STRUCTURE OF COMICS: EMPLOYMENT OF COMIC LANGUAGE IN A MODERN DAY LANGUAGE LEARNING CLASS

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ABSTRACT: Comic is an innovative narrative form that must be explored and as a pedagogical tool it can improvise our traditional setup of learning and revolutionize the culturally inherited mode of learning of any language by not only revisiting the roles of educators and learners, but also with the aid of modern day technologies. The present research analyses the structure of comics and its employment in a language learning class. It further investigates the language of comics and probes into the stylistics i.e. types of syllables, caption boxes and kind of words, narrative techniques, etc., employed in comics. The purpose of the study is to discuss how such structures can be used in lesson plans of English Language Teaching (ELT). The remainder of the paper highlights how the textual tradition in comic culture should be analyzed in order to rectify the common man's notion of comics being an immature writing and childish idea. It also studies the effects of comics upon readers i.e. how a reader is actively engaged and participates in this discussion.

Keywords: Stylistics; Comic Language; Comic Culture; Literary Studies; Textual Tradition; English Language Teaching.

The present paper aims at highlighting the features of the language employed in comics. It revisits this language and understands how this graphically innovative method of communicating can be used to teach a second language primarily, English. The paper begins with tracing the emergence of comics as an independent form of art which later transformed into a full-fledged literary motion. The remainder of the paper is organized into the following headings: In the section *History of Emergence of Comics* an attempt has been made to discuss the journey of transmission of stories in picturesque form. The segment *Language and Other Related Notions* deals with how Language is the medium of 'expression and transmission'. The section *Language Employed in Comics and its Implications* deals with stylistic attributes significantly found in comics. It discusses the structure of comics and reflects upon the abundantly notable, graphically appealing characteristics that can be used in order to disseminate lessons while practicing English Language Teaching. The part *Comics and its Content* discusses the ingredients of comics including the graphics, lexicology, grammar and vocabulary. The division *Comics as a Modern Pedagogical tool* debates upon how comics can revolutionize our traditional techniques of teaching and how classroom activities can be broadened from 'pen and paper' to 'fun and games'. It also highlights the prominent narrative techniques and word usage employed by the author that mark the significant differences between the two age groups and the kind of language employed in them as an example of how the language used is not only different but enables gradual learning of the actual usage of language by the learners. The section *Comics Incorporated in a Lesson Plan* discusses how comics can be employed into the lesson plans which are aided with modern day methods to enrich and enhance the language skills of the learners. Finally, the last segment *Conclusion* is a brief summation of the sudy.

History of Emergence of Comics

The history of transmission of stories in picturesque form began from the eighteenth century. The careful representation of a transitory moment split into a schematic order was something that marked the emergence of books that had varied graphic style incorporated, such as, the use of expressions, caricatures or even speech balloons. The first of the graphical accounts were created by William Hogarth (Smolderen, 2014). He developed the Polygraphic (Smolderen, 2014) concept according to which a visual text is multilayered and is always saturated with different allusions and references in general. His work *A Harlot's Progress* (Smolderen, 2014) is a satirical account that attacks upon an ideological construction i.e. a priori of The Grand Genre. A century later, in 1799, another artist Radolphe Topffer (Smolderen, 2014) popularized graphic novel which is different from Hogarth. He propagated the idea of Graffiti Writing or Graffiti Art, primarily, doodling. Later his focus shifted towards Pantomimes (Smolderen, 2014) which can be considered as the creator of visual syntax that gives a definite meaning. Previously theorists like Gotthold Ephraim Lessing (Smolderen, 2014) and Jakob Engel (Smolderen, 2014) who had laid down the rules for the creation of a Graphic Language that allowed the encouragement of diagrammatic systems. Another critic, Gilbert Austin (Smolderen, 2014), in 1806 published an edifying work *Chironomia* (Smolderen, 2014) that talks about the creation of a grammar of the language of such illustrative books and the trend of critiquing upon the same was carried forward by numerous illustrators to come in the later centuries.

