LiFT-2
Literary Framework for European Teachers in Secondary Education
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Part 1: Dimensions Students and Books (dimension Didactics is under construction)

Editors: Theo Witte (University of Groningen, Netherlands) and Irene Pieper (University of Hildesheim, Germany)

With the cooperation of:
−   štěpánka Klumparová & Ondrej Hnik (Charles University Prague, Czech Republic)
−   Raisa Simola (University of Eastern Finland, Finland)
−   Volker Pietsch (University of Hildesheim, Germany)
−   Jan Kok (University of Groningen, Netherlands)
−   Maria Lourdes Trindade Dionisio & Regina Duarte (University of Minho, Portugal)
−   Tina Samihaian & Magda Raduta (University of Bucharest, Romania)

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STUDENTS	Level 1 – Experiencing	Level 2 – Engaging	Level 3 – Exploring	Level 4 – Interpreting	Level 5 – Contextualizing	Level 6 -(pre-)Academic
Willingness	Are capable to concentrate on short texts. They might need extrinsic motivation to read. They want to experience quick progress in the reading activity.	Accept reading for school purposes. They don't need extrinsic motivation. Having difficulties coping longer texts.	Are willing to read popular genres, e.g. horror, fantasy, growing up.	Are willing to read literary texts, that can be long if they are experienced as readable.	Are challenged by adult literature and are interested in the context of a literary work.	Are interested in demanding literary texts, engaging with the books and the context.
Reading experience	Have adequate technical skill of reading; they have fiction experience provided at least by school (fairytales, children literature). Might need guidance to choose a rewarding book.	Have some satisfactory reading experiences. Might need guidance to broaden their scope of reading.	Have experience with 'good reads' of popular and juvenile literature. Might need guidance to broaden their scope of reading.	Have some experience with demanding literary texts; they have more experience with popular literature. Might need guidance to broaden their scope of reading.	Have broad experience with diverse literary works or genres (youth and adult literature). Are familiar with several noted authors.	Have broad representations of literary texts from different epochs, styles and cultures.
Interests	Are interested in familiar universe of reference (related to age, gender), but also accept the fantastical world; Interested to hobbies, relationships with friends and family, love, adventures. Action and drama are important.	Are mainly interested in concrete social problems(drug abuse, violence, war, ambition, etc), also interested in some adult's subjects.	Are interested in exploring the (unfamiliar) worlds presented in the books.	Are interested in social and psychological issues and they go beyond their own experiences and interests.	Are open to diversity in themes, e.g: historical, political, philosophical issues. Interest for characters who are far away from the students' time, age, and own values. Are interested in canonical texts and authors and some theoretical issues.	Have extensive interests; students are interested in aesthetics and aestheticism, in the use of language and the authors' poetica.
General knowledge	Have knowledge related to young teenagers and their own world.	Have basic knowledge which is mainly influenced by their own worlds and by school.	Have some specific interests and they reach higher levels of specialised knowledge.	Have average general knowledge of the world and society and that allows them a more sustained opinion.	Have high standard of general knowledge which allows them to relate to unfamiliar contexts.	Have versatile historical and cultural knowledge they can use for contextualizing what they read.
Specific literary and culturally knowledge and experience	Have an elementary genre expectation (Fairy tale happy ending).	Are more aware of genres and their own reading experience and interests.	Know some popular authors, also elementary narrative categories (e.g. time, space, flat/round character).	Have knowledge of some narrative categories (character and narrator, plot, perspective). Are able to distinguish between popular and canonical literature.	Have instruments and literary terminology that make them able to communicate about narrative structures (books and films, drama) and styles.	Can use different perspectives in approaching literature (psychological, political, social, philosophical, cultural etc.) and interpretation of literature. They can relate other texts or disciplines, e.g. films, visual art.

