Literary Framework for Teachers in Secondary Education

LiFT-2

LiFT-2 | Literary Framework for Teachers in Secondary Education

Final Report | Public Part

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Executive Summary

Target audience

This project deals with literature teaching in secondary education (grades 7-12) and is primarily intended for language and literature teachers and teacher training institutes. During the project we discovered that the following groups could also benefit from the project outcomes:

a) researchers in the field of literacy and literary education
b) institutes and policymakers who are engaged in the literary socialization of adolescents aged 12 to 18 years in Europe
c) developers and designers of intercultural exchange programmes
d) literary publishers.

Project aims

1. To compare the curricula of the project partners for literature teaching in secondary education
2. To develop a literary framework for teachers to identify different levels of literary competence in secondary education
3. To compile reading lists (national and international) organized by competence level
4. To make an inventory of teaching approaches and strategies for every competence level in order to boost the reading level of pupils at different levels
5. To disseminate the results via a website and other national and international channels.

Aim 1 is especially important for communications within the project group and to explore the extent to which the literature teaching curricula of the six project partners (Czech Republic, Finland, Germany, Netherlands, Portugal, Romania) provide opportunities for a shared development-based literary framework. Aims 2, 3 and 4 are especially important for teachers and teacher trainers. In addition, the instruments developed as part of the project offer researchers a host of opportunities for conducting comparative and other research studies into the development of literary competence in secondary education programmes. The literary competence levels for grades 7-12 (aim 2) present an interesting framework for institutes and policymakers involved in designing and evaluating literary curricula. The national and international reading lists (aim 3) can help developers and designers of intercultural exchange programmes to select books for particular levels. The reading lists may also be of interest to publishers seeking to publish translations. Aim 5, bringing the project results to a wide audience via the website, is important for all target groups and for anyone interested in the teaching of literature to adolescents.

Approaches used

A key principle for the project group was to base the frame of reference on the *shared pedagogical content knowledge* (Shulman, 1986; Verloop, Van Driel & Meijer, 2001) of a varied group of teachers and teacher experts in six European countries, so that the research outcomes would be meaningful for other European teachers. Developing the European framework expands in more detail on research on the development of literary competence in secondary schools conducted in the Netherlands by the project coordinator (Witte, 2008; Witte, Rijlaarsdam & Schram, 2012). As a result, a blueprint for procedure and approach already exists and has been replicated in five other countries for the purposes of this project. Both quantitative and qualitative methods were used.

Participants involved

The project group has a varied composition. What the participants have in common is the fact that they work in teacher training and are part of effective networks of teachers and schools. As well as teachers and teacher trainers, the group consists of educational researchers and literary theorists. Most partners occupy a prominent position in the field of literature teaching in their country or department and are involved in the design of national exam programmes, in the compilation of textbooks and in curriculum development. The project group also has an international orientation, with the participants' institutes taking part in various European projects. Two members of the project group are involved in the Council of Europe's Language and Education Project.

At various stages of the project (aims 2, 3 and 4), panels made up of teachers, teacher trainers and experts in the field of literature teaching were set up in all of the countries. This involved an average of 20 participants per country (more than 120 in total, excluding the members of the project group). A vital aspect of the project was teacher involvement in compiling and validating the reading lists through questionnaires. More than 4,800 teachers took part in this, thereby acquainting themselves with the Literary Framework.

Major results

Almost all deliverables have been produced in accordance with the project plan and the planning (see Chapter 7 for details).

Aim 1
- national descriptions of the literature curricula in the participating countries
- comparative analysis of the literature education programmes and policies in the countries involved
- article on the comparative analysis accepted by an international journal.

Aims 2, 3 and 4
- Quick Scan (Book Scan) to score the level of complexity of books
- European Literary Framework enabling teachers to
  - identify differences in level among students
  - determine both short- and long-term development objectives
  - grade books on different levels

- o link book levels to the level of literary competence of the learners in secondary education
- o link to potential didactic approaches to guide students to the next level of literary competence
- ten booklists per country and one international European list of books which have been rated by literature teachers in secondary education on the basis of the Literary Framework (± 520 graded books from six countries)
- literature education teaching methodologies ('transitions'), to 'lift' student development from one competence level to another (15 detailed 'transitions' with specific educational objectives and associated teacher and student activities)
- article on the approach and methods for constructing the Framework, published by an international journal.

Aim 5
- finally, the key outcome: a website with the Literary Framework to be used by teachers and teacher educators in the participating countries and beyond, including a forum to promote extension of the booklists and stimulate international exchange of ideas and experience
- incorporation of the Literary Framework in teacher training programmes
- presentations of the project at national and international conferences and in national and international journals
- International network of 140 teachers, teacher trainers, researchers and experts in the field of literary education grades 7-12.

Plans and prospects for the future
At our final meeting (September 2012) the participants established activities to maintain the website (moderate forum, update content, publish yearly newsletter) and to disseminate all outcomes of the project in the six countries involved for a period of three years: each country finalized its national dissemination plan. In addition, further potential activities were explored to elaborate the outcomes to broader contexts.

- Dissemination according to the national dissemination plans, including promoting the website throughout Europe.
- Joint development by the project partners of training activities at the national level in using the website (also aimed at adding new books and book scans) and promoting use of the forum.
- Working out a proposal for European funding for a project in which the Framework (book rating and developing book lists) is extended to other European countries (such as the UK, France, Spain, Italy, etc.).
- We think it both worthwhile and necessary to work out an extension of the Framework for the upper level of primary education so that it also covers ages 9 to 12 (LiFT-1).
- Carrying out research on the use of the Framework: good practice, curriculum comparison, validation instruments.

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APPENDICES

1.   Project Objectives

'Standards and quality are essential to education. Learning means changing, and changing implies some continuum of standards along which those changes can be marked. Learning also entails errors, and errors are most useful to learners when they are interpreted in terms of developing competence.'
(Howard Gardner)

1.1   INTRODUCTION

Which literary texts are able to stimulate student literary development under which circumstances is one of the key questions in literature teaching (Beach, Appleman, Hynds & Wilhelm, 2011; Nikolajeva, 2010). It seems to have become even more pressing since the 1990s, as numerous countries switched to a more student-oriented curriculum and as teachers seek to respond more effectively to the differences they encounter in their classrooms.

Teachers wishing to encourage the development of literary competence in all their students must be able to differentiate and must know the *zone of proximal development* of their students (Vygotsky, 1978). This means knowing which literary texts and reading activities will help a student progress to a higher level.

However, differentiation seems to be a difficult teacher skill, with international studies showing that few teachers master it (Hattie, 2009; Kyrakides, Creemers & Antoniou, 2009). All PISA reports (2000, 2003, 2006, 2009) have shown that teachers achieve relatively good results for the middle group of students, but that they fall short when it comes to weak and very good students. Apart from the practical problem of the heavy teaching load, there is a cognitive problem. Teachers do not have an adequate mental frame of reference for observing, labelling and classifying differences between students, let alone being able to identify and label the different stages of development (Schunk, 2000; Witte, 2008; Hattie, 2009).

Against this background, we launched this project to develop a European Literary Framework for Teachers in secondary education (LiFT-2). Six European countries participate in this project: the Netherlands (Nl), the initiator of the project, the Czech Republic (Cz), Germany (D), Finland (Fi), Portugal (Pt) and Romania (Ro).

2   OUTLINE AND IMPACT OF PROJECT AIMS

The general aim of this project is to create a frame of reference for the development of literary competence within the context of literature teaching in secondary education (grades 7-12; ages 12-18). Such a frame of reference gives European teachers a taxonomy that could help them to more easily identify differences between the reading levels of their students and to match these levels with appropriate literary texts and interventions. The underlying aim is to ensure a smooth literary development for all students in every grade, including weak, average and strong readers in each grade, so that all students can develop further as readers of literature even after they have left school. In the context of a multicultural and multilingual Europe, the LiFT project also aims to promote intercultural dialogue between European teachers and experts in literature education about the levels of literary competence of students and

books that match these levels, and about teaching approaches and activities that encourage students to read books and reach a higher level of literary competence.

This project deals with literature teaching in secondary education (grades 7-12) and is primarily intended for language and literature teachers and teacher training institutes. During the project we discovered that the following groups can also benefit from the project outcomes:

- researchers in the field of literacy and literary education
- institutes and policymakers who are engaged in the literary socialization of adolescents aged 12 to 18 years in Europe
- developers and designers of intercultural exchange programmes
- literary publishers.

This project seeks:
1. to describe and compare curricula for literature teaching in Europe
2. to develop a literary framework for teachers in secondary education
   o to identify different levels of literary competence
   o to compile graduated reading lists (national and international) so that teachers can match books to the reading level of their pupils
   o to explore teaching approaches and strategies that encourage the transition to a higher level
3. to disseminate the results via the website www.literaryframework.eu and other national and international channels.

1. Description and comparison of literature teaching curricula

The purpose of this comparative study is twofold: the project partners wish to gain a better understanding of one another's teaching programmes and cultures, and to ascertain the level of support among the literary curricula of the partners for a joint, development-based literary framework.

For all project partners to arrive at a shared understanding of the literary socialization of secondary school pupils (aged 12 to 18 years), we wish to jointly design an instrument that can describe and compare literature teaching curricula. Alongside the formal prescribed curriculum, we would also like to take into consideration key developments and discussions among the partners so that we are aware of the current cultural, political and educational issues in the field of literature teaching in Europe.

This comparison will help us identify the possibilities and impediments with regard to a 'European' literary framework. The instrument (see Table 1) we used to describe and compare literature teaching curricula in the six partner countries can of course also be used to describe and compare curricula in other member states.

2. To develop a literary framework to identify different levels of literary competence in secondary education

- o *Teachers and teacher training institutes.* The Literary Framework gives teachers a point of reference that enables them to identify the differences in student levels and to determine both short- and long-term development objectives for each level.
- o *Educational institutes and policymakers.* The competence levels can help guide discussion on the aims of literature teaching in different types of school, and as such can play a role in the design and evaluation of literary curricula.
- o *Researchers.* For researchers in the field of literary education, the Literary Framework offers a toolbox with which to carry out national and international comparative research into the development of literary competence among students in secondary education programmes.

