

Literary Framework for European Teachers : Adaption für EFL (English as a Foreign Language)
 unter Verwendung gängiger Terminologie aus dem Englischunterricht der SEK I/Sek II/NRW

STUDENTS Indikatoren fremdsprachlicher literarischer Kompetenz beim Schüler		<i>Erläuterung des Indikators</i>	Level 1 – Experiencing (Experimental)	Level 2 – Engaging (Identifying)	Level 3 – Exploring (Reflective)	Level 4 – Interpreting (Interpretive)	Level 5 – Contextualizing (Literate)	Level 6 - (pre-) Academic
A F F E K T I V	Willingness	<i>Grad der Motivation: Leselust und Frustrationstoleranz in Abhängigkeit von der Textart und -länge</i>	Students are capable to concentrate on short foreign language texts about familiar topics of interest. They want to experience quick progress in the reading activity. Some might still need extrinsic motivation to read.	Students are curious readers who accept reading authentic foreign language texts about a wider range of topics. They still have difficulties coping with longer texts.	Students are motivated to read longer foreign language texts if the texts belong to popular genres (e.g. fantasy novels or "coming of age" –novels) and if they are regarded as "good reads"	Students start accepting a broader scope of longer literary texts that go beyond their own experience and interests if the texts are still experienced as readable.	Students are challenged by foreign language literature that is also read by adults. Novels can be long and more complex.	Students are interested in demanding literary texts, engaging with the books and the context.
	Interests	<i>Grad der emotionalen Beteiligung am Gelesenen und Fähigkeit zum Einlassen auf den Text in Abhängigkeit von individuellen Lebenserfahrungen und thematischen Interessen</i>	Students are interested in a small range of topics that are closely related to their own life experience: hobbies, relationships with friends and family, love, (fantastic) adventures. Novels should have a thrilling plot and emotional involvement is important.	Students broaden their scope of reading from familiar topics to a limited number of individual problems (social, psychological): bullying, addiction, coping with disability, disease or death, juvenile crime, etc. Novels should have an engaging plot and offer ways of identification.	Students are interested in exploring people's behaviour in unfamiliar worlds: other cultures, fantastic worlds, borderline situations, stories of initiation. Novels can have deeper layers of meaning.	Students are interested in more complex social and psychological issues beyond their own life experiences: minorities, inequality (racial, gender, social), war, dystopian visions of the future, environmental problems etc.	Students are interested in studying cultural, historical, political or philosophical contexts. They are willing to reflect on the thoughts and behaviour of characters that are far away from their own time, age, and from their own values. They might want to read canonical texts and authors.	Students have extensive interests; and they are interested in aesthetics and aestheticism, in the use of language and the authors' poetica.
R E F L E X I V	Intercultural empathy¹	<i>Grad der soziokulturellen Bewusstheit: emotionale Bereitschaft und Fähigkeit, sich aktiv in Denk- und Verhaltensweisen von Menschen anderer Kulturen hineinzuversetzen.²</i>	Students are generally open-minded and willing to learn about others. They show some basic understanding of human nature and are able to explain the inner lives even of unfamiliar people if the situations are more or less familiar. They recognize some culture-specific social roles, norms and values, especially if they are related to their own age group or to their own experiences, and are able to reflect critