often bogged down in attempting to squeeze Scripture into the mold of the latest scientific hypothesis or distorting scientific facts to fit a particular interpretation. When allowed to speak for itself, Gen 1 looks beyond such minutiae. Its proclamation of the God of grace and power who undergirds the world and gives it purpose justifies the scientific approach to nature. Brief History of Interpretation of Genesis The text was deconstructed and dissected by a large number of influential Biblical scholars in the eighteen and nineteen hundreds. Rudolph Bultmann and form criticism, for example. Moreover, burgeoning scientific claims about our origins began to adversely influence how the text was to be read â€" an event centered approach. Interpretations that were seen as sympathetic to the critical, reductionist approaches were rejected. BTW â€" Is this approach an event-centered approach? It is only recently that both the critical approaches and the fundamentalist reaction to them hopefully have begun to give way to the literary approaches of the past â€" text-centered approaches. And, of course, John Sailhamer.

4. Summarize the realionship between the textual approach and (a) the author- centred (b) the Reader-centred and (c) World- centred approaches. Bulloch, Mitch 1. Throughout the development of the text-centre approach three distinct historical stages were recognised.

More Options About "In this significantly expanded edition, Tate brings the advantages of an integrated understanding of biblical hermeneutics to a new generation of interpreters. His typology proves itself a flexible and reliable framework for the study of biblical hermeneutics. A fourth section helps readers combine the three worlds into an integrated hermeneutical strategy. Clear explanations of the various interpretive approaches are supported by helpful biblical examples. Key terms and study questions at the end of each chapter make this book ideal for classroom use. Succinct synopses highlight a host of distinct approaches to understanding the Bible. The third edition includes new synopses and an updated bibliography to help readers keep pace with the most recent developments in biblical interpretation. The Importance of Language: Reading and the World Behind the Text: What Happens When We Read? What the Reader Brings to the Text: His command of primary and secondary sources and his clarity of presentation make this book a vade mecum for students and teachers. Randolph Tate brings the advantages of an integrated understanding of biblical hermeneutics to a new generation of interpreters. He does more here than simply clarify his explanations of methods and add updated bibliographical references. In the process his typology proves itself a flexible and reliable framework for the study of biblical hermeneutics. McKnight, Forman University "Finally someone has written an introductory text on the principles of biblical hermeneutics that contains a sophisticated grasp of the latest debates within the larger field of interpretation theory. Tate has provided a text for graduate and upper division undergraduate courses in biblical interpretation that is understandable, interesting, and relevant. Thomas The Author W. He is the author of several books, including Biblical Interpretation: Continue reading about W. Randolph Tate Reviews "[T]his third edition addresses some of the new insights into hermeneutics that have appeared within the last decade. While short lists of relevant resources are included throughout the book after each section, a twenty-two-page bibliography can be found at the end of the book. These bibliographies, along with the author, subject, and biblical text indices at the end, add to the usefulness of this first-rate book as a textbook for studying biblical interpretation. An array of indexes, a steady stream of discussion questions, and well-stocked lists of further reading make this a very usable introduction to contemporary biblical interpretation. Review questions are included with each chapter to help the reader think through the issues. This volume is a helpful addition to resources on interpretation. Its focus on three worlds [author, text, and reader] provides a perspective that will help readers balance their approach in the exegetical process. The book concludes with four appendices which provide succinct summaries of the main methods associated with the different worlds of interpretation Tate has discussed in the main part of the book. This is a useful work which provides a good survey of the problems of interpreting biblical texts and the different methods available to the interpreter to make sense of these ancient writings.

Chapter 4 : Biblical Interpretation, 3rd Edition | Baker Publishing Group

The reader-centered approach, based on reader-response criticism, emphasizes the individual as a calendrierdelascience.com argues that reading a literary text is part of a complex process that includes a collaboration between the writer, the text, and the reader.