3. To compile reading lists (national and international) organized by competence level

- o *Teachers and teacher training institutes.* The reading lists guide teachers to match books with the level of reading competence of their students. In addition, the international book lists offer a reliable guide when selecting books from 'foreign' cultures.
- o *Intercultural programmes.* The Literary Framework can help the developers and designers of international exchange programmes to select books on intercultural themes for particular groups of students. Examples are 'coming to terms with the Second World War in Europe' and 'the cultural integration of migrants in Europe'.
- o *Literary publishers.* The international booklists sometimes provide information about the languages in which a book has appeared.[1] This could be an incentive for publishers to publish the book in different languages, for example for the purposes of the above-mentioned European exchange programmes.

4. To make an inventory of teaching approaches and strategies for every competence level in order to boost the reading level of pupils at different levels

- o *Teachers and teacher training institutes.* One of the questions that teachers and student teachers most frequently ask is: How can I …? The Framework answers this question for each level and suggests specific teacher and student activities that will help to 'lift' student competence to the next level.
- o *Researchers.* This inventory gives researchers an opportunity to investigate the effectiveness of particular teacher and student activities.

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[1] We have started providing information about the languages into which the book is translated. Unfortunately, we have been unable to complete this as it was not included in the plan.

5. Website and dissemination

- o The website plays a vital role in dissemination. The Framework is complete as of 1 October 2012 and the forum can now be accessed. Different activities are planned for the next three years (see Chapter 5).
- o We hope that more countries will be inspired by our aims and results, and that the development of the Literary Framework for teachers will be extended to other European member states.

See Chapter 3 for more information on the impact of our results.

2. Project Approach

We want to ensure that teachers can easily adapt the Literary Framework. An important prerequisite for the successful implementation of educational research results is that the outcomes should be recognizable for teachers and respond to their concerns (Kennedy 1997; National Research Council 2002). Our approach expands in more detail on research on the development of literary competence in secondary schools conducted in the Netherlands by the project coordinator (Witte, 2008; Witte et al., 2012). An important feature of Witte's method is the systematic exploration of the *pedagogical content knowledge* of teachers (Shulman, 1986; Verloop, Van Driel & Meijer, 2001). The members decided to replicate Witte's method and take the knowledge of expert teachers as the source for theory development. The reason why we are relying so heavily on the knowledge of literature teachers is that we wish to create a framework that contains information familiar to the cognitions of teachers.

2.1 Mapping the European curricular terrain: describing and comparing the literature curricula of six countries

Description and comparison

The first package and associated objective of this Comenius project was designed to gain a shared understanding of the literature education system and context in each of the participating partners. The partners jointly agreed on the relevant points to be shared about the literature curriculum and its context in each country. They collected and provided rich and valuable information about the following five issues:

1. (brief) description of their educational system, current policy reforms and priorities
2. curricular control (grades 7-12): institutions responsible in each country for designing, applying and evaluating the literature curriculum
3. formal literature curriculum (grades 7-12): position of literature in mother-tongue curriculum, structure of the subject, aims and competences in the formal curriculum, content elements, book selection criteria
4. operational literature curriculum (grades 7-12): main activities, time spent on literature lessons, home reading, representative book/text, process and product evaluation
5. discussion about literature curriculum: recent debates and questions.

The curricula were presented and discussed at the meetings in Groningen and Joensuu, in November 2009 and February 2010 respectively. A structured synthesis of this information is incorporated into our report entitled *Lessons in literature.*

Critical comparison

Comparing the different literature curricula is an attempt to find dominant paradigms for teaching literature in European countries and to examine how they relate to a development and student-oriented framework.

One of the toughest problems in the comparison of curricula is the question of what we mean by curriculum and what we need to compare. Goodlad, Klein & Tye, (1979)

developed a conceptual system for curriculum inquiry and came up with five curriculum domains: ideological, formal, perceived, operational and experiential. All of these domains involve some kind of product, tangible or of the mind. They argue that it should be possible to compare how each commonplace, for example a goal, is dealt with at the level of prescribed policy (the *formal* curriculum), with what various interested persons perceive to be the goals (the *perceived* curriculum), how each goal is operationalized in the textbook (the *ideological* curriculum) and in the classroom (the *operational* curriculum), and dealt with in what students experience (the *experiential* curriculum).

Our analysis will focus only on the *formal* curriculum, and will be an analysis of documents because the written curriculum is the common basis for each country and these documents are available in all countries. We are aware that the perspective of formal curriculum can differ to a certain extent from what teachers actually do in the classroom, the operational curriculum, to say nothing of what students experience or actually perform in the classroom. But analysing the operational and experiential curricula would have needed a different type of research and certainly another project.

Considerations

In order to identify the tendencies of European curricula for literature today we compared the formal curricula of the six participating countries, bearing in mind the four paradigms of teaching literature developed in the last hundred years in Europe: cultural, linguistic, social and personal growth (cf. Witte, Janssen & Rijlaarsdam, 2006; Sawyer & Van de Ven, 2007). These studies on literature in mother-tongue education describe the four paradigms in general. They can also be associated with the four perspectives McNeil (1996) distinguished in curricula in Western countries: 'academic', 'technological', 'social' and 'humanistic'.

The four paradigms are necessarily abstractions, and in practice we very often see overlaps (Janssen, 1998; Verboord, 2005). We have summarized the features of the four paradigms in Table 1, emphasizing the important differences between them, but also clustering them according to their didactic orientation: the cultural and linguistic models are more content-oriented, and the social and personal models are more student-oriented. In our analysis of European curricula we kept in mind the characteristics of the four models that are synthesized in Table 1.

Table 1: Curricular aspects of four paradigms of teaching literature (Witte & Sâmihăian, 2013)

Paradigms / Aspects	Cultural	Linguistic	Social	Personal growth
Aim of literature teaching	cultural literacy	aesthetic awareness	social awareness	personal development
Content	literary history, literary movements, (other arts)	literary theory, style, text structure and meaning (other arts)	ethical, social, political issues, reader response, student perceptions	personal experience, student perceptions, reader responses (other arts)
Approach to texts	literary context (biography, epochs)	formal aspects of texts	non-literary context, reader responses	reader responses
Text selection criteria	national canon	acknowledged aesthetic values	topics relevant for age group	student preferences and

			interests
Class management	listening to lecture	whole-class discussion, writing	whole-class discussion, peer discussion	peer discussion
Teacher role	expert, transmitter	expert, modelling literary analysis	discussion leader	guide, facilitator, stimulator
Evaluation	reproduction of knowledge	skills in literary analysis	knowledge of social context of literature, formulating response	formulating response, evaluating literary texts and expressing their judgements, literary competence development
	content-oriented		**student-oriented**	

Methodology

This study is a descriptive one, and followed three steps: collection of data regarding the documents of formal curricula for literature in each country; preparing this data for comparison; presenting and evaluating the results.

Each representative of the six countries in the LiFT project group provided a document concerning their formal curriculum. The presentation of the data provided by each country focused on three dimensions we considered relevant for our Framework: students (literary competences), books and didactics. The information for each dimension was selected from the data each representative provided.

We chose to analyse only two grades, 7 and 12, because they correspond with the beginning and the end of our Framework (ages 12 and 18, respectively). A comparison between these grades could open up the possibility of also presenting a longitudinal, developmental perspective.

The collection of formal curricula of all school types for students between the ages of 12 and 18 in our six countries provided a kaleidoscope of curricular descriptions and requirements (see European Encyclopedia on National Educational Systems, Eurypedia, 2012). Germany should be mentioned especially as it has no national curriculum; rather, each state has its own curriculum. Our German colleagues presented the curricula for three states they considered representative of the diversity of curricular options for teaching literature: Bavaria, Lower Saxony and Thuringia. For the comparison of literature curricula, it is not necessary to take into consideration all the school types in this study. The corpus of curricular documents we finally used is presented in Table 2.

Table 2 The corpus of curricular documents investigated

	Formal curricula for lower secondary	**Formal curricula for upper secondary**
Czech Republic (Cz)	lower secondary general education	upper secondary general education
Finland (Fi)	lower secondary	higher secondary education (age 15-18)
Germany, Bavaria (Bav)	*Gymnasium*	*Gymnasium*
Germany, Lower Saxony (LS)	*Gymnasium*	*Gymnasium*
Germany,	*Gymnasium*	*Gymnasium*

Thuringia (Th)		
Netherlands (Nl)	common curriculum for all school types	Gymnasium/VWO (Pre-university education)
Portugal (Pt)	lower secondary general education	upper secondary
Romania (Ro)	lower secondary general education	upper secondary for the theoretical strand

Added value

Using the analysis tool (Table 1) that we designed, we were able to identify and reliably chart the differences and similarities between the eight curricula. We believe that this instrument can be very helpful for other researchers wishing to conduct descriptive or comparative research at a national or international level into literature teaching curricula. In addition, the historical dimension of the four paradigms means that the instrument can be used to carry out national and international diachronic research into literature teaching curricula. For more details see Witte & Sâmihăian (2013).

2.2   Developing a European literary framework

Developing the Literary Framework was an ambitious project that spanned the entire project period. We held our first panel discussions in January and February 2010 and the last in March and April 2012. The results were extensively discussed with our student teachers at all stages.

We have identified five stages:

(1) introduction: indicators of literary complexity

(2) defining the characteristics of students and books at different levels

(3) compiling and validating the graduated national and international reading lists at different levels

(4) compiling and validating teacher/student activities at different levels (teaching methods)

(5) designing and building the Framework on www.literaryframework.eu.

Stage 1: Indicators of literary complexity

The first stage involved operationalizing literary complexity in the context of secondary education (Groningen meeting, November 2009). The partners used Witte's Quick Scan instrument (QS) in a workshop to explore the complexity of several texts from world literature. A Quick Scan is a brief, but clearly structured characterization of the examined book (1-2 pages long), containing the basic information about the book from both student and textual standpoints (Witte, 2008; Witte et al., 2012).