Language and Other Related Notions

Language is the medium of exchange of expression across the globe. It makes communication possible through use of different kinds of tongues specific from community to community along with usage of minimal amount of gestures involved. The discourse of comics employs Visual Language as a medium of communication which is different from the oral and written language or even the sign language in many ways. Art, for example, can be taken as a source of Visual Language, where viewing itself is explanatory. Visual Language in a comic acts as a constituent of its vocabulary which incorporates the systematic strategy of placing meaningful units with a grammar that governs the coherent sequential images. And verbal language is the communication using words in both written and spoken form hence, language and sound, both are equally important mediums of conveyance of the meaning in it.

Also there exists a relationship between the two types as the contemporary world is a witness to the relationship between words and visuals through numerous forms of existence such as advertisements, newspapers, TV, films, internet, children's books etc. In general, the notion of words and pictures being two different entities is not appropriate in certain terms because when words are presented in a printed form, in order to read them one have to look at them. Hence, it proves that besides being a verbal entity, a 'word' in the printed form is also a visual entity that needs interpretation via a combination of the two resources.

Language Employed in Comics and its Implications

With reference to the language of comics, the visual language has many symbolic connotations, for example, words in bold type represent intensity or loudness. The graphology of words in comics is of prime importance because these words are not typed but written. The handwriting in which the comic artist reflects the thoughts and ideas is necessary in itself to understand the fact that it reflects not only the mood and feeling of the artist but also the creative faculty which is allowed to develop exponentially. The irregular shape of the letters can be interpreted as the irregular pattern in the way people speak, various tones and loudness of voice. Hence the language of comics is a blend of symbolic and iconic script as it allows the comic to not only be viewed at but also read. It is this blend that forms the vocabulary of the language of comics and the coherent amalgamation between the two represents its grammar. The words and the pictures not only mirror one another but interact in ways to make sure there are two types of relationships existing simultaneously, i.e. blending and collaboration.

Structurally, comics also reflects portions of language texts which are formed from a continuous string of sentences, whereas, comic texts are supposedly formed of strings of multiple panels. The gap between these panels is fulfilled by the readers which in case of a language text book is indicated by punctuation marks such as, 'comma'. Comics also requires the use of inference skills that allows the reader to deduce the meaning with respect to the panel that is being read because each panel in itself is home to bits and pieces of information which is scattered across the page. Thus, both language text and a comic text are instruments of storytelling. The visual language also incorporates the conceptual point of view that has all the figurative sense apart from what is perceived physically through visuals. The scenes narrated contribute to the identification with the character for any reader. It helps the reader to be a sublime part of all emotions and feelings and also grants access to their dreams, visions and imaginary thoughts.

The development of a method to teach English Language with the help of comics as a medium is studied as an independent research topic. Primarily, there are three stages of production of language as identified by Anderson which include *construction, transformation* and *execution* and during the attempt of learning any language the focus is not only on the production of language but also on the comprehension of language. Notably, it includes the perceptual processing of words where the prime concern is given to oral or written text, with portions of written text being retained in short-term memory. When it comes to teaching alone, a person retains information for a longer period of time if the received input is in visual form. Hence, Comics and its language can be exploited as new methods of teaching which can assure better results based on visual memory.

Pioneers of English Language Teaching (henceforth, ELT) have argued enough about how the language should be taught in any language learning class. But the basic set of principles was, however, put forth by Henry Sweet (Richards and Rodgers, 2006) who based his arguments on the scientific analysis of language and study of psychology. Hence, according to him the methods of English Language Teaching (ELT) should incorporate four basic needs i.e.

a.)   Careful selection of what is to be taught. (Richards and Rodgers, 2006)
b.)   Imposing limits on what is to be taught. (Richards and Rodgers, 2006)
c.)   Arrangement of what is taught according to the four skills i.e. Reading, Writing, Speaking and Listening. (Richards and Rodgers, 2006)
d.)   Grading materials from simple to complex. (Richards and Rodgers, 2006)

Comics as a pedagogical tool can improvise our traditional setup of learning and revolutionize the culturally inherited mode of learning of any language by revisiting the roles of educators and learners. Reforms can be made in the medium of instruction and learning because one can revisit the material corpus used for instruction and comics, as a medium of instruction are fun, interesting and highly engaging for learners and they can enable the accomplishment of all the four skills i.e. Listening, Speaking, Reading and Writing (LSRW). Significantly, there is more involvement of the learners as 'comics' usually digress from the boring 'chalkboard' method employed in the class.