The State of the Discipline V. George Shillington The most that can be claimed for this essay is that it cites representative theories that mark current practice in the science and art of biblical hermeneutics. Like any science, or art, biblical hermeneutics follows certain rules or methods that its practitioners deem best suited to the data. While the aim of hermeneutics is singularâ€"the recovery and appropriation of meaning encoded in texts--the data is multifaceted: With such a complex configuration of data inviting interpretation in every new generation, it is not surprising to see new methods emerging, each one building more or less on earlier methods. Is there such a true meaning? Is the meaning recoverable at all? And if so, how? Hence the ensuing survey is divided into two parts. The first part cites three major contributors to the quest for a universal method in hermeneutics, and the second sketches several particular approaches currently in use. Bultmann did not write a major treatise on hermeneutics as such, but his essays and monographs manifest his quest for a universal method for understanding the texts of the New Testament. The human person encounters reality in dialogue with the world and history. For Bultmann the world, whether nature or culture, is not the real home of humanity. On this foundation Bultmann built his hermeneutical program of de-mythologizing. He believed that the ancient texts of the New Testament carry the belief system of their time and culture, e. Authentic interpretation frees the meaning of the texts from those elements that impede modern understanding. Modern readers should encounter the truth of God in Christ that transforms human existence and human relations. His point is worth quoting at length. A horizon is not a rigid frontier, but something that moves with one and invites one to advance further. Thus horizon intentionality, which constitutes the unity of the flow of experience, is paralleled by an equally comprehensive horizon intentionality on the objective side. For everything that is given as existent is given in terms of the world and hence brings the world horizon with it. Language, said Gadamer, is the medium for understanding world, and as such is the central operative structure of the hermeneutical experience. For the human being the world exists as world in a way that no other being in the world experiences. Lonergan Bernard Lonergan developed his hermeneutical theory as much in distinction from Bultmann as in congruence with him. His transcendental method applied to every human intention and act in the world, not only to the interpretation of sacred texts. His definition of method deserves serious consideration. The process of coming to know and to act moves dynamically through four stages from experiencing sensory data text form , through understanding the data, through judging the viability and value of what is understood, to deciding to act on the judgment. This operation in the human subject is dynamic, but can be identified and objectified. If anyone should attempt to revise the theory they would be obliged to use the operation to do so. In hermeneutics likewise, the pattern is essential for verifying the results of exegesis, for revising previous conclusions, for advancing a new insight. How else can the community of interpreters hold each other accountable? This transcendental method Lonergan calls a rock on which biblical interpretation and theology rest. One component cannot be divorced from the other. What remains to be identified now are the various functional paradigms, or approaches, that recent interpreters of Scripture have employed to arrive at a clearer understanding of the meaning and significance of biblical texts. Its development and refinement in the first half of the twentieth century became part and parcel of the work of professional biblical scholars in university departments of religion and in seminaries on both sides of the Atlantic. The basic assumption of the historical critical approach is that documents have a history and should be interpreted in accordance with the historical setting in which they were written. Hence the kinds of questions historical critics raised: When was this document written? What kind of person wrote this document? Where was the author living? Who were his readers? What traces of religious and cultural background does the document exhibit? By pursuing these kinds of questions interpreters hoped to arrive at the inherent meaning of Scripture texts. Some of the refinements in this century include source analysis by

which the interpreter seeks to identify documents underlying the extant form as in the Pentateuch and Acts , form analysis by which various units pericopae of a larger text are investigated for their historical situation-in-life as in Psalms and Gospels , and redaction analysis, which seeks to identify the interests and intentions of the compiler of the materials in the final from of the document. Were that to happen, the result for hermeneutics could be even more confusing than it is at present. Liberationist and Feminist Approaches Liberationist and feminist approaches to Scripture belong together in so far as their functional paradigm is essentially the same. The initiative for liberation theology came from Latin America 21 and moved quite quickly from that locale to other areas of the two-thirds world. Feminist theology and practice in the one-third world followed suit. The starting point for liberationist hermeneutics is the social context of the interpreter. Is there a condition of injustice? Liberationist hermeneutics follows the dictates of praxis. If the results of exegesis do nothing to free the oppressed, then the method has to be called into question. Sacred texts should therefore be read through the eyes of an oppressed people, which will mean that much of the traditional interpretation will be subject to reconstruction and re-application. Women in the church and society have found themselves in an inferior position to men by virtue of their gender, and have discovered in liberation theology a hermeneutical paradigm by which to re-interpret the texts that had traditionally been used to perpetuate the inferior status of women. Of the several positive contributions to hermeneutics made by this functional paradigm, perhaps the most important is in calling attention to the vital role the interpreter plays in the interpretive process. Social Scientific Approach If the social sciences facilitate the understanding of modern human existence, why would the tools and insights of those disciplines not apply also to the understanding of biblical texts that reflect the life and thought of ancient communities as well? An increasing number of biblical scholars over the last quarter-century have posed the question in one form or another. And the answer has come in the appearance of numerous books whose titles reflect the application of the social sciences to the interpretation of biblical texts, e. Among the least likely biblical documents to evoke a social scientific approach is the Fourth Gospel. Rohrbaugh have written a commentary on the Synoptic Gospels using the social scientific method with illuminating results. A prophetic oracle, for example, does not carry the same meaning as a wisdom proverb. Nor does a parable of Jesus function in the same way as a Pauline argument. Besides paying attention to the presence of a variety of literary conventions in the Bible, increasingly interpreters of Scripture have effectively sharpened the literary instruments of interpretation for specific application to the different kinds of biblical texts. The following represents the literary criticisms currently in use in biblical analysis and interpretation. Narrative Criticism analyzes a narrative text for such factors as plot, characterization, narrator, implied reader, implied author, point of view, theme, repetition, and foreshadowing. Narrative analysis works effectively with texts where a narrative structure is self-evident, as in numerous instances in the Hebrew Bible and in the Gospels and Acts of the New Testament. In , for example, R. Alan Culpepper published a thoroughgoing narrative analysis of the Fourth Gospel, which effectively set the stage for other analyses of that Gospel along similar lines. All narrative texts contain six actants, according to Greimas: The meaning of a text is not bound to its first readers, but is ever open to new responses in new communities. Proponents of this literary school make no apology for the inevitable multiplicity of meanings a given text can present. Such multiplicity of meaning, so it is said, fills in gaps left by rigid historical interpretations 30 and expands the limited paradigm of structuralism. In this respect, moreover, reader-response theories are justly called poststructuralist. Speech-Act Analysis, closely aligned with the reader-response approach, builds on the analytical thought of J. Speech is not something other than act; it is act and can be defined as act. Texts as texts have no single inherent meaning apart from the act of reading the text-form. The result, as in other reader-response approaches, is an openness to multiple meanings. One of the sharpest critiques of recent literary approaches to the interpretation of Scripture comes from New Testament scholar Ben F. In this respect, rhetorical criticism employs the canons of historical criticism to carry out the literary analysis. Kennedy discusses the appropriateness of using the Greco-Roman theories of rhetoric to understand the persuasive impact of texts on their readers. And nowhere is the approach better illustrated than in the commentaries of Hans Dieter Betz on Galatians and 2 Corinthians 8 and 9. Texts, ancient or modern, carry meaning commensurate with their form. When people read an advertisement in a newspaper, they do not