Each of the project partners (Netherlands, Germany, Czech Republic, Romania, Portugal and Finland) organized a day-long workshop with teachers and experts. They were selected from various school types and included both junior and senior teachers.

The QS was modified in the light of these experiences (Joensuu meeting, February 2010) and consensus was reached on the indicators of complexity for the 'student'

and 'book' dimensions. We used these indicators to construct the Framework (stage 2).

Because the term 'Quick Scan' sometimes caused confusion among teachers and student teachers, at our last meeting (September 2012) we opted instead for 'Book Scan', a term that described this useful instrument more effectively.

Stage 2: Characteristics of students and books at different levels

In two rounds (one for lower and one for upper secondary), teacher panels in the six countries classified the books according to level and discussed the features of books in relation to a particular reading level. The panel discussions were led by the project members.

To ensure an effective structure for this process, the project coordinators developed a detailed manual (see confidential report). The verdicts of the teacher panel were systematically collected and categorized by members of the project group. Both quantitative and qualitative methods were used to analyse the data.

The results from the six countries were then combined into matrices, which formed the basis for discussions about lower secondary (Prague meeting, June 2010) and upper secondary education (Braga meeting, October 2010). The aim was to reach consensus on the number of levels to be distinguished and on the content of the ordinal scales for all 15 variables/indicators.

Stage 3: Compiling and validating booklists

Together with teacher panels the project members compiled reading lists for their own countries for lower (ages 12-14) and upper secondary (ages 15-18) and organized the books according to level. These lists mainly comprise books from their own language culture.

The project group also selected twenty books from world literature, ranging from Harry Potter to Franz Kafka's *The Trial*, and added them to the national lists (Hildesheim meeting, February 2011). The reading list (80% national and 20% international books) was sent to teachers via a digital questionnaire in their own language. For pragmatic reasons we departed from the original plan to gather the data via our 'own' LiFT website. It proved much easier to create 12 (2 x 6) questionnaires using online survey software (Unipark.com). Moreover, we were able to process the data more quickly and reliably using this advanced software.

Instead of distributing analogue brochures, for the book voting we used the partners' digital networks. Respondents were sent an e-mail with a PDF of the Literary Framework and a link to the questionnaire. They were asked to rate the level of 100 books and to make suggestions for other books at each level. More than 4,800 European teachers started scoring their national booklist and more than 1100 teachers spent almost an hour completing the questionnaire. In this way we wished to acquaint teachers with the Literary Framework and to increase the ecological validity of the book rating. In total about 520 books were rated.

Stage 4 – Compiling and validating educational methodologies ('transitions')

An important but difficult question is what teachers can do to 'lift' student literary competence to a higher level. All partners were asked to reflect systematically on several didactic issues for a particular transitional level and to collect key learning tasks that matched the 'zone of proximal development' of the level in question (kick-off Hildesheim, February 2011).

The results were inventoried, discussed and categorized (Bucharest, May 2011). Based on this information, we decided that a total of 16 'transitions' would have to be designed for lower and upper secondary. These transitions describe the main aim and secondary aims, together with the associated teacher and student activities.

These transitions were divided up among the partners, who described them in accordance with a particular format. We evaluated the results at our meeting in Prague (November 2011). It emerged during the discussion that we were approaching the aims from different educational traditions, forcing us to concede the virtual impossibility of coming up with unambiguous formulations for activities intended for different educational contexts. This risk of ambiguity led us to doubt the reliability of the proposed quantitative research method (questionnaire) with which we hoped to validate our educational designs for the transitions. Moreover, there was a high chance of a low response because of the time and effort required to complete a questionnaire. Because we had built up considerable confidence in panel discussions during earlier validation activities (stages 1 and 2), and because the panels were already familiar with the ins and outs of the Framework, we opted for this data collection method once again (Prague, November 2011).

Each country organized two panel discussions: one for lower and one for upper secondary (March and April 2012). The partners reported their results to the coordinators, who amalgamated them into a working document. A synthesis was made in May (Braga meeting), June and July and the results were posted on the website.

Stage 5 – Designing and building the website

Designing and building the website was more difficult than we had anticipated. Although the first version of the website went online in February 2011, this proved premature. The Framework was not yet complete, which raised many questions among visitors to the website. (According to the planning, the final part – methodologies – would not become available until the end of the project in September 2012.) Nor was the navigation fully developed yet. In short, visitors to the website were not happy. This prompted us to revise the website and to put together a resonance group of potential users for advice. Together with these users we looked for a better structure and design. We were advised to wait with the 2.0-version of the website until the content was complete and available in all languages. This would then give visitors a coherent and complete view of the Framework and only then could they fully appreciate the website's potential for users. We took this advice, a decision that, in retrospect, we are very happy with because it has ultimately led to an accessible and informative website (in seven languages!) that we all support and are proud of.

2.3   Dissemination and exploitation strategy

Because we systematically involved teachers and other experts in the development of the Literary Framework, dissemination has been part of the organization of the project. Teachers and experts from six countries were involved in developing the Framework and compiling the reading lists through panel discussions (120 – 150 people) and questionnaires (more than 4,800). Using these strategies we alerted teachers to the practical value of the Framework and reading lists, and appealed to their sense of 'ownership'. Because we are all involved in both university teacher training programmes and various research programmes, the Literary Framework also plays a role in our teaching and research. Moreover, almost all the partners are active in national and international arenas, which means that the Framework will continue to be disseminated once the development period has ended.

October 2009-September 2012

The Book Scan (Quick Scan) proved to be of immense value. For many teachers, experts and teacher trainers it was an eye opener to be able to identify a particular type of reader/student and to reflect on the accessibility, appeal and difficulty of a particular book in the light of that student's prior knowledge and experience. Because of these instructive experiences, all partners have decided to make Book Scans compulsory in their teacher training courses and to draw this tool to the attention of teacher trainers at other universities. At our last meeting (September 2012), we decided to add approved Book Scans to the books listed on the website.[2]

More than 120 teachers, teacher trainers and experts were actively involved in developing the Literary Framework within the panels. Each panel discussion took one or two mornings and/or afternoons and had to be prepared in advance by panel members. This intensive approach ensured that the participants gained a good understanding of the Framework.

About 250 to 300 students in the 2010, 2011 and 2012 teacher training courses became acquainted with certain parts of the Framework. Now that the Framework is ready and includes concrete suggestions for lessons, we expect to see still greater interest from student teachers and young, inexperienced teachers.

The most successful dissemination strategy was the book voting via digital questionnaires. More than 4,800 teachers from six European countries responded, and almost 1,100 teachers gave us their e-mail address so that they could be kept informed.

Alongside this internal dissemination, the project was presented at national and international conferences with both an academic and practice-related focus. This primarily entailed disseminating the Literary Framework and Book Scan in PDF form. We also brought the project to the attention of a wider audience through professional journals, newspapers and magazines. However, to avoid disappointment on the part of interested parties, we followed the advice of the resonance group and were cautious about actively advertising the website during the project period. This was be-

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[2] For example Nooteboom, *Rituals* http://www.literaryframework.eu/Matrix/show/upper/level6-/books.html)

cause the Framework and website would not be completed until the end of September 2012.

October 2012 - September 2015

The teachers who gave us their e-mail address received notification from us in October and November 2012 that the website was complete and that they could now take part in the forum discussion. Students who began their teacher training in October will also be encouraged to voice their opinion in the forum in the coming months. Because the Literary Framework and Book Scan are included in all teacher training programmes, this discussion will be continued in the years ahead.

The project group consists of educational researchers and literary theorists. Most partners occupy a prominent position in the field of literature teaching in their country or department and are involved in the design of national exam programmes, in the compilation of textbooks and in curriculum development. It goes without saying that they will make use of the Literary Framework in their work.

The Framework also offers researchers and students a rich resource for research in the field of literature teaching, such as student literary development, the didactic potential of texts and the effectiveness of certain methods. The University of Bucharest, for example, has used the Framework to develop a research programme for MA students (Faculty of Letters).

The project group also has an international orientation, with the participants' institutes taking part in various European projects. Two members of the project group are involved in the Council of Europe's Language and Education Project. Now that the Literary Framework is completed, these members, together with the project manager, will look for European sites that our site can be linked to.

As well as having responsibility for the editorial content of their own web pages, each LiFT partner has undertaken to act as moderator in their own forum discussion for the next three years and to issue their own newsletter in September each year. Visitors can subscribe to the newsletter via all the homepages of the participating countries, and can contact the project partner in question directly. Each partner will also ensure that the LiFT website is linked to relevant national language and literature teaching websites.

The University of Groningen will take responsibility for technical maintenance and will act as international contact point (Dr Theo Witte). It will also ensure that the international (Comenius) pages are kept up to date.

In the coming years we will take initiatives to expand and refine the Framework through national and European grants, activities which will undoubtedly ensure its further dissemination.

2.4   Evaluation

The partners in this project are all experts themselves and have peer reviewed all the products and procedures.[3] Furthermore, the target group (teachers of literature) and experts were closely involved in developing the Framework (via panels) and in compiling the reading lists (book ranking by teachers).

It was a tremendous experience to visit classrooms in all member countries and learn about different traditions of literature teaching and learning. It was also encouraging that so many insights were possible, even though we didn't always share the language of instruction. We also learned about differences in teacher education in the various countries. This broadened our view with regard to the mapping of literature education and the manifold possibilities for developing it further.

On a more specific level it turned out that having to work in a common working language was both a challenge and an opportunity. It frequently led to a clarification of concepts and terms which we often use routinely but which might well need explanation when crossing disciplinary and national borders. In this regard we would have benefited from having a linguistic adviser in the field of literature education to help us formulate our results in appropriate English

At each meeting the project partners evaluated progress, organization and management. In addition, we have used an external evaluator to monitor the project at a distance and attend a meeting at the end of each project year (Prague 2010, Braga 2011, Groningen 2012) and to interview participants about the process, organization and management. Every evaluation results in a recommendation to project management. In between times, project management consults with the evaluator for advice.