'Suggestopedia' as developed by Georgi Lozanov is an impressive modern day method that deals with foreign language learning and in an ELT class, the target language is English, hence comics can become an interesting medium of instruction because,

in practice, the method incorporates various vital techniques that include art, music, drama and games. The steps involve an active participation of both the educator and the learners and an informative session can be conducted, given the area of possibilities provided by a good comics as comics ensure space for creativity with both the language as well as the art.

Comics and its Content

Cutshort Graphology and Emotiveness

The criterion of classifying comics incorporates its type, subject matter, target age groups and publishing details. However, a common aspect of all comics is that it involves the usage of *cutshort graphology* which is an innovative technique that ensures space saving in the story telling of comics and also enhances the attraction value of a comics thus, being directly proportional to the market value.

Another crucial part of the language of comics is the emotiveness which is used to encapsulate the exact emotional feature and one often needs multi-syllable words for it but this may end up covering some extra space in the panel box. For example, the words 'imagine' and 'coloring' which compose and formulate the entire conception of any comics in itself are three-syllable words. Also, words like 'shower', 'toothbrush', and 'bathroom' exemplify how multisyllabic words are an undeniable part of the language of the comics and to enunciate these in the graphology of comic books would not only make the comics lengthy but also unintentionally under-appreciated by the reader whose central idea is to derive pleasure from it. Thus, comic books make sure that the panel box speaks a tenfold volume of information rather than what is written alone.

Dialogue and Dialects

The language featured in comic books is English hence it enables the availability of English to a wide readership. The verbal elements of comics are 'dedicated to transmitting dialogue and represent dialects.' A dialect as we know is peculiar to a selected region and/or social group and in the case of comics one gets to witness a multiple web of dialects as well as idiolects which span over a range of regions, classes, occupations etc.

Lexicology and Caption Boxes

The lexicology of comics is many a degree different from that found in prose, poetry or novels. The verbal narration includes words and thus, speech in comics is a part of the landscape of the story world. The words are present within the caption boxes and thought bubbles thus, providing orality to something that is meant to be read in the first place. The words often encompass phonological and morphological peculiarities because of the different dialects spoken by the different characters but this existing feature makes comics more gripping. Hence, comics when read allows the dialogues to be 'heard'. Hence, the boundary between images and speech is blurred as the caption box in itself assumes the pictorial quality and pictures are thus, characterized with a high level of abstraction (Forceville, Refaie. and Meesters. *Stylistics and Comics*. 2014). The caption boxes are an intriguing asset in comics that enhance the interpretative powers of a child. Their structure is often cloud like, square, or plain free hand. However their tails are more important as they not only point towards the speaker but suggest alternate meanings such as a dream sequence or sometimes even a flash back. The tails often also point to a speaker which is not present in the frame thus acting as an additional element of surprise or suspense.

Facial Expressions

Facial expressions are emotive of mental state thus, help in assessing the same for the character. They are informative about the distinguished emotions such as fear, disgust, joy, agony, pity and many more. (Groensteen, 2007)

Hence, while reading comics, the stylistic elements such as form, color, tail use, occurrence of deviant fonts and inclusion of non-verbal material enhances the delivery of any comics. This aspect of comics can be exploited in a language learning class as the learner can relate to the different words through visual representations thus, enhancing the memorization of new words because of a pictorial reference readily constructed in mind. As a pedagogical tool comics not only enhances linguistic competence but also promotes pragmatic intelligence. Each dialogue in itself is a small chunk of the foreign language that is fed to the learner in order for easier comprehension of the target language. The learner can further enact the dialogues in a role-play as suggested by Lozanov's Suggestopedia. The dialects and intonation patterns generated while reading the comics aloud are also alternative methods suggested for practicing the usage of foreign language.