expect to experience the thought and emotion carried in the editorial column. So it is with the Bible. Neither can a reading of Psalm 23 evoke the same response as a reading of Revelation The text raises its own questions in the mind of its reader: Attentive reading raises interpretive questions, which in turn point to meaningful answers. Texts carry a meaningful sense by virtue of their linguistic structure. Readers incarnate meaning in their beings, in their reading and re-reading, in their question and answer, in their apprehension and self-correction. Biblical interpretation is meaning meeting meaning, life meeting life, in a spiral of never-ending experiment in human transformation. Blomberg, and Robert L. On the history of Christian interpretation, see R. Translated from Glauben and Verstehen vol. II by James C.

Chapter 5 : Student-centred learning - Wikipedia

Literary criticism concerns (among other things) the meanings of, in, and evoked by literary texts. Cognitive science concerns thinking, by people and computers, and extracting or evoking meanings while reading and writing requires thinking.

May 01, by Jeff Robinson Author-Centered Interpretation It is washing over evangelicalism like the violent waters from a broken dam and its tepid backwash threatens to leave eternal damage in its wake: It often begins with innocent intentions, in, say, a Sunday school class or mid-week Bible study. The "teacher" â€" or perhaps more accurately, facilitator â€" reads a passage of Scripture. He or she follows it with the question: Stein, the Mildred and Ernest Hogan Professor of New Testament at The Southern Baptist Theological Seminary since , has established a hermeneutics program which he hopes to be his enduring legacy within evangelicalism. Hermeneutics is the study of biblical interpretation. Stein teaches the author-centered approach to Scripture and employs a specific vocabulary in solving the question: But if you believe that what the biblical author â€" Mark or Paul or John â€" what they meant is the word of God and they are inspired in writing this, then I want to know what they meant. I want to know what they meant, not treat the biblical text as kind of an inkblot that each one of us, with good imagination, sees something in it. Prior to coming on staff at Southern, the Jersey City, N. And he has contributed many works â€" including a dozen books and scores of articles and reviews â€" to the body of scholarly evangelical literature. Though Stein is troubled by the "reader-is-king" approach to Scripture, he does see encouraging signs of life among evangelical scholars. The pool of quality scholarship among evangelicals has deepened significantly in the past three decades, Stein says, to such a degree that evangelical scholars are now being taken seriously outside of Christian schools. Stein says he keeps his target audience in mind when writing books. I think hermeneutics should be very down-to-earth and basically very helpful. He was reared in New Jersey, the youngest of two sons to German parents who immigrated to America in the roaring 20s. His brother is an attorney. Stein says his parents were uneducated but wise beyond knowledge that could be gained in any school. Their work ethic was such that it instilled in the two boys an integrity and grit that would serve them well in their careers. They had integrity â€" they kept their word, which was very special to them. They worked very hard and gave their sons a model of hard work. I think that was done in the s and earlys. I think the issue facing us is the issue of where is the meaning of the text to be found.