Thanks to the dedication and immense efforts of the partners, we have always managed to keep to the planning timetable. There was, however, a serious delay in drafting the scholarly article. It proved extremely difficult and time-consuming to develop an instrument that allowed us to (a) reliably analyse highly diverse types of data and (b) find answers to our questions. But in view of the positive comments by reviewers (mean 4.7), we are satisfied with the result.

Designing and building the website also took much more time and effort than we had anticipated. In addition, the process developed differently from what we had expected. The first version (1.0) went online in February 2011, but this proved to be too soon. The Framework would not be completed until September 2012, which prompted many questions from visitors regarding its incomplete state. Nor was the navigation fully developed yet. In short, we were not satisfied. On the advice of the resonance group, version 2.0 did not go online until all the content was available in seven languages (more than 300 pages!).

We used the online collaboration tool SURFgroups (deliverable 08.04) primarily to archive our products, rather than as a communication tool. Because the project group was fairly small, with close relationships, communication occurred directly via e-mail and later also via Skype. We can deduce from the intensive e-mail traffic between the coordinator and the project group partners (2164 e-mails received, 1605 sent) that

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[3] See the minutes of our meetings (confidential report).

there was also great deal of work and intensive communication in the time between the meetings.

Project management and coordination were highly rated by the partners and external evaluator. This emerged from the three evaluation interviews that the external evaluator conducted with each partner during the project period (see confidential report for more details).

A major problem was of a financial nature, as there were several activities for which no money had been allocated. One of these was the work of experts/teachers (panels) and assistants. Some universities solved this problem by increasing their own financial contribution, but not all universities were able or inclined to do so. Another task which had not been allocated funding was that of each university managing all the activities at the national level. Thanks to the support of Ms Eleni Mihalidou at Brussels we were able to solve several problems by reallocating certain costs.

Fortunately, all partners had a strong personal commitment to the project, which also meant that they invested a great deal of their own time in it. The project would not have arrived at this satisfying and worthwhile result without this enormous, additional input from all partners.

3.   Project Outcomes & Results

This chapter presents an overview of all project outcomes and results. Because the idea is that the Literary Framework will operate in countries with different literature curricula, the first section summarizes the main conclusions of the curriculum comparison (aim 1). Section 3.2 outlines the results of the Literary Framework (aims 2, 3 and 4), with references to our website. Section 3.3 contains an overview of our dissemination activities during the project period (aim 5). For a summary of the deliverables, please refer to Chapter 7.

3.1   Description and comparison of literature curricula

Description and comparison

In June 2010 we delivered the report *Lessons in literature. A comparative study of the literature curricula in secondary education in six European countries.* This report presents:
- the descriptive and analytical framework for comparing curricula
- a description of the formal curriculum for literature teaching and the espoused theory on the aims and content of literature teaching among the partners
- a description of the similarities and differences between the partners
- a comparative study.

Critical comparison

Based on this report, two members (Romania and the Netherlands) have taken upon themselves the task of analysing and critically comparing the curricula. This has resulted in a peer-reviewed article:

> Witte, T.C.H. and Sâmihăian, F. (2013, in press). Is Europe open to a student-oriented framework for literature? A comparative analysis of the the formal literature curriculum in six European countries.

The article was submitted to the international journal *L1 Educational Studies in Language and Literature* in July 2012. It was highly praised and accepted with minor revisions in October 2012, and is scheduled for publication in 2013. The article focuses on two questions:
(1) What are the dominant paradigms in teaching literature in Europe, bearing in mind students (aims, literary competences), books (text selection criteria) and didactics (educational guidelines)?
(2) How do the curricula relate to the development-oriented framework?

We can conclude that in lower secondary (grade 7), it is mainly the personal and linguistic paradigms that predominate, and in upper secondary (grade 12) the cultural and linguistic paradigms.[4] The social paradigm plays a rather minor role in both grade 7 and grade 12. It is interesting to note that literature seems to be understood

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[4] See Chapter 2 - Table 1: Curricular aspects of four paradigms of teaching literature

in all the analysed curricula more as a means of cultural access and not as a cultural ideal. Another important conclusion is that virtually all national curricula are open to the inclusion of foreign literature. This means that the European reading list we included in the Framework can in principle be used by most member states and thus can contribute to the formation of a European cultural identity.

What interested us the most was the extent to which the analysed curricula are congruent with the construction of the literary competences in our development-oriented Literary Framework (Appendix B). Within this framework, students evolve from dependent, naïve and sometimes unmotivated readers of rather simple books to enthusiastic, autonomous and sophisticated readers of demanding literary works. In other words, from the perspective of the four paradigms, from personal involvement with the text and discussing it with others in grade 7, towards a more detached perspective based on analytical skills (the linguistic model), and synthetic capacities (the cultural model) in grade 12 (see Figure 1).
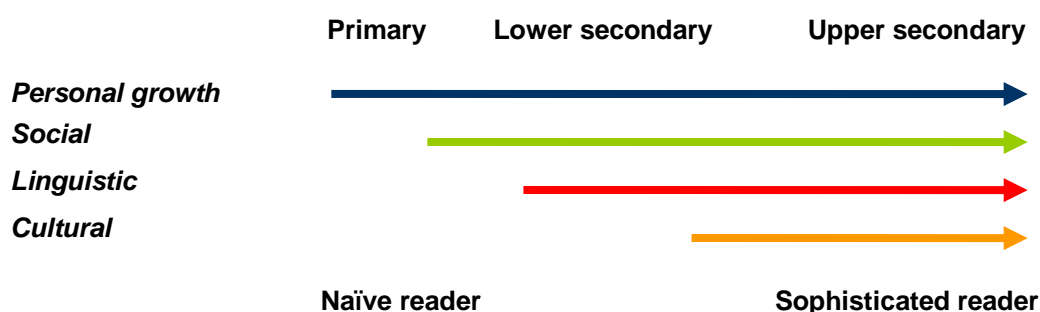
Figure 1: Developmental line of teaching literature in the literary framework

Five of the eight curricula investigated turned out to mirror this developmental line, with the Dutch and Finnish curricula as the clearest representatives. On the other hand, the formal curricula of the Czech Republic, Portugal and Bavaria (Germany) diverged the most from this developmental line because they devote special attention to cultural literacy, not just in grade 12 but from grade 7.
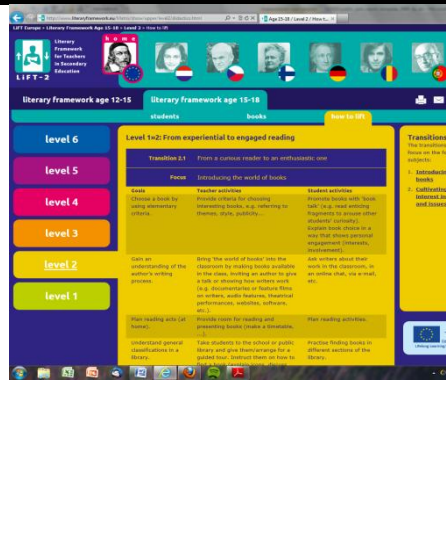
Our analyses show that the curricula of most of the countries are poly-paradigmatic (Sawyer & Van de Ven, 2007). This indicates that most policymakers and curriculum designers give schools the space to make their own choices about the aims and content of the literary curriculum.

3.2 Literary Framework for European Teachers

As explained in Chapter 2, the Literary Framework was developed in four different stages. These correspond to three key aims of our project:
A. to identify different levels of literary competence in secondary education
B. to compile graduated reading lists (national and international) so that teachers can match books to the reading level of their pupils
C. to explore teaching approaches and strategies that encourage the transition to a higher level.

A	to identify different levels of literary competence in secondary education
Stage 1	Book Scan (Quick Scan) Format for scanning the relative complexity of literary texts: 15 indicators were defined for 'student' and 'book' dimensions Appendix A www.literaryframework.eu (key documents)
Impact	A major instrument in the Literary Framework which we recognized as being very valuable is the Book Scan. We emphasized its role as a crucial tool for teachers and student teachers. In view of literary development, we also emphasized the learning dimension. We developed the scheme in such a way that characteristics of books are now clearly seen as a challenge and an opportunity for developing literary competences. All project partners have therefore included the Book Scan in their courses and training programmes.
Stage 2	Characteristics of students at four levels (ages 12-15) and six levels (ages 15-18) Appendix B http://www.literaryframework.eu/Matrix/show/upper/level1/students.html
	Characteristics of books at four levels (ages 12-15) and six levels (ages 15-18) Appendix B http://www.literaryframework.eu/Matrix/show/upper/level4/books.html
	Peer reviewed article about stage 1 and 2: Hník, O & Klumparová, Š. (2012). European Framework for Literary Education on Lower and Upper Secondary School (LIFT-2 Project). *AD ALTA: Journal of Interdisciplinary Research, 1,* 2, 32–35.
Impact	For teachers and teacher training institutes. The Literary Framework gives teachers a point of reference that enables them to identify the differences in student levels and to determine both short- and long-term development objectives for each level. For educational institutes and policymakers. The competence levels can help guide discussion on the aims of literature teaching in different types of school, and as such can play a role in the design and evaluation of literary curricula. For researchers. For researchers in the field of literary education, the Literary Framework offers a toolbox with which to carry out national and international comparative research into the development of literary competence among students in secondary education programmes. The Literary Framework has also inspired project member Volker Pietsch to view media education in the light of the developmental levels and categories of complexity. Thus the Framework helps to develop a more substantial curriculum in film.
B	to compile graduated reading lists (national and international) so that teachers can match books to the reading level of their pupils

Stage 3	For each country, teachers organized approx.100 books according to level. Some 4,800 teachers were involved and this resulted in ten booklists per country and ten international booklists (a total of 70 booklists, 520 graded books). http://www.literaryframework.eu/Matrix/show/upper/level5/books.html	
extra	We added several extra functions to the reading lists in order to encourage intercultural communication: • information on translations can be provided with each book • with each national reading list, the user can switch to the international list • a Book Scan can be added to each book (PDF)	
Impact	For teachers (and teacher training institutes). The reading lists guide teachers to match books with the level of reading competence of their students. In addition, the international book lists offer a reliable guide when selecting books from 'foreign' cultures. For intercultural programmes. The Literary Framework can help developers and designers of international exchange programmes to select books on intercultural themes for particular groups of students. Examples are 'coming to terms with the Second World War in Europe' and 'the cultural integration of migrants in Europe'. For literary publishers. The international booklists sometimes provide information about the languages in which a book has appeared. This could be an incentive for publishers to publish the book in different languages, for example for the purposes of the above-mentioned European exchange programmes.	