Idiolect

Comics also cater to the grammar and vocabulary which is to be learnt in order to be a fluent speaker of the target language. Often, colloquialism is a major portion of the corpus of comics because of its informal setup. Thus, it is beneficial in order to demarcate the different kinds of registers of language. Again, the idiolect of the character becomes an important part to categorize and classify the degree of language used in terms of formal or informal register. Since, comics are assisted with visuals it promotes association of meaning. Characters, also portray the usage of idiomatic speech which again is a chief feature of the language of comics. It boosts the metaphorical engagement of language and assists the learner to learn idiosyncratic expressions (Forceville, Refaie. and Meesters. *Stylistics and Comics*. 2014.) along with the basics of target language. Comics also depict the kind of development that a language has gone through over a span of time. For example, archaic speech and reduced speech both depict the progression of language in a diachronic manner and, comics can be employed with this foreshadowed aspect, as a modern tool of

developing the cognitive ability of a reader subsequently the learner. Thus, comics can be used as a radical tool of education which can intensify the process of learning of a foreign language with its creative and upgraded methods.

Intricate Wordplay

The language of comics also integrates an intricate wordplay (Shaw, Patricia. The Linguistic Content of the Popular Comics, http://www.jstor.org/stable/41054435 accessed- 17-02-18.) Which becomes a compelling factor in the dissemination of language. Often homonyms, homophones, onomatopoeia and other literary devices are also used as comic devices. They're employed in comics in order to strengthen the satiability of comics. Thus, the modus operandi employed in comics to convey the meaning of it can thus be re-arranged and modified into an effective teaching technique.

Comics Incorporated in a Modern Day Lesson Plan

Though the readership of comics is worldwide and across multiple frames of divisions such as, age, region, language etc. Comics primarily target two different age groups i.e. kids and young adults. The language register used in both of these is significantly different as the audience is conformed to restricted cognitive ability because of biological age factor. Also, it has already been established how comics encompass multiple facets of language such as wordplay, colloquialism, dialects, onomatopoeia, metaphorical language, slangs, idiolects etc. however to study a few, an example can be used:
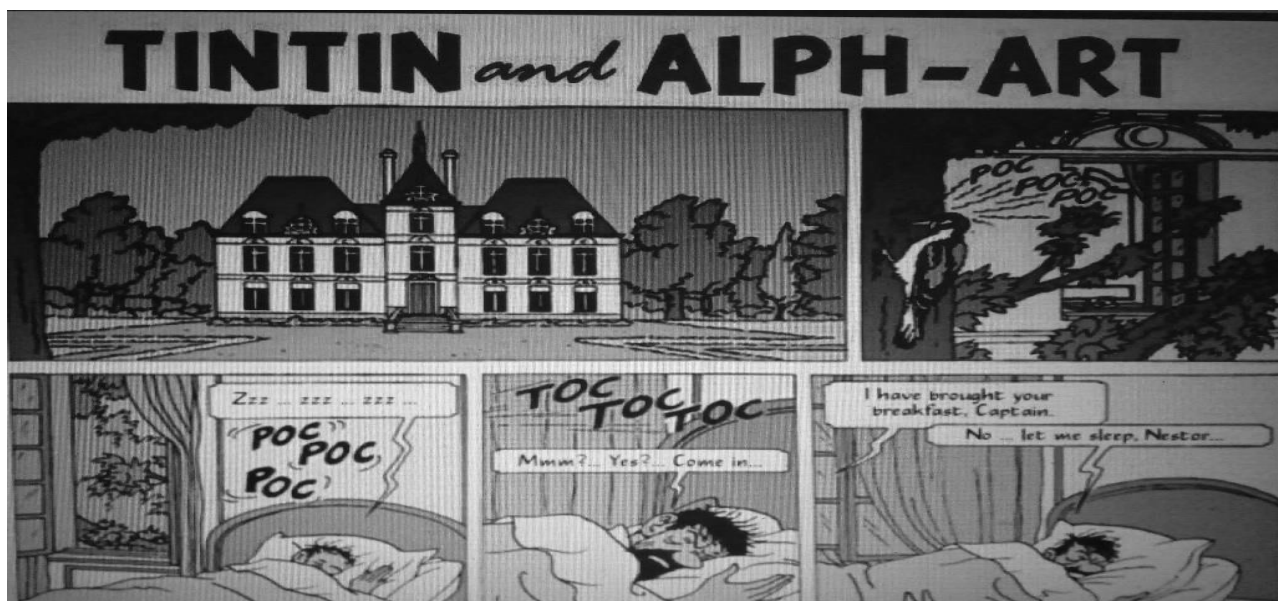