Chapter 6 : Teaching Literature

Succinct synopses highlight a host of distinct approaches to understanding the Bible. The third edition includes new synopses and an updated bibliography to help readers keep pace with the most recent developments in biblical interpretation.

And a factor of this kind is in fact involved in the story of King Oedipus. It is the fate of all of us, perhaps, to direct our first sexual impulse towards our mother and our first hatred and our first murderous wish against our father. Our dreams convince us that that is so. King Oedipus, who slew his father Laius and married his mother Jocasta, merely shows us the fulfillment of our own childhood wishes. But, more fortunate than he, we have meanwhile succeeded, insofar as we have not become psychoneurotics, in detaching our sexual impulses from our mothers and in forgetting our jealousy of our fathers. Here is one in whom these primeval wishes of our childhood have been fulfilled, and we shrink back from him with the whole It combines insights from a variety of academic disciplines--anthropology, psychology, history, comparative religion Mythological critics identify "archetypes" symbols, characters, situations, or images evoking a universal response. Mythological criticism is an interdisciplinary approach that combines the insights of anthropology, psychology, history, and comparative religion. A central concept in mythological criticism is the archetype, a symbol, character, situation, or image that evokes a deep universal response. The idea of the archetype came into literary criticism from the Swiss psychologist Carl Jung, a lifetime student of myth and religion. Archetypal images which often relate to experiencing primordial phenomena like the sun, moon, fire, night, and blood , Jung believed, trigger the collective unconscious. We do not need to accept the literal truth of the collective unconscious, however, to endorse the archetype as a helpful critical concept. In terms of narrative, myth is the imitation of actions near or at the conceivable limits of desire. The gods enjoy beautiful women, fight one another with prodigious strength, comfort and assist man, or else watch his miseries from the height of their immortal freedom. The fact that myth operates at the top level of human desire does not mean that it necessarily presents its world as attained or attainable by human beings. It is concerned with the social content of literary works, pursuing such questions as: What cultural, economic or political values does the text implicitly or explicitly promote? Marxist critics assume that all art is political. Sometimes it looks at the sociological status of the author to evaluate how the profession of the writer in a particular milieu affected what was written. Sociological criticism also analyzes the social content of literary works—what cultural, economic or political values a particular text implicitly or explicitly promotes. Finally, sociological criticism examines the role the audience has in shaping literature. A sociological view of Shakespeare, for example, might look at the economic position of Elizabethan playwrights and actors; it might also study the political ideas expressed in the plays or discuss how the nature of an Elizabethan theatrical audience which was usually all male unless the play was produced at court helped determine the subject, tone, and language of the plays. An influential type of sociological criticism has been Marxist criticism, which focuses on the economic and political elements of art. Marxist criticism, like the work of the Hungarian philosopher Georg Lukacs, often explores the ideological content of literature. Whereas a formalist critic would maintain that form and content are inextricably blended, Lukacs believed that content determines form and that therefore, all art is political. Even if a work of art ignores political issues, it makes a political statement, Marxist critics believe, because it endorses the economic and political status quo. Consequently, Marxist criticism is frequently evaluative and judges some literary work better than others on an ideological basis; this tendency can lead to reductive judgment, as when Soviet critics rated Jack London a novelist superior to William Faulkner, Ernest Hemingway, Edith Wharton, and Henry James, because he illustrated the principles of class struggle more clearly. But, as an analytical tool, Marxist criticism, like other sociological methods, can illuminate political and economic dimensions of literature other approaches overlook. The plurality of readings possible are all explored. Critics study how different readers see the same text differently, and how religious, cultural, and social values affect readings. Instead of focusing only on the values embedded in the text, this type of criticism studies the values embedded in the reader. Intersections between the two are explored. If traditional criticism