C	**to explore teaching approaches and strategies that encourage the transition to a higher level**

Stage 4	Instrument (format) for the operationalization of educational methodologies for transitions. According to this format, educational plans for nine transitions at lower secondary (12-15) and twelve transitions at upper secondary (15-19). Each educational plan consists of goals with corresponding teacher and student activities to 'lift' the literary competence of students to a higher level. All plans are validated by six panels of teachers and other educational experts (more than 120 teachers and experts). Appendix B (summary) http://www.literaryframework.eu/Matrix/show/upper/level2/didactics.html	
Impact	For teachers and teacher training institutes. One of the questions that teachers and student teachers most frequently ask is: How can I …? The Framework answers this question for each level and suggests specific teacher and student activities that will help to 'lift' student competence to the next level. For researchers. This exploratory inventory gives researchers an opportunity to investigate more closely the effectiveness of particular teacher and student activities.	

3.3   To disseminate the results via the website www.literaryframework.eu and other national and international channels

The website is without doubt the most important tool for disseminating the Literary Framework in Europe. As indicated in Chapter 2, we could not make a start on the website until all components (students, books, methodologies) were completed and translated and had been entered into the CNMS in seven languages. This came to over 300 web pages!

Because the Literary Framework ties in closely with teacher concerns and experiences, we believe that the website will have a major impact in the coming years. This is certainly true of the project partners' countries. We derive this optimism from the curiosity and eagerness shown everywhere by teachers, researchers and policymakers at presentations of the Book Scan and the Literary Framework during training courses and conferences (Appendices A and B).

The website is freely accessible to everyone. Moreover, mistakes can be easily corrected and data quickly updated. Hence our decision to put all our energies into publishing a 'rich' and accessible website.

What follows is a general overview of the completed dissemination activities (October 2009 – September 2012) and the planned activities up to September 2015. For a more detailed overview, see Appendix C.

Completed dissemination activities (October 2009 – September 2012)	
Peer-reviewed academic articles, international journals	Hník, O & Klumparová, Š. (2012). European Framework for Literary Education on Lower and Upper Secondary School (LIFT-2 Project). *AD ALTA: Journal of Interdisciplinary Research, 1,* 2, 32–35. Witte, T. & Sâmihăian, F. (2013, in press). Is Europe open to a student-oriented framework for literature? A comparative analysis of the formal literature curriculum in six European countries. *L1 Educational Studies in Language and Literature*'
Articles in national journals	Each partner has published at least one article in a national journal, drawing the LiFT project (especially Appendices A and B) to the attention of teachers and researchers. Total 8 publications.
Presentations at international conferences	EARLI (Amsterdam, 2009) – Paper: Towards a teachers' developmental model of reading and interpretation IGEL (Utrecht, 2010) – Paper: Teachers' developmental model of reading and interpretation ELICA (Bucharest, 2011) – Paper: Literature studies facing European Literature' IAIMTE (Hildesheim, 2011) – Poster: Towards a Literary Framework for European Teachers in Secondary Education ERA (Mons, Belgium 2011) – Poster: Towards a Literary Framework for European Teachers in Secondary Education Development of the Reading Literacy Competencies (Prague, 2011). Introduction of the LiFT-project)

	Sprachliche Bildung und Kulturelle Praxis (Basel, 2011) Lecture To develop literary competences, to increase literary complexity: on a relationship which is neglected too often SIG Research in Literary Education (Tel Aviv, 2012) – Workshop: Book Scans in European Project
Presentations at national conferences	Each partner has given two or more presentations at national conferences during the project period, drawing the LiFT project (especially Appendices A and B) to the attention of mother-tongue teachers and educational or linguistic researchers. Total 48 presentations, workshops etc. reaching thousands of people.
Brochure (digital)	All partners have used their digital networks to inform teachers about the project and to invite them to categorize some 100 books according to level (book voting questionnaire). Teachers who responded to this request had to use the Literary Framework (Appendix B) to do so. As a result, more than 4,800 teachers have familiarized themselves with the instrument.
National LiFT networks	For three successive project activities, each partner has put together panels for lower and upper secondary. This makes a total of six panels, each with four to six members. This approach has produced LiFT networks of about 20 teachers and experts in each country. There is a LiFT network of 140 well-informed and committed teachers and experts (including LiFT partners).
Courses	As of 2011, all partners have incorporated the Framework and Book Scan into the courses and research activities in their MA programmes (teacher education department). Most partners also play an active role in their country in terms of the professional development of teachers who teach the mother tongue. The Book Scan and Literary Framework are included in the training courses for literature teaching. Although student teachers and teachers had some reservations about the Framework, almost everyone found it a compelling and inspiring model. Several thousand teachers and student teachers provided feedback.
Small-scale activities	All partners informed colleagues in both their own faculty and at other universities about the LiFT project during this period. Where possible, the partners also referred to the LiFT project in their professional publications and other publicity activities such as radio, television, newspaper and magazine interviews).
Website	Once stage 4 was concluded, we were able to complete the website in September 2012. A special feature of the website is that it presents information in seven languages and has both a national and an international dimension. Our website has now been included in the EU Commission website on literacy http://ec.europa.eu/education/literacy/what-eu/projects/items/lift_en.htm

Planned dissemination activities (October 2012 – September 2015)

Opening forum	The teachers who gave us their e-mail addresses at the book voting received notification from us in October and November 2012 about the final outcome. They were invited to take part in the forum discussion. Students who began their teacher training in October will also regularly voice their opinions in the forum in the coming months.
Courses	All partners will incorporate the website (Literary Framework, Book Scans) into their student teacher courses and teacher training programmes. The aim is to add book scans to the booklists via these courses.

Small-scale activities	All small-scale activities from the previous period will of course be continued.
Newsletter	Each partner will publish an annual national LiFT newsletter in September. The Netherlands will also publish an international newsletter. The newsletter will cover updates of the LiFT website (booklists and Book Scans) and research, such as research conducted by MA students. Subscribers to the newsletter will also be kept abreast of any follow-up projects.
Interlinks	Now that the LiFT website is finalized for the time being, it can be linked to relevant national and international websites. Each partner will approach the webmasters of relevant websites (e.g. teacher associations, professional journals, research institutes) and request them to add a link to LiFT. Conversely, the LiFT environment will provide national associations and institutes with a European platform. In this way we hope to encourage the forging of international connections and to boost intercultural communication in the area of literature teaching.

4.   Partnerships

The LiFT project group has a varied composition. What the participants have in common is the fact that they work in teacher training and are part of effective networks of teachers and schools. As well as teachers and teacher trainers, the group consists of educational researchers and literary theorists. Most partners occupy a prominent position in the field of literature teaching in their country or department and are involved in the design of national exam programmes, in the compilation of textbooks and in curriculum development. The project group also has an international orientation, with the participants' institutes taking part in various European projects. Two members of the project group are involved in the Council of Europe's Language and Education Project. For more information see 'about us' (http://www.literaryframework.eu/aboutus.html)

What stood out most about this project, and what is perhaps the most interesting outcome for Europe, is the international commitment of teachers in defining the literary competence levels of the Literary Framework. Teachers and experts from very disparate European countries (in Northern, Eastern, Southern, Western and Central Europe) have been shown to possess roughly the same 'practical theory' when it comes to different reading levels and what makes certain literary texts difficult, attractive or accessible for pupils with a particular reading level.

4.1   Working in the multi-country partnership

The partners gained a broader view of literary education in Europe. It was a tremendous experience to visit classrooms in all member countries and learn about different traditions of literature teaching and learning. It was also encouraging that so many insights were possible even though we didn't always share the language of instruction. We also learned about differences in teacher education in the various countries. This broadened our view with regard to the mapping of literature education and the manifold possibilities for developing it further.

Despite the differences in the systems we also became aware of a common ground and common approaches and understanding of what literary reading can contribute to identity formation on the personal, cultural and social levels. We appreciate that ideological barriers were absent.

On a more specific level it emerged that having to work in a common working language was both a challenge and an opportunity. It frequently led to a clarification of concepts and terms which we often use routinely but which might well need explanation when crossing disciplinary and national borders.

4.2   Benefits of the curriculum comparison

What interested us was the extent to which the curricula of the involved countries are congruent with the construction of the literary competences in the Literary Framework

(Appendix B). Within this framework, students evolve from dependent, naïve and sometimes unmotivated readers of rather simple books to enthusiastic, autonomous and sophisticated readers of demanding literary works. In other words, from the perspective of the four paradigms, from personal involvement with the text and discussing it with others in grade 7, towards a more detached perspective based on analytical skills (the linguistic model), and synthetic capacities (the cultural model) in grade 12 (see Figure 1, Chapter 2). Five of the eight curricula investigated turned out to mirror this developmental line, with the Dutch and Finnish curricula as the clearest representatives. On the other hand, the formal curricula of the Czech Republic, Portugal and Bavaria (Germany) diverged the most from this developmental line because they devote special attention to cultural literacy, not just in grade 12 but from grade 7. It is possible that these differences reflect the border of the Roman tradition, which even now is seen as the cultural border between North and South Europe (e.g. Hofstede, 2001). However, given the limited ecological validity of a formal curriculum, we cannot draw any strong conclusions. Comparative research on popular schoolbooks for literature in secondary education would chart the differences within Europe more sharply and reliably than we have been able to do by analysing the formal curricula of countries that are 'coincidentally' involved in the LiFT project.