BOOKS		Level 1 – Experiencing	Level 2 – Engaging	Level 3 – Exploring	Level 4 – Interpreting	Level 5 – Contextualizing	Level 6 -(pre-)Academic
Literary procedures	**Action**	Engaging/Thrilling plot, suspense. Closed and rewarding endings.	Engaging/Thrilling plot, suspense, possibly open endings.	Action may be interrupted, and not always explicit. Open endings.	Different rhythms of action: descriptions, reflexions, dialogues, monologues.	Action is no longer the main focus of the text or it has a symbolical/implicit/more general meaning.	
	Chronology	Linear, but also sometimes shifts that stimulate suspense.	The action's chronology may be structured in a non-linear way, time shifts and shifts of perspective are clearly marked.	Flashbacks or anticipations, time shifts that can be implicit.	Several timelines, non-chronological storyline.	Subjective and relative chronology. Different timelines and shifts in time.	
	Storyline(s)	Clear storyline; several storylines are possible, if transparent and if contributing to the tension of the narrative.	Several storylines clearly interconnected.	Several storylines, not always explicitly interconnected.	Several storylines, not explicitly interconnected.	Many interwoven storylines, asking for the creative participation of the reader to put them together.	Meta-narrative sequences exposed to the reader.
	Perspective	Preferably constant: first person narrative or third person narrative.	Different perspectives that are clearly marked.	Different perspectives that are not always clearly marked.	Several perspectives are acceptable if they are not too experimental.	Changing of different perspectives is not transparent.	
	Meaning	Youth experiences. Familiar life experiences. Fantastic worlds. Simple appealing themes for teenagers. Univocal meanings.	Several layers of meaning, simple, non-ambiguous ideas (the reader tends to read only the first layer of the meaning).	Different layers of meaning, moving beyond the I/self, towards the other(s).	Texts with a certain degree of ambiguity. Implicitness and 'gaps' ask for analysis and reflection.	Implicit, multiple interpretations, several layers of meaning beyond the concrete, diversity of themes and contexts.	There are Intertextual, meta-narrative, concrete and abstract motifs and even subtle leitmotivs to be found.
Literary style	**Vocabulary**	Simple and familiar. Current, contemporary, mainly everyday language.		The vocabulary is nuanced and may contain some words that are unknown to the reader. Slightly extended lexicon.		Vocabulary diversity can be mastered (historical, regional and experimental vocabulary)	
	Sentence construction	Simple and clear.		Straightforward, explicit syntactic structure is dominating.	The syntax is neither banal nor too complex and too experimental. The sentences may be long but clearly structured.	The sentences may be long and complex (historical, regional idiom.	
	Stylistics	Concrete and direct, vivid language (many dialogues, direct humour). Evocative language if familiar or conventional.	Figures of speech, humour and irony.	The book offers literary language including figures like comprehensive metaphors, symbols, irony and allusions. Challenging ambiguity. .	Stylistic diversity; expressive uses of language. Clear identifiable images.	Challenging literary language, e.g. due to historical distance.	Experimental, poetical and metapoetical uses of language. Implicitness and various, even obsolete historical stylistic features.
Literary character	**Character**	Close to the reader's age and preoccupations. Engagement is important. Definite/predictable, appealing characters.	Characters are well-developed, with predictable developments, belonging to either familiar experiences or to fantastic worlds.	More complex, less predictable figures are possible. Identification is important. Main and sub ordinary characters are distinguished.	The book allows the readers to keep a distance from the characters. On the whole the characters can be more ambivalent and diverse, less apt for identification.	Characters may be complex, ambiguous and/or unpredictable. There may be symbolic or implicit characterization. Historical context of characters can be complex.	The book may require to recognize references to classical archetypes and figures. Functions of narrative elements are experimented with, e.g. a city is a space and can become a character.
	Number	Few characters. Bigger numbers can be coped with as long as a few main figures offer an orientation for the reader.		A number of characters can be dealt with, if their relationships are clearly defined.		Not important, even if the connections between many different characters are not clearly marked.	
	Relations	Explicit, non-ambiguous, clearly marked.		More complicated and dynamic relations (development, conflicting interests, emotional dependency).	There may be ambiguous relationships, surprising evolutions in characters dynamics.	Unpredictable, ambiguous, controversial relations are common.	The book may require to recognize the relations as implicit reverences to classical motifs (the Bible, mythology etc.).