Figure 1 – Tintin and Alph-Art (Panel 1-5)

Tintin can be studied as an example of kids comics in detective fiction. The panel 1-5 referred to in the image are the opening sequence of the comics *Tintin and Alph-Art*. (Herge, 1990) They introduce the reader to a morning setup. Usage of onomatopoeic words such as, 'mmm', 'zzz', 'poc poc', 'toc toc' is abundant in the panels 1-4. It brings forth the usage of minimal words but maximum evidence of a chirpy morning. Here, onomatopoeia, as a literary device, draws the attention of kids and helps them to grasp the phonetic essence present in the comics. The Panel 5 showcases a dialogue and the kinds of words used in it are an evidence of the type of syllables preferred by the writers. Example- 'Brought' is a one syllable word. 'Captain' and 'Breakfast' are two syllable words. In panel 6 word 'Medicine' is a tri-syllable word.
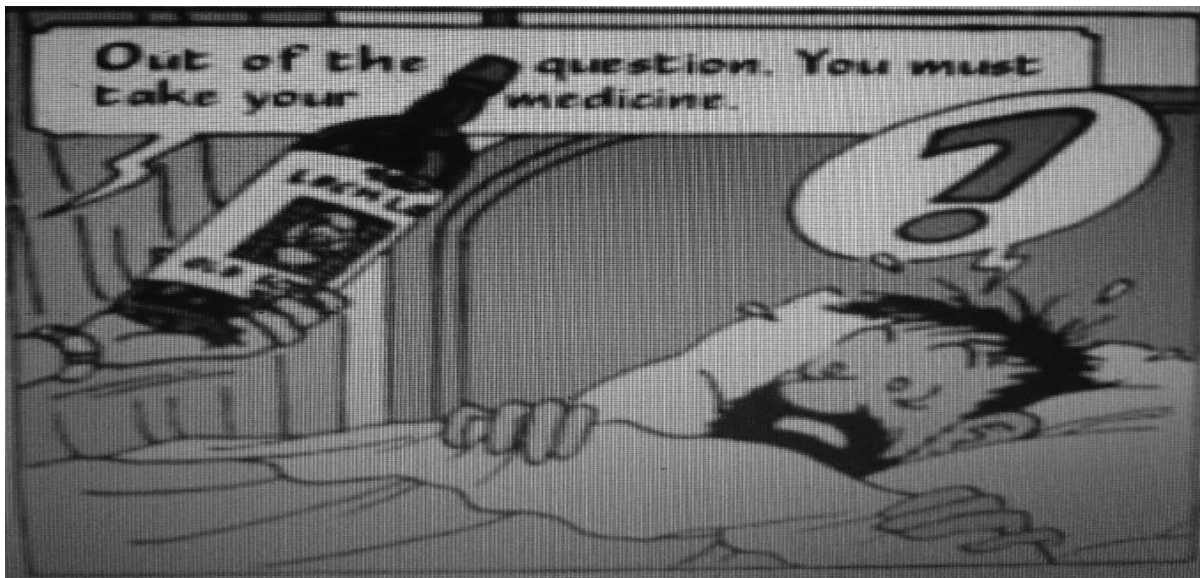
Figure 2- *Tintin and Alph-Art* (Panel-6, Page-1)