Our curriculum analyses show that the curricula of most of the countries are polyparadigmatic (Witte & Sâmihăian, 2013). The diversity that results from this is an indication that literature teaching can be counted among the 'ill-structured knowledge domains' (Witte et al., 2012). This means that within one and the same curriculum there are widely diverging approaches to the design, aims, content and teaching methods, and that students cannot systematically broaden and deepen their knowledge skills within such a domain. The result is that students cannot consciously and deliberately develop their literary competence and the knowledge they gain is fragmentary and does not stick (Witte, 2008). The European Literary Framework will certainly help in the analysis and discussion of this kind of problem.

4.3   Benefits of our approach

We believe that our inductive, bottom-up approach (taking the knowledge of expert teachers as the source for theory development) has helped ensure that the results have been so positively received by teachers, student teachers and teacher trainers in countries with very different educational cultures. The positive result of our procedure was also observed and reported on by our external evaluator:
'I have been wondering why this project is so effective and efficient compared to the projects I have been involved in myself in the past fifteen years. Apart from the obvious good job which the coordinators are doing and the commitment and participation of all partners, I see one important main feature of this project: "the wheel doesn't have to be reinvented, it only has to be elaborated on and improved".

4.4   Benefits of constructing the LiFT framework together

Europe is a culturally varied continent with very different educational traditions and systems that are sometimes difficult to compare. These differences complicate communication between the member states, including the forging of a European cultural

identity. Regarding intercultural communication in Europe, there is an increasing need for common frameworks, including taxonomies such as the Common European Framework of Reference for Languages (CEFR) and perhaps also our LiFT Framework for literature teaching.

In the context of a multicultural and multilingual Europe, the LiFT project stimulates the intercultural dialogue between European teachers and experts in literature education about the levels of literary competence of students and books that match these levels, and about teaching approaches and activities that encourage students to read books and reach a higher level of literary competence.

A particularly interesting and useful feature of both the CEFR and LiFT Framework is that they not only define the final aim of the curriculum, but also describe different stages in the developmental process. This enables teachers to identify different levels in their classrooms and attune their teaching activities to the needs of these groups. Key differences between CEFR and the LiFT Framework are that the latter (a) ties in closely with teachers' theory in use, and (b) gives highly specific answers to problems that teachers wrestle with every day. In our experience, this is what makes the LiFT Framework so attractive and compelling for teachers.

A specific challenge for this part was to make sure that the Framework works firstly towards cohesion in the European educational system while allowing scope for comparative approaches, and secondly takes seriously the national specificities of literature education. Thus discussing the possible levels of the Framework was viewed in terms of different teaching situations. The main difference, which was reinforced by our work, was between independent reading where the student is mainly alone with the text and reading situations in class which are shaped strongly by teachers.

Our experience has taught us that students between the ages of 12 and 18 have a lot in common. Thanks to mass media, social media and increased mobility, young people in Europe have common cultural reference points in books, movies, music, games, fashion, etc. We also know from a developmental point of view that adolescence is a characteristic period in which significant development processes take place. In biological, socioemotional and cognitive terms, adolescents undergo similar developmental processes. Moreover, these developmental processes dovetail with their aesthetic development and the development of their literary competence (Witte et al., 2012). This knowledge supports our belief that a student-centred, competence-based approach provides adequate starting points for developing a common framework in Europe.

5. Plans for the Future

At our final meeting (September 2012) the participants established activities to maintain the website and to disseminate all project outcomes in the six countries for a period of three years: each country finalized its national dissemination plan. In addition, further potential activities were explored to elaborate the outcomes to broader contexts.

5.1 Adding book scans to the reading lists

A major instrument in the Literary Framework which we recognized as very valuable is the Book Scan. We developed the scheme in such a way that characteristics of books are now clearly seen as a challenge and an opportunity for developing literary competences. All partners have incorporated the creation of Book Scans into their courses and training programmes. Book scans for all the books listed will be uploaded in the future so that teachers can use these precise analyses of all books to promote student learning.

5.2 Implementation and gaining new audiences

One future focus will be on implementing the Framework on national and international levels. Implementation should partly be combined with gaining new audiences and broadening the scope of texts we refer to.

Working out a proposal for European funding for a project in which the Framework (book rating and developing book lists) is extended to other European countries. For the moment the Framework lacks reference to important works e.g. from the Spanish, English, Italian and French-speaking cultural domains.

We will seek opportunities to train teachers in the use of the Framework. By including teachers from countries that are not yet involved with the Framework, we will seek opportunities to extend the scope of the Framework to other national literatures. One main aim will be to promote a more international view on literature education. Thus we will enhance both the dimension of European literature and cultural cohesion as well as the dimension of cultural understanding across all boundaries via literature. Within our implementation strategies we will broaden the scope of world literature in the traditional sense (shaping European cultural heritage) that is covered in the Framework. At the same time the dimension of world literatures in its broad sense should be strengthened to include literature from those countries and continents that have traditionally been neglected in the literature curriculum. This involves political developments in that countries should be readier to include international literature in the mother-tongue classroom.

5.3 Literary Framework for Teachers in Primary Education (LiFT-1)

We think it both worthwhile and necessary to work out an extension of the Framework so that it also covers ages 9 to 12. By the age of 9, students in European educational systems should be able to read youth literature with ease as they can be expected to have mastered the first stage of literacy and literary development (i.e. fluency is generally acquired). Thus the Framework could cover the whole period of reading longer narratives that is associated with schooling: end of primary, lower and upper secondary. Such an extension would also benefit literature education across structural boundaries, such as changes in institutions (primary vs secondary school). As the reading of literature makes such a strong contribution to the acquisition of reading competences in primary school, this extension would also link our programme more closely to general literacy programmes.

5.4 Research

Comparative research on popular schoolbooks for literature in secondary education in Europe (known as the *ideological* curriculum) would chart the differences within Europe more sharply and more reliably than we have been able to do by analysing the formal curricula of countries that are 'coincidentally' involved in the LiFT project (Goodlad et al., 1979).

We suggest case studies (good practice) on how teachers in the different countries work with the Framework: classroom observation, interview.

Specific studies on the use of the Book Scan would also be helpful. Do trained teachers from different countries arrive at similar results? What is the role of experience in this process?

For all aspects the partners contribute both research expertise and expertise in developing practical tools for teacher education. We are certain that the practical developments benefit from the reflexive approach that the group has contributed during the first period of the LIFT project.

6. Contribution to EU policies

This project can make a contribution to EU policies in a variety of ways.

The underlying aim is to ensure that pupils' literary development process runs smoothly so that they can develop further as readers of literature even after they have left school. It therefore supports the European LLP priority to improve literary skills.

The issue of literary education has been addressed in particular by two recommendations of the Council of Europe: Recommendations 1883 (2008) and 1884 (2009). The Literary Framework and the graduated reading lists tie in seamlessly with several recommendations, as the following summary shows.

An important topic in the EU policies is the forging of a European cultural identity. It is stressed that knowledge of language includes the knowledge of great works of literature and that literature education should form part of the curriculum 'at all levels of the education system'.

Learning one's mother tongue and its literature plays a major part in forging a national consciousness among schoolchildren. Learning other European languages and their literatures can help to inculcate European citizenship.

It is necessary to go beyond a strictly national conception of literature teaching and offer schoolchildren at all levels a transversal approach to Europe's heritage, highlighting the common link of respect for cultural diversity.

The Assembly recognizes that the internet has become an important means of access to knowledge and in this connection welcomes the European Parliament's proposal to establish a European digital library in the form of a single, direct and multilingual point of access to Europe's cultural heritage.

Accordingly, the Parliamentary Assembly recommends that the Committee of Ministers encourage member states, and especially their education authorities, to:

– *rekindle a desire to read among young people by promoting the teaching of Europe's literary heritage in all types of primary and secondary education and by devising appropriate syllabuses for all levels*
– *provide this teaching in addition to, and not instead of, the teaching of mother-tongue literature and the learning of foreign languages*
– *present the teaching of European literature as an integral part of education in European citizenship, taking into account cultural diversity, in accordance with the European Convention on Human Rights (ETS No. 5), and the linguistic pluralism of our continent*
– *consider producing anthologies and teaching material for European literature appropriate to the various levels and practices of European school systems*
– *develop websites on Europe's literary heritage where all the citizens of Europe can find texts, bibliographies, literary history, courses and web links.*

Literacy is a fundamental requisite for the participation in and active contribution to democratic society. Although illiteracy in terms of reading and writing in Europe is below the esti-

mated worldwide level of 10% to 20%, a proportion of Europeans with a migratory back-ground is functionally illiterate in the language of their country or region of residence. This cultural illiteracy hinders participation in social life and mutual understanding between differ-ent social groups.

Finally

We see once again a growing interest in the importance of literature. There is an awareness that a narrow approach to literacy, one concerned only with 'using' reading competences, is not enough. A recent meta-analysis has shown that there is a causal link between the reading of fiction and literature, language development and level of education (Mol & Bus, 2011). See also the new PISA study which stresses reading motivation through the reading of literature.

There is also growing concern about literary competences: how can we support their development? A plausible system that can support professional teaching would be welcomed. The Literary Framework may well be such a system. This is because it has the potential to offer teachers a pedagogical-didactical knowledge base for literature teaching in secondary education. However, its empirical and ecological validity remains an important question.