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STUDENTS	**Reading experience**	Have fiction experience provided at least by school.	Have some satisfactory reading experiences.	Have experience with 'good reads' of popular and juvenile literature.	Have some experience with demanding literary texts.	Have broad experience with diverse literary works or genres.	Have broad representations of literary texts from different epochs, styles and cultures.
	Interests	Are interested in familiar universe of reference, also accept the fantastical world;	Are mainly interested in concrete social problems	Are interested in exploring the (unfamiliar) worlds presented in the books.	Are interested in issues that go beyond their own experiences and interests.	Are open to diversity in themes, characters and in canonical texts and theoretical issues.	Have extensive interests; also in aesthetics, style and the authors' poetica.
	General knowledge	Have knowledge related to young teenagers and their own world.	Have basic knowledge which is mainly influenced by their own worlds and by school.	Have some specific interests and they reach higher levels of specialised knowledge.	Have average general knowledge of the world and society and that allows them a more sustained opinion.	Have high standard of general knowledge which allows them to relate to unfamiliar contexts.	Have versatile historical and cultural knowledge they can use for contextualizing what they read.
	Literary knowledge	Have an elementary genre expectation.	Are more aware of genres and their own interests.	Know some popular authors, also elementary narrative categories (e.g. time, space, round/flat character),	Have knowledge of some narrative categories (characters and narrator, plot, perspective).	Have instruments and terminology that make them able to communicate about narrative structures and styles.	Can use different perspectives in approaching literature.
BOOKS	**Style**	Simple, familiar and vivid language	Simple language. Some basic figures of speech.	Offers literary language, including figures	Stylistic diversity; expressive uses of language.	Challenging literary language, e.g. due to historical distance.	Experimental, poetical and metapoetical uses of language.
	Character	Few characters, close to the reader's age and preoccupations. Relations are clearly marked.	Characters and relations are well-developed, with predictable developments.	More complex, less predictable figures and relations are possible. Identification is important.	Characters and relations can be more ambivalent and diverse, less apt for identification.	Characters and relations may be complex, ambiguous and/or unpredictable. Historical context of characters can be complex.	The book may require to recognize references to classical archetypes and figures. Functions of narrative elements are experimented with.
	Action	Engaging/Thrilling plot, suspense. Closed and rewarding endings	Engaging/Thrilling plot, suspense, possibly open endings.	Action may be interrupted, and not always explicit. Open endings.	Different rhythms of action: descriptions, reflections, dialogues, monologues.	Action is no longer the main focus of the text and/or it has a symbolical/implicit/more general meaning.	
	Chronology	Linear, but also sometimes shifts that stimulate suspense.	Time shifts and shifts of perspective are clearly marked.	Flashbacks or anticipations, time shifts that can be implicit.	Several timelines, non-chronological storyline.	Subjective and relative chronology. Different timelines and shifts in time.	
	Storyline(s)	Clear storyline	Several storylines clearly interconnected.	Several storylines, not always explicitly interconnected.	Several storylines, not explicitly interconnected.	Many interwoven storylines, asking for the creative participation of the reader to put them together.	Meta-narrative sequences.
	Perspective	First person narrative or third person narrative.	Different perspectives that are clearly marked.	Different perspectives that are not always clearly marked.	Several perspectives are acceptable if they are not too experimental.	Changing of different perspectives is not transparent.	
	Meaning	Simple appealing themes for teenagers.	Simple, non-ambiguous ideas	Different layers of meaning, moving beyond the I/self, towards the other(s).	Texts with a certain degree of ambiguity. Implicitness and 'gaps' ask for analysis and reflection.	Implicit, multiple interpretations, several layers of meaning beyond the concrete, diversity of themes and contexts.	There are Intertextual, meta-narrative, concrete and abstract motifs and even subtle leitmotivs to be found.