On the contrary, *Nancy Drew* is an example of the detective fiction for young adult age group. The panel-1 of the comics *Nancy Drew – Writ in Stone.* (Petrucha, 2005) begins in the setup of dusk with a heavy downpour. There is no evident use of onomatopoea as there is no accessorisation of the story in the panel and also, the kinds of words used, show a drastic difference from that of the kids comics. The young adult comics often use difficult words, comprising of three or four syllables. For example-
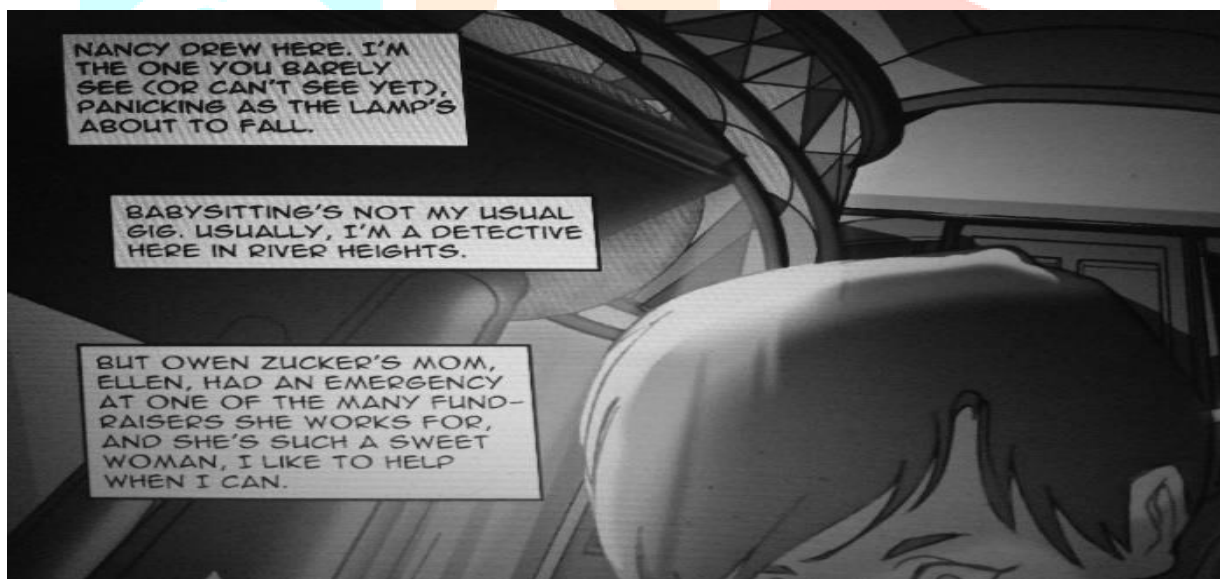

Figure 3- *Nancy Drew – Writ In Stone* (Panel-1, Page-1)

'Panicking', 'Babysitting', 'Detective', and 'Fundraisers' are all examples of multi-syllables, with 'Emergency' having four syllables in it. When a reader, who is also a probable learner of english language, shifts from kids comics to adult comics, there is seen a gradual shift in the vocabulary because the cognitive ability of the recepient gets enhanced eventually. Thus, when the syllables increase, the comprehension of difficult words gets simplified.

In panel 6 of *Tintin and Alph-Art* i.e. Figure 2 the first caption box amuses the reader because it is intriguing in nature, as the specified speaker can not be located in the panel. This adds to an element of surprise for the novice. It injects 'curiosity' in the reader thus, developing a gripping narrative for blossoming minds. On the other hand, in *Nancy Drew – Writ in Stone* (Panel-1) it is evident that the speaker can not be located as the tail is missing however, the caption box is complete in itself and is assuringly not a thought bubble. However, this type of a caption box encloses first person narrative and indicates towards the way in which the story will unfold.

Here, the courseplan is developed for a span of three months and it assures that the learners have an interactive and lively session each day and also that the lectures are enriched with classroom activities that make the sessions not only playful and enjoyable but also informative. In an English Language Teaching (ELT) session designed for three months, the syllabus is divided into two basic proportions with the first 45 days being the beginner session and the rest as advanced.