7   Public deliverables and where to find them

WP 1 | Curriculum description and comparison		*Delivered*
01.02 - Report: Lessons in literature. A comparative study into the literature curricula in secondary education in six European countries	www.literaryframework.eu Key documents	August, 2010
01.03 - Peer reviewed, international article: Witte, T.C.H. and Sâmihăian, F. (2013). Is Europe open to a student-oriented framework for literature? A comparative analysis of the formal literature curriculum in six European countries. *L1 Educational Studies in Language and Literature*' (in press, accepted October 2012)	www.literaryframework.eu Key documents	July, 2012

WP 2 | Literary Framework (prt 1)		
02.04 - LiFT Book Scan: a validated instrument for exploring the relative complexity and teaching potential of literary texts	www.literaryframework.eu Key documents	February, 2010
02.07 - For upper secondary validated descriptions of six levels of literary competence in relation to six levels of literary complexity of literary texts (grades 10-12)	www.literaryframework.eu (in 7 languages)	June, 2010
02.07 - In addition, for lower secondary validated descriptions of four levels of literary competence in relation to four levels of literary complexity of literary texts (grades 7-9).	www.literaryframework.eu (in 7 languages)	October, 2010

WP 3 | Literary Framework (prt 2)		
03.03 - LiFT Questionnaires for book voting for lower and upper secondary (10 levels per country – selected books included)	Community website (for 6 countries) For example http://ww2.unipark.de/uc/LIFT15-18EN/	February, 2011
03.04 Data processing (N=4800) resulted in 60 national booklists and 10 international booklists (total ± 520 labeled books)	www.literaryframework.eu (in 7 languages)	September, 2011
03.06 Articles in national journals –	Appendix C	2010-2012
03-07 Peer reviewed, international article: Hník, O & Klumparová, Š (2012). European Framework for Literary Education on Lower and Upper Secondary School (LIFT-2 Project). *AD ALTA: Journal of Interdisciplinary Research, 1,* 2, 32–35.	www.literaryframework.eu Key documents	April, 2012

WP 4 | Literary Framework (prt 3)

04.01 - Instrument (format) for the operationali-zation of educational methodologies for transitions	Community website (for 6 countries)	November 2011
04.02 - Collection methodologies	Community website (for 6 countries)	May, 2011
04.04 - Developed methodologies	Community website (for 6 countries)	October, 2011
04.07 - result of evaluation methodologies: Descriptions of 9 transitions for lower secondary and 12 transitions for upper secondary: teacher and student activities to 'lift' literary competence to a higher level.	www.literaryframework.eu (in 7 languages)	July, 2012

WP 6 | Dissemination

06.02 - LiFT-1.0 version online (pre-model) with project information in 7 languages	Progress report	February, 2011
48 presentations at national meetings and conferences, 8 presentations at international meetings and conferences, many project references in articles of national Journals and websites, about 36 small scale activities, 42 panel discussions, more than 4800 responses on questionnaire book voting. LiFT-information via website (pre-version)	Appendix C	January 2011- July 2013

WP 9 | LiFT Website

09.01 - LiFT-2.0 version online. A website with the literary framework to be used by teachers and teacher educators in the participating countries and outside (including a forum to promote extension of the booklists and stimulate international exchange of ideas and experience).	www.literaryframework.eu	September, 2012

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Appendices

A Book Scan

B Literary Framework

C Dissemination activities

Appendix A

LiFT-2
Book Scan

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

Please elaborate upon the dimensions of the following table (1000-1200 words per book). To indicate levels, please consult the framework (http://www.literaryframework.eu/). You can decide to score a precise level per indicator, a average level of the whole dimension, or both.

Authoress of the book / title (language of origin and English) / year of (first) publication / approximate grade/age

introductory remarks: representative to what extent / link to national heritage - world literature – intercultural literature / cross-media-relations / cultural resonances (valued / much spoken off / present in the media…)

Dimension	Average level (1,2,3,4,5,6)	Precise level (1,2,3,4,5,6)	Indicator	Description (complicating factors)
STUDENT *General demands for engaging in the book*			Time	To what extent does the text require an investment of time (number of pages)?
			Interests	To what extent does the text draw on themes meeting students' interests (which are likely to differ with regard to age, sex, cultural background and individual factors)?
			General knowledge	To what extent does the text call for general knowledge, such as world knowledge (societal, historical) and anthropological knowledge (intercultural, social, psychological)?
			Domain specific knowledge and experience	To what extent does the text call for experience with literature and domain specific knowledge, such as the history of literature (literary periods), genre, narratology, stylistics, intertextuality?
Familiarity with literary style			Vocabulary	To what extent does the text call for a certain familiarity with certain registers of language use?: the level of abstractness, the nearness of the represented world, and the diversity of vocabulary (archaic or regional varieties), possibly because of a historical distance (non-contemporary literature)
			Sentence construction	To what extent does the text call for a certain level of familiarity with complex sentence constructions (length, embedding, sequence of meaning elements), possibly because of a historical distance (non-contemporary literature)?
			Stylistics	To what extent does the text call for knowledge of literary language use and its change over time? Refer to the extent to which language is figurative, multi-interpretable, and refers to conventions and stylistics.
BOOK *Familiarity with literary procedures*			Act	To what extent does the text hold the reader's attention (suspense)? This includes the pace of actions and the sequence and intensity of dramatical events as well as story elements that interrupt the course of actions and/or complicate the reading (internal monologues, reflections, descriptions, elaborations and expositions).
			Chronology	To what extent does the text demand flexibility with respect to the chronology and continuity of the action? Shifts in time, references to the past (flashbacks) and references to the future all complicate the reading process.
			Storyline(s)	To what extent does the text require to simultaneously follow different story lines and link them to each other? The number of strands and the links between them (primary, secondary, embedded) influence the level of complexity.
			Perspective	To what extent does the text require to distinguish between different perspectives? The level of reliability of a perspective and how that can be played out (manipulation) forms an additional complicating factor. The 1st person narrative used along the whole text is often more accessible because the reader has only one centre of orientation within the fictional world. In general, changes of perspective are a complicating factor (multiple perspectives). The omniscient narrator is considered less complex: this narrator has a clear intermediary status between reader and story.
			Meaning	To what extent does a text require to recognise and connect various levels and elements of meaning (e.g. irony and parody)? Complexity increases with the number of levels (reality, psychological, political, philosophical, literary, etc.) and elements (motifs, themes, ideas) that are included. Also a high degree of implicit information makes the reading more complex.

Familiarity with literary person-ages			Character	To what extent does a text require to fathom out both character and character development? This refers to the level of characterisation as well as character development (type and character). The level of (un-)predictability is a complicating factor, so are the distance (of the reader) to the morals and behaviour of the characters, their historical status (old texts) or level of abstraction (literary persona)
			Number	To what extent does a text require to differentiate between main and subsidiary characters? The number of characters involved is a complicating factor.
			Relations	To what extent does text require to fathom out the relationships between characters? The nature of the relationships (psychological, sociological, intercultural) and any changes in those are complicating factors.
Summary: Learning potential			Transitions	In what way does the text challenge students at different levels. What are the main transitions, e.g. from level 1 to level two? (see How to …).
			Suggestions for tasks and activities around this book (optional?)	1) 2) 3)

This format is introduced and developed in:

Witte, T.C.H., Rijlaarsdam G.C.W & Schram, D.H. (2012). An empirically grounded theory of literary development. Teachers' pedagogical content knowledge on literary development in upper secondary education. *L1 Educational Studies in Language and Literature, 12,* 1-33.

Appendix B

LiFT-2
Literary Framework for European Teachers in Secondary Education

Extended version

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)

Literary Framework for European Teachers (extended)

STUDENTS	Level 1 – Experienc-ing	Level 2 – Engaging	Level 3 – Exploring	Level 4 – Interpret-ing	Level 5 – Contextual-izing	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 read-able.	Are challenged by adult litera-ture 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 read-ing.	Have experience with 'good reads' of popular and juvenile literature. Might need guidance to broaden their scope of read-ing.	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, relation-ships with friends and family, love, adventures. Action and drama are important.	Are mainly interested in concrete social problems(drug abuse, violence, war, ambi-tion, 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, philoso-phical 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 theoreti-cal 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 knowl-edge and experi-ence	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 (charac-ter 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 (psy-chological, political, social, philosophical, cultural etc.) and interpretation of literature. They can relate other texts or disci-plines, e.g. films, visual art.

BOOKS		Level 1 – Experienc-ing	Level 2 – Engaging	Level 3 – Exploring	Level 4 – Interpret-ing	Level 5 – Contextual-izing	Level 6 -(pre-)Academic
Literary procedures	**Action**	Engaging/Thrilling plot, sus-pense. Closed and rewarding endings.	Engaging/Thrilling plot, sus-pense, 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 symboli-cal/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 story-lines are possible, if transpar-ent and if contributing to the tension of the narrative.	Several storylines clearly interconnected.	Several storylines, not always explicitly interconnected.	Several storylines, not explic-itly interconnected.	Many interwoven storylines, asking for the creative participa-tion 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. Univo-cal 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 experi-mental. 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 conven-tional.	Figures of speech, humour and irony.	The book offers literary lan-guage 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 lan-guage. Implicitness and various, even obsolete histori-cal stylistic features.
Literary char-acter	**Character**	Close to the reader's age and preoccupations. Engagement is important. Defi-nite/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. Identifica-tion is important. Main and sub ordinary characters are distin-guished.	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. Histori-cal context of characters can be complex.	The book may require to recognize references to classical archetypes and figures. Functions of narrative ele-ments 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.).

How to LiFT?		Level 1 – Experiencing	Level 2 – Engaging	Level 3 – Exploring	Level 4 – Interpreting	Level 5 – Contextualizing	Level 6 -(pre-)Academic
		Level .. >> 1 :From indifferent to experiential reading.	Level 1 >> 2: From experiential to engaged reading.	Level 2 >> 3: From engaged to exploratory reading.	Level 3 >> 4: From exploratory to focused reading.	Level 4 >> 5: From interpretive reading to interpretive readings in context.	Level 5 >> 6 : From contextualizing to (pre) academic reading.
1	**Transition**	From little reading practice to a somewhat curious reader.	From a curious reader to an enthusiastic one.	From enthusiastic to extending reading interests.	From unsystematic reading to a more purposefully oriented reading.	From a text oriented interpretation to relating to broader contexts.	From an informed reading to a more specialized one.
	Educational focus	Motivating and facilitating.	Introducing the world of books.	Broadening student's reading interests.	Analysing the text and compare it to own views.	Contextualized interpretation.	Autonomous use of metalanguage.
2	**Transition**	From over-all attention to a focus on familiar topics of interest.	From familiar topics to an interest in specific subjects and problems (psychological, social …).	From engaging with the story to exploring different layers of meaning.	From implicit knowledge to awareness of literary procedures.	From developing an interpretation to the consideration of ambiguity and polyvalence.	
	Educational focus	Exploring reading habits and interests.	Cultivating student interest in specific topics and issues in fiction.	Modelling text exploration.	Developing awareness of the functions of literary structures.	Ambiguity as a feature of text and interpretation.	
3	**Transition**				From a non-informed choice to a explicit selective one.		
	Educational focus				Valuing literary texts.		