assumes that imaginative writing is a creative act, reader-response theory recognizes that reading is also a creative process. A text, according to this critical school, is not finished until it is read and interpreted. The practical problem then arises that no two individuals necessarily read a text in exactly the same way. Instead of trying to ignore or reconcile the contradictions inherent in this situation, it explores them. The easiest way to explain reader-response criticism is to relate it to the common experience of rereading a favorite book after many years. The book may seem substantially different. The character you remembered liking most now seems less admirable, and another character you disliked now seems more sympathetic. Has the book changed? Reader-response criticism explores how the different individuals or classes of individuals see the same text differently. It emphasizes how religious, cultural, and social values affect readings; it also overlaps with gender criticism in exploring how men and women read the same text with different assumptions. Each text creates limits to its possible interpretations. The whole elegiac tradition, like its cousin the funeral oration, turns finally away from mourning toward acceptance, revival, renewal, a return to the concerns of life, symbolized by the very writing of the poem. Merwin rejects all that. Deconstructive criticism resembles formalist criticism in its close attention to the text, its close analysis of individual words and images. There the similarity ends, because their aims are in fact opposite. Language, according to deconstructionists, is a fundamentally unstable medium; consequently, literary texts, which are made up of words, have no fixed, single meaning. Paradoxically, deconstructionist criticism often resembles formalist criticism; both methods usually involve close reading. They have also announced the death of literature as a special category of writing. In their view, poems and novels are merely words on a page that deserve no privileged status as art; all texts are created equalâ€"equally untrustworthy, that is. Deconstructionists focus on how language is used to achieve power. A major goal of deconstruction is to demonstrate how those supposed truths are at best provisional and at worst contradictory. If you pursue your literary studies beyond the introductory stage, you will want to become more familiar with its assumptions. Deconstruction may strike you as a negative, even destructive, critical approach, and yet its best practitioners are adept at exposing the inadequacy of much conventional criticism. By patient analysis, they can sometimes open up the most familiar text and find in it fresh and unexpected significance.

A resource for English Extension Queensland Curriculum & Assessment Authority November Page 3 of 18 The table zooms in on the basic concepts and the intrinsic differences of the approaches in their historical forms. It helps to develop an understanding of the contemporary reading practices of the approaches.

In a written response using connected paragraghs, identify the three stages of historical development of the text centred approach briefly explaining the essential diference between the three. In a well constructed paragraph, detail the main characteristics of the New Criticism Approach to the text. In a well constructed paragraph, detail the main characteristics of the Structuralist approach to text. Summarize the realionship between the textual approach and a the author- centred b the Reader-centred and c World- centred approaches. Throughout the development of the text-centre approach three distinct historical stages were recognised. The first of these stages was that literature operates on the fundamentals of defamiliarising the everyday through its language and form, the second stage is known as the New Critics advocate which involves "close reading" and "practical reading" - academically meticulous methods of critical analysis, and the third stage was structuralism, this theory regarded the shape of literature as being a parallel to the structures of language, also the individual works as being elements of a much larger selection of literature. Through systematic studying they argued that literature operates by defamiliarising the typical day through language and form, and those devices, researched, of literary shape are distinguished from, or foreground against, ordinary language uses. The New critics advocated, "close reading" and "practical reading", remarked that such a disciplined reading structure was either "objective" or "impersonal" - marginally different compared to the inexplicit appreciation of the older sceptics, or the personal rejoinder of less well constructed viewers. For the understanding of the tension between matters such as love and hate, the physical and the metaphysical, thoughts and feelings, the particular an the universal, and so on, the New Critics argued that the primary value of literature was to resolve moral, psychological and spiritual and spiritual dilemmas and ambiguities. Because of this argument, the New Critics denied that the functions and ethics of literary texts were bound, rather closely, to the social, cultural and political forces. The dualities of tension, often, were held as a signifier of balance, because of the way they unified the power metaphor and symbolism. It argued this by analysing the speech in literature compared to everyday language use. The movement centred around the premise that meaning could only be found in the actual words on the page â€" not through the perspective of the author or reader. The New Critics adhered to this approach by closely examining the text and grammar rather than the hidden agenda of the writing. They argued that the cultural and social conditions existing while a person read the book did not change its overall meaning. A literary text was independent and confined within itself, complete and inflexible to varying belief. Cultural, social and political forces played no part in its interpretation. Structuralism deemed that every piece of literature contained universal literary traits and that all text operated within a worldly structure. They attempted to identify reoccurring themes and beliefs that pervaded throughout all literary pieces, to gather an interconnection of meaning in literature. Some new critics supported "close reading" and "practical criticism" but also thought "objective" and "impersonal" took discipline reading. In the early decades of the twentieth century, a linguistic hypothesis urbanized by Saussure was created. This was called structuralism. A new approach of text centred reading. In the s a description of structuralism adhered as an improvement to literary texts. This hypothesis regarded the forms of literature as being parallel to the structures of language and individuals work as fundamentals in a superior scheme of literature. This new form of criticisms argued that the meaning of a work of literature was found in the "words on the page" and not the author or the reader. According to these "new critics", literary texts were autonomous-complete in themselves- and all parts of that text worked together to create a harmonious whole. In the early 20th century a new type of text-centred approached reading became apparent. In their analysis of prose narrative some explored the recurrent patterns and motifd and others related particualar texts to the conventions of the genre to which they belonged and traced their intertextual connections. Some structuralists also undertook a semiotic analysis of the systematic patterning and structuring of cultural texts. The "new critics" differed fromt this dramaticly.