In the first 45 days the classes are scheduled as 3 times in a week and are guided to bridge the basic distance between the English Language and the probable learner. Comics as a tool can help in establishing a sense of acquaintance with the basics of English Language given that the selected comics targets the educational objective. Classrooms of today are aided with technology that enhance the learning process for example, the audio-video devices such as projector etc. these visual representations can be screened and ensure that the entire class witnesses the same panel. Video and Audio tapes are other necessary equipments that help in associating the meaning of the lecture and its theoretical concepts to the cognitive receptability of the learners. Presentation of a slideshow can also be taken into consideration by an educator. Here, powerpoint presentation is another important technological tool that is used in day to day life by educational institutes which can be induced into lessonplan thus, ensuring influx of equivalent information and its exchange, as the slide is the visual representation of the comic panel being discussed in the lecture. Not only can the instructor discuss the required comic panel(s) but also the related activities to be performed in the class, with the help of the same slideshow. Thus, in a practical setup the language teaching method Suggestopedia is redefined and can also be aided with modern technology, it incorporates audio-visual assistance from different modern-day inventions. Other electronic media such as computer, mobiles and internet also amalgamate as tools that come in handy while practicing ELT as the learner is in constant touch with these. The assignments and practice tests can be mailed and evaluated in a system that can be developed online not only is the educator able to assess the learners these portals also make the educator accessible in wee hours, also the educator can provide alternate links to different audios, images, videos and online blogs and activities that enable the learner to engage in visually appealing processes. As a result the educator is able to keep up with the curiosity of the learner and is able to deliver an engaging session. Further, other social networking platforms can be used for group activities such as discussions, games or quizzes etc. for examle, the educator can use one of the panels as an example and initiate activities related to vocabulary or grammatical excercises. There are also learning management softwares for example, 'Moodle' that allow the educator to directly interact with his learner in a private space Thus technology becomes the platform that unites learners with educators and the same becomes a virtual platform for discussions, interaction and conferences which is an innovative way of amplifying the thinking ability and creative skills of the learner with respect to his language learning tendency. Other programs such as the 'Oxford Dictionary'can help the learners to check their affinity towards the language as such softwares enabe ammendments in the usage of vocabulary and the English language at the level of the learners themselves.

To conclude, the lesson plan here developed is an example of how comics can alter our regular methods of textual interpretation and learning, and also set forth new techniques that probe the minds and draw a relation between learning capacity and capability. With the help of modern day technology the learner is assissted at every step of his learning.

Example-

Skill	Educator Roles	Learner Roles	Activity	Inference	No. of Lectures
Listening	1.Reads the Comics aloud. 2.Plays the narration in AV form on the overhead projector	Listens attentively	Example- 1. Locate Words that occur in day to day usage. 2. Judge the syllables present in the words.	1. Learning Basic Vocabulary 2. The learner builds an acquaintance with the day to day things.	8
Speaking	Narrates the lines from comics and later Listens to the oration of the learners	Repeats the lines after educator has read it aloud	Example- "Chinese Whispers" – The educator starts a chain where one learner whispers a dialogue from the comics to the learner next to him and the chain continues until the last learner who then speaks the dialogue aloud in the class.	1. Variation in idiolects can be assessed. 2. Understanding Capacity inecreases. 3. Dramatic Reading is encouraged.	8
Reading	Observing the learners and evaluating them.	Reading The dialogues of the comics	Example- "Role play" – Enactment of the comics can be perfomed in the class.	1. Pronunciation of individual learners can be evaluated. 2. Articulation techniques are enhanced. 3. Vocabulary is enriched.	10

				4. The learners also connect with the psyvhe of the character.	
Writing	Observation and Evaluation of learners	Practices writing	Example- 1. Dictation of comic dialogues. 2. Fill in the blanks.	1. Creativity of the learner is enhanced. 2. Word usage is checked and increases. 3. Grammar and vocabulary is enriched	10

The activities involved in the lesson plan for teaching can be refreshed and altered in every class. The medium and method incorporated can also be revisited and as the gradual learning capability of the learner increases with each class, the dificulty level can also be increased. Comics as a medium grip the attention of the learners but coupling it with new technology ensures availabilty of the language and language speaking environment to the learner thus instigating the mind of the learner by making it respond to a new stimuli each day.