Appendix C

Overview Dissemination Activities 2010-2012

2010	Cz Republic	Finland	Germany	Netherlands	Portugal	Romania	International
February				Reference in article for Dutch journal (*Levende Talen Magazine*) for language teachers (N=700)	Presentation on meeting for teacher trainers (L1) (N=26)		
March	Expert meeting (lower secondary) for book discussions (N=6)	Expert meeting (lower secondary) for book discussions (N=6)	Expert meeting (lower secondary) for book discussions (N=6)	Expert meeting (lower secondary) for book discussions (N=6)	Expert meeting (lower secondary) for book discussions (N=6)	Expert meeting (lower secondary) for book discussions (N=6)	
April					Presentation on seminar (Institute of Education, UM, Braga) for Master students and PH.D (N=21)		
May		Workshop at seminar for teachers (University Eastern Finland) (N=7)			Workshop on seminar (Institute of Education, UM, Braga) for teachers (N=16)		
June	Article in Czech journal (Kritické listy) for language teachers and experts (N=?)			Interview in Dutch journal (*Didaktief*) for teachers and scientists (N=10000)			
July/August	Expert meeting (upper secondary) for book discussions (N=6)	Expert meeting (upper secondary) for book discussions (N=6)	Expert meeting (upper secondary) for book discussions (N=6)	Expert meeting (upper secondary) for book discussions (N=6)	Expert meeting (upper secondary) for book discussions (N=6)	Expert meeting (upper secondary) for book discussions (N=6)	Paper presentation: Teachers' developmental model of reading and interpretation (IGEL Conference Utrecht)
September		Workshop at seminar for teachers (University Eastern Finland) (N=7)	(1) Poster presentation, (2) flyer distribution and (3) lecture of the LiFT-project at Symposium Deutschdidaktik, for German language teachers (University of Bremen)	Announcement in Newsletter of Dutch website (www.lezenvoordelijst.nl) for students and Dutch language teachers (L1) (N=8000)	Brochure in national syllabus (Ministry of Education) for language teachers (N=5000)		
October	Presentation on conference (Charles University) for Master students (N=90)				Start Thesis project (with Romania) for Master students (N=2)	Start Thesis project (with Portugal) for Master students (N=2)	
November		Workshop at seminar for student teachers (University Eastern Finland) (N=18)	Poster presentation of the LiFt-project (Centrum für Bildungs- und Unterrichtsforschung University of Hildesheim), for students and PH.D. students (N=500)	Lecture on Dutch conference (Dag van het literatuuronderwijs) for Teachers (L1) (N=80)		Workshop on Bucharest Faculty of Letters for teachers, Master students and Ph.D (N=35) Poster on symposi-	

						Romania
						um for teachers (Romanian Language and Literature Didactics) (N=100)

	Cz Republic	Finland	Germany	Netherlands	Portugal	Romania / International
December	2 Seminars (Charles University) for Master students (N=50)		Thesis: Zibis, A. (2011) Durchführung und Bewertung des 'Hildesheimer Literatur-scans' (submitted for an article)	Presentation on meeting for Dutch teacher trainers (L1) (N=20) Peer reviewed article: 'Empirisch gefundeerde theorie voor literaire ontwikkeling en didactische differen-tiatie in de Tweede Fase'. Pedagogische Studiën 87, 375-393.	Article in Portugese Journal of Child and Youth Literature *(Malasartes, Cadernos de Literatura para a Infância e a Juventude)*	

2011	**Cz Republic**	**Finland**	**Germany**	**Netherlands**	**Portugal**	**Romania**	**International**
January			Seminar. Presentation of Quick Scan Instrument, (Institut für deutsche Sprache und Literatur, Universität Hildesheim) for BA-students (N=40)		Presentation on seminar (Institute of Education, UM, Braga) for pre-service student teachers (N=21)		
February		Workshop at seminar (University of Turku) for teacher trainers (N=12)		Lecture on Dutch conference (Dag van Taal Kunsten en Cultuur) for Teachers (L1) (N=125)		Workshop in the master programme (University of Bucharest)	
March	submitted peer reviewed article in *AD ALTA	Journal of Interdisciplinary Research*	Workshop at seminar for students mother tongue and literature (University Eastern Finland) (N=15)	Article "Teachers discuss learning arrangements in literary reading. In: Taschenbuch des Deutschunterrichts. Volume 3: Grundfragen und aktuelle Problemfelder. Volker Frederking; Axel Krommer. (Hg.).	Lecture on training for Dutch literature teachers (N=75) Workshop for Dutch student teachers (University of Utrecht)			
April		Article for National Syllabus for L1-didactics, Finland.			Announcement in Newsletter of Portugese website (www.littera-apl.org) for language teachers (L1) (N=??)		Presentation 'literature studies facing European Literature' ELICA-project Conference Bucharest
May	National L1 teacher networks: electronic flyer with call to join book voting activities for the LiFT-project	National L1 teacher networks: electronic flyer with call to join book voting activities for the LiFT-project	National L1 teacher networks: electronic flyer with call to join book voting activities for the LiFT-project	National L1 teacher networks: electronic flyer with call to join book voting activities for the LiFT-project	National L1 teacher networks: electronic call flyer with call to join book voting activities for the LiFT-project	National L1 teacher networks: electronic flyer with call to join book voting activities for the LiFT-project	Book Chapter: Pieper, I. (2011) Literature classrooms and their limits. In: P-H Van de Ven & B. Doecke (Eds) *Literary Praxis: A Conversational Inquiry into the Teaching of Literature.* Book chapter: Witte, T. (2011) Between dream and deed. In: P-H Van de Ven & B. Doecke (Eds): *Literary Praxis: A Conversational Inquiry into the Teaching of Literature.*
June							Poster on 8th IAIMTE Conference (Hildesheim, Germany)
August							Poster on 17th European Confer-

	Cz Republic	Finland	Germany	Netherlands	Portugal	Romania	International
							ence on Reading (Mons, Belgium)
October			Paper presentation: "Sprachliche Kompetenzen im Literaturunterricht" at the conference „Sprache im Fach: Sprachlichkeit und fachliches Lernen" /Universitaet zu Koeln	Workshop (part of course) Introduction levels and book scan. Teacher training program (Utrecht)	Seminar for teachers	Seminar for teachers using the framework Presentation on Conference for school inspectors	
November			presentation Fachkonferenz "Deutsch" (symposium of literature teachers at the "Josefinum", a secondary school)	Book Chapter: Ontwikkeling van literaire competentie. Ryta Rymenans, Katrien De Vlaeminck, Veerle Geudens, Koen van Gorp, Luc Vercammen & Luc Wyns (red.). *Het beste uit VONK 1989-2011* (pp. 163-180). Edegem: VON.		Round table about the framework at National symposium of Romanian Language an Literature didactics.	Lecture about the LiFT-project for practitioners, teacher educators and researchers at Conference Development of the Reading Literacy Competencies (Charles University, Prague)
December				Presentation on Implementation Conference for Dutch and Flemish researchers (Nederlandse Taalunie)		Article "A framework for developing the literary" in journal for teachers.	Lecture for practitioners, teacher educators and researchers: To develop literary competences, to increase literary complexity: on a relationship which is neglected too often at Universität Basel: "Sprachliche Bildung und kulturelle Praxis",
2012	**Cz Republic**	**Finland**	**Germany**	**Netherlands**	**Portugal**	**Romania**	**International**
January		Presentation at National Conference for mother tongue language teachers (Joensuu)		Lecture on Dutch conference (Dag van Taal Kunsten en Cultuur) for Teachers (L1)		Workshop master programme: using the framework for understanding how to select books (University of Bucharest)	peer reviewed article: Hnik & Klumparova, European Framework for literary Education on lower and upper secondary school (LiFT-project). Ad Alta. *Journal of Interdisciplinary Research.*
February	Expert meeting lower for discussing the transitions for lower secondary	Expert meeting lower for discussing the transitions for lower secondary	Expert meeting lower for discussing the transitions for lower secondary	Expert meeting lower for discussing the transitions for lower secondary	Expert meeting lower for discussing the transitions for lower secondary	Expert meeting lower for discussing the transitions for lower secondary	Peer reviewed article: Witte, Rijlaarsdam, Schram (2012).Teachers' pedagogical content knowledge on literary development in upper secondary education. *L1 Educational Studies in Language and Literature,* 12, pp. **Fout! Bladwijzer niet gedefinieerd.-Fout! Bladwijzer niet gedefinieerd.**
March	Expert meeting lower for discussing the transitions for upper secondary	Expert meeting lower for discussing the transitions for upper secondary	Expert meeting lower for discussing the transitions for upper secondary	Expert meeting lower for discussing the transitions for upper secondary Workshop for Dutch student teachers (University of Utrecht)	Expert meeting lower for discussing the transitions for upper secondary	Expert meeting lower for discussing the transitions for upper secondary	
April			Workshop Presentation and discussion of the framework and of the website/ Quick-Scan-trial with different books. Landesfachtag Deutsch, Christian-Albrecht-Universität Kiel			Meeting with teachers to evaluate the framework	Workshop The many languages of literature. IAIMTE SIG Conference Tel Aviv, Lewinsky College of Education
June	Seminar Master program Charles						

	University					
August		Presentation at World Library and Information Conference (Joensuu)					Peer reviewed article (in press): Witte & Sâmihăian, Is Europe open to a student-oriented framework for literature? *L1 Educational Studies in Language and Literature*
September			Den Schüler vor Augen, den Anspruch im Sinn" – Paper presentation at the Symposion Deutschdidaktik in Augsburg				