They believed that a text could not be seperated from its form, and to do so would be,"to commit a hersy of paraphrase". They also denied that the the functions and values of literary texts were were closely boung up with socail, cultural and political forces. Instead, ther argues that the main value of literature was to resolve moral, psychological and spiritual dilemmas and ambiguities. Because pf this they believed that literature had a moral signicance because of its capacity for order and harmony. The text and reader centered response said the the readers experience and ideologies had nothing to do with the texts and that the readers only role was to decode the text. While the world and texct centered readings looked for recurrent patterns which persited across cultures rather than focusing on elements which were specific to certain times and places.

With a text-centered approach, the "sad" smiley can be analyzed as a means to emphasize the regret expressed in the text, even though this emotion is contradictory with the one previously expressed in A2, through an emoticon (^ ^).

Background[edit] Theorists like John Dewey , Jean Piaget and Lev Vygotsky , whose collective work focused on how students learn, have informed the move to student-centered learning. Rogers wrote that "the only learning which significantly influences behavior [and education] is self discovered". When students are given the opportunity to gauge their learning, learning becomes an incentive. Student-centered learning means inverting the traditional teacher-centered understanding of the learning process and putting students at the centre of the learning process. In the teacher-centered classroom, teachers are the primary source for knowledge. On the other hand, in student-centered classrooms, active learning is strongly encouraged. Armstrong claimed that "traditional education ignores or suppresses learner responsibility". In placing a teacher closer to a peer level, knowledge and learning is enhanced, benefitting the student and classroom overall. Scaffolding is important when fostering independent thinking skills. It does not aim for a new stage of the developmental process but rather lags behind this process. Developing assessment that supports learning and motivation is essential to the success of student-centered approaches. Application to higher education[edit] A student-centered class at Shimer College Student-centered learning environments have been shown to be effective in higher education. They are characterised by innovative methods of teaching which aim to promote learning in communication with teachers and other learners and which take students seriously as active participants in their own learning and foster transferable skills such as problem-solving, critical thinking, and reflective thinking. Subsequent use of the analysis to promote wider use of good practice. A compulsory teacher training course for new junior teachers, which encouraged student-centered learning. Projects funded through teaching development grants, of which 16 were concerned with the introduction of active learning experiences. A program-level quality enhancement initiative which utilized a student survey to identify strengths and potential areas for improvement. Development of a model of a broadly based teaching and learning environment influencing the development of generic capabilities to provide evidence of the need for an interactive learning environment. The introduction of program reviews as a quality assurance measure. The success of this initiative was evaluated by surveying the students.

Three primary approaches to reading the Bible include the social-historical, the literary, and the theological. By following any one of these approaches, we read the Bible with certain questions in mind, constantly interacting with the words of the text and their context. Each of these approaches can reveal different aspects of the Bible.