Comics as a Modern Pedagogical Tool

It has already been established that as a medium of instruction comics has a better expectancy of result because of its innovative approach in a class. It engages the learners as it is 'fun' and promotes a positive atmosphere of learning. The creative space made available by the comics sustains a multidimensional growth of both the comics and the reader, also a probable learner. The target language in comics also shares glimpses of foreign culture and thus, builds an acquaintance with it. The meaning of the target language is not only negotiated through discussions but also the target language itself is promoted through these orientations. Example-

Figure- 1 *Tintin and Alph-Art* (Panel-12, Page-2)

Here, the word "Caro Mio" is Italian in origin and means "My Dear" thus the comic panel becomes a window as well as an educator of the foreign culture and language. Further, comics also allow the assimilation of culture of the target language by incorporating words that have specific cultural connotations, and another example is, 'Football and Soccer' which do not have the same meaning as often comprehended by the masses due to the common misconception.

The educator can utilize the same idea facilitated with Audio-Video representations and ensure the cognitive ability is stimulated by playing animations in the class and recording the input of learners as they interpret the same in individual attempts thus, modern day technology can be blended in textual traditions through this manners as today 'Internet' and 'Gadgets' have become indispensable and are crucial in articulating the link between learning and teaching.

With the help of different strategies that an educator can employ, comics become an easy way of developing the cognitive ability of learners of English Language as it infuses thinking skills of primordial level with a higher standard i.e. interpretation of complex dynamics. Hence, it assists in developing skills like reasoning, analysis and synthesis. To improve proficiency in the grammatical and vocabulary skills in a target language, processes such as arranging a 'fill in the blanks' or 'multiple choice questions' can be arranged. These arrangements can be induced to the whole class via computer generated programs which may be provided by online databases for example games like, 'Hangman, Word Search, Puzzles and Spelling Shark' etc. help the whole class to practice their

words either by letting the learners 'arrange them in an orderly fashion' or 'write them in text boxes' etc. To make sure each child gets equal opportunity in class, the educator can not only form groups of learners but also introduce scoring system which makes the learners competitive and competent by invigorating their capabilities. Thus, it ensures the expansion of language skill by enriching with a list of potential words and their befitting possible usage. Not only does technology amplifies the results in terms of vocabulary, the same procedure can also improve the grammatical skills by generating context based activities that enable individual interpretation and assimilation with a final outcome. Also, games developed on the basis of comics such as, '*Batman: The Arkham City'* are examples of how another technology based tool can be used by both the educator and the learner to efficiently track the progress of usage of the language i.e. English, as the game is developed in the manner of completion of tasks, which exercises the brain and keeps the cognitive ability in check as the tasks can be deciphered only when one knows the language properly.

Hence, the classroom activities can be redefined and may include a corpora of role plays, stage enactment, discussions, panel interpretation, debates, conferences, jigsaw puzzles, games and quizzes etc.

The suggestive nature of comics thus allows a full scale development of all the four skills of language learning, i.e. Listening, Speaking, Reading, and Writing. And blending the teaching methods with modern day amenities can substantiate comics as a medium of pedagogy which further can harness the dormant cognitive capacity of the learner and utilize it exponentially. Listening to the oration of dialogues of a comics improves dictation and intonation of a learner, it also entwines with the speaking pattern thus, when spoken, and it promotes proper enunciation of appropriate words. An attentive reading again introduces the learner to the grammatical structure which is followed by the language and it also encourages the expansion of vocabulary with each reading. As a result, the evaluation of any panel not only becomes lucid in interpretation but it helps in garnering other skills such as usage of literary devices, for example, comic puns are often based on sarcasm or homonymy etc. the learner can not only learn how to listen attentively or speak, read or write in the target language but can ensure the creation of multiple facets to the same comic base proving comics as a medium of multidimensional growth that may also teach a learner how to write properly. This can also be seen as retelling or revisiting of the comics. Therefore, there is not only availability of creative space but a multitude of options and stances can be acquired through comics and its language.

Conclusion

The perspective of this research was to explore the stucture of comics and to understand what makes it an attractive form of narrative. It also looked into the possible links between pedagogy and language learning and the modern day technology aids in the same. The research establishes the fact that comics as a pedagogical tool can enhance the language learning capacity of a probable learner who evidently is also a reader of the prescribed comics. Comics not only can be used to learn the grammar and vocabulary alone, but it can also help in building an understanding of the kinds of literary devices used eg. Narrative techniques, wordplay, comedic devices etc.

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