Tables 2 thru 5 draft versions, slightly longer than those published are available as a separate file. The authors, each of whom contributed substantially to the project, gratefully acknowledge the comments of Jacques Delacroix, James Leigh, Christine Moorman, Michael Rothschild, Linda Scott, and Mark Seabright on earlier versions of this article. Abstract A rhetorical figure can be defined as an artful deviation in the form taken by a statement. Since antiquity dozens of figures have been catalogued, ranging from the familiar rhyme, pun to the obscure antimetabole. Despite the frequent appearance of rhetorical figures in print advertisements, their incorporation into advertising theory and research has been minimal. This paper develops a framework for classifying rhetorical figures that distinguishes between figurative and non-figurative text, between two types of figures schemes and tropes , and among four rhetorical operations that underlie individual figures repetition, reversal, substitution, destabilization. These differentiations in the framework are supported by preliminary validation data and linked to suggested consumer responses. The paper concludes by considering the theoretical import of the proposed framework for future research on rhetorical structure in advertising. The central concern of rhetoric has always been method and manner: Unfortunately, the many techniques catalogued by rhetoricians since antiquity e. This paper attempts to correct that neglect. First, newly available content analyses have demonstrated the pervasiveness of figuration in the language of advertising Leigh Moreover, the reliance on rhetoric is not exclusive to American or European culture see Fernandez The second reason stems from the continued inadvertent use of rhetorical figures in experimental protocols, without appreciation for their history and distinctiveness. Third, the paradigmatic ferment associated with the advent of postmodern Sherry , semiotic Mick , and text-based perspectives Hirschman and Holbrook is conducive to a focus on rhetorical phenomena in advertising, an effort already launched by Deighton , McQuarrie and Mick , Scott , Sherry , Stern , and Wells Perhaps only now, when consumer researchers have at last permitted themselves to talk about meaning as well as information, interpretation as well as stimulation, can rhetorical phenomena be grasped and integrated into consumer research McCracken ; Scott a. The principal purpose of this paper is to contribute a richer and more systematic conceptual understanding of rhetorical structure in advertising language. In contrast to previous analyses of rhetorical figures in consumer research that focused on isolated cases e. Hence, when persuasion is the overriding goal, the rhetorical perspective suggests that the manner in which a statement is expressed may be more important than its propositional content. The promise of rhetoric is that there exists a system for identifying the most effective form of expression in any given case. Thus, a rhetorical approach to advertising language will rest on three premises: Classification of Figures Rhetorical figures were first identified and discussed over two thousand years ago in classical antiquity Todorov Efforts to systematize the wealth of available figures are almost as old Wenzel Modern efforts at systematization begin with Jakobson and Halle and Burke , and culminate in the elaborate typologies of Dubois et al. Despite some attention to individual figures, no effort in the social sciences to date has incorporated a wide range of rhetorical figures see Gibbs ; Kreuz and Roberts In fact, from the perspective of advertising theory, previous efforts to systematize the set of rhetorical figures have all been handicapped by one or more of the following shortcomings: To overcome these limitations we proceeded on a dual front, on the one hand reading the literature on classical rhetoric, drawing on Corbett , Leech , and Vickers in particular, while on the other, immersing ourselves in a large sample of contemporary magazine ads. We sought a framework that would be both comprehensive and parsimonious, capable of reflecting the range of rhetorical figures present in advertisements, but also restricted to include only those rhetorical figures that actually appear in ads. Because the framework is grounded in real ads, we present examples of both non-figurative Table 1 and figurative headlines Table 2 for purposes of illustration and clarification. To complete the framework we suggest how the underlying concepts that unite or distinguish different figures

may be connected to standard ideas about consumer advertising response. As shown in Figure 1, the framework takes the form of a tree diagram with three levels, corresponding respectively to figuration per se, to two different modes of figuration, and to four fundamental, generative rhetorical operations. These operations are arrayed on a gradient of deviation, and also vary in complexity. The third level of the framework includes a variety of individual figures found in our sample of ads. In building the framework we adopted the rule that a figure would only be included if a clear instance could be found in our sample. Future expansion of the framework can thus occur as more evidence accumulates. Figuration A rhetorical figure has traditionally been defined as an artful deviation Corbett More formally, a rhetorical figure occurs when an expression deviates from expectation, the expression is not rejected as nonsensical or faulty, the deviation occurs at the level of form rather than content, and the deviation conforms to a template that is invariant across a variety of content and contexts. This definition supplies the standard against which deviation is to be measured i. The exact nature of the deviation that constitutes a figure has been the subject of dispute see Cohen ; Genette For classical authors, a figure was an artful deviation from the normal or ordinary manner of expression Corbett However, it has been shown that metaphor and other figurative expressions are common in everyday speech see Pollio, Smith and Pollio ; Todorov Hence, we chose the term expectation to overcome the difficulties associated with defining figures as abnormalities. Our use of expectation is consistent with several aspects of the classical tradition, particularly the notion that a figure represents an unorthodox usage or a violation of some norm or convention. In terms of speech act theory, every communication encounter sets up expectations as it proceeds, and more general expectations that hold across encounters function as conventions or constraints Grice With respect to metaphor, for instance, listeners are aware of conventions with respect to the use of words, one of which might be formulated as, words are generally used to convey one of the lead meanings given in their dictionary entry. In the dictionary, a bodyguard is a large, strong individual, often assigned to a celebrity or political figure for protection against violent assault; but in this context the ad is describing a bandaid decorated with imaginary beings. Sperber and Wilson contend that listeners know exactly what to do when a speaker violates a convention: Nonsensical or anomalous statements represent a double violation or deviation of the second degree. In other words, consumers have available conventions about how to deal with violations of convention. If a search for context restores understanding, the consumer assumes a figurative usage and responds accordingly discussed further below. Else, the consumer assumes some failure of communication. As a deviation with respect to specific or general expectations, any figure carries at least one additional meaning beyond its immediate meaning Genette This overlaid meaning might be expressed as "Look, I chose to violate a convention here - take note. Thus, the resort to a figure provokes the consumer to consider a variety of predications concerning the bandaid that will be consistent with the use of "bodyguard" and render it comprehensible in context see Sperber and Wilson , pp. Deviation is used here in the neutral sense of a swerve or departure--a way of marking the text Mukarovsky ; van Peer Like aesthetic objects generally Berlyne , a rhetorical figure provides a means for making the familiar strange. Deviation, then, is a matter of creating what consumer researchers might call incongruity. A key contribution of rhetoric is to explain how certain kinds of text structure, i. It is important to acknowledge that any particular figurative expression can deviate to a greater or lesser extent and thus be more or less incongruous Leech This corollary applies at two levels: All of our statements that compare rhetorical figures or situate them on the gradient of deviation Figure 1 refer to the hypothetical "average" instance of that figure. Moreover, if the deviation drops below some threshold then there is no longer a figure. This occurs, for example, in the case of metaphors that have become frozen or conventional: Because deviation may be temporally situated, what once was a figure need not always remain one. This example, together with the bodyguard metaphor, serves also as a reminder that rhetorical structure resides and operates within a complex web of sociocultural signs and meanings Eco ; Mick ; Scott a. The three limiting conditions in the definition of figuration presented earlier are intended to clarify the concept by explaining what it does not include. Bad grammar and faulty diction also deviate from expectations, but these constitute a failure of expression. Figures deviate but do not err. Non-errorful deviations in message content are also not figures. For example, a claim that "cereal X is preferred by retired airplane mechanics" would deviate from our expectations but would not constitute a rhetorical figure because

the deviation lies at the level of content: The final limiting condition distinguishes figures within the broader category of stylistic device. For a deviation to be a figure, it must be possible to define the deviation independent of any individual occurrence. Skillful deviations in form that have a one time character, or where a rule applicable across content elements cannot be formulated, are only stylistic devices. Figuration and Consumer Response. A rhetorician will assume that the widespread use of rhetorical figures must be deliberate and designed to serve as an effective adaptation to the circumstances in which the advertisement will be encountered. A fundamental feature of field exposure conditions is that the consumer has complete freedom to ignore an ad or to devote the barest minimum of processing effort to it Greenwald and Leavitt Because consumers are under no compulsion to start reading a headline, or finish reading it, or continue on to read the rest of the ad, an important function of rhetorical figures is to motivate the potential reader. In this regard, Berlyne found incongruity deviation to be among those factors that call to and arrest attention. Hence, when ad exposure is not forced, consumers should allocate a greater amount of attention to figurative ad language as compared to non-figurative ad language, ceteris paribus. Figures also yield what the semiotician Barthes called a "pleasure of the text"--the reward that comes from processing a clever arrangement of signs. The rewarding character of artful deviation thus suggests that figurative ad language, as compared to literal ad language, should produce a more positive attitude-toward-the-ad. Lastly, we expect figurative ad language to be more memorable. However, because the processes underlying memorability are quite different for schemes and for tropes, we will defer discussion of this consumer response until the next section. Because positive effects on attention, ad liking, and recall derive from the artful deviation that constitutes a figure, all rhetorical figures can be expected to confer these advantages to some extent. This may explain why Leigh found rhetorical figures in three-fourths of the magazine ads studied. However, as we move down the taxonomy, we will come to properties that differentiate specific types of figures. Both qualitative and quantitative distinctions will be drawn. These distinctions will then suggest consumer responses that are not uniform across all kinds of rhetorical figures, thus indicating circumstances where we can expect one kind of figure to be more effective than another in a particular respect. Modes of Figuration These modes correspond to the classical distinction between schemes and tropes Leech A figure in the schematic mode occurs when a text contains excessive order or regularity, while a figure in the tropic mode occurs when a text contains a deficiency of order or irregularities. Schemes and tropes thus encompass two distinct modes of formal deviation. Familiar examples of schematic figures would include rhyme and alliteration, while metaphors and puns would be familiar examples of tropic figures. The deviations that constitute schemes and tropes respectively can be understood in part in terms of the linguistic distinction between combination and selection constraints Leech A combination constraint limits how signs can be combined into sentences, while a selection constraint limits which signs can fill certain positions subject, object, verb, etc. Schemes can be understood as deviant combinations, as in the headline, "Now Stouffers makes a real fast real mean Lean Cuisine. It violates the convention that sounds are generally irrelevant to the sense of an utterance, i. Soundplay can be used to build up meaning in a wide variety of ways Ross ; van Peer Many tropes, particularly metaphors and puns effected in a single word, can be understood as deviant selections. Thus, in the Jergens skin care headline Table 2 , "Science you can touch," there is a figurative metaphor, because "touch" does not belong to the set of verbs which can take as their object an abstract collective endeavor such as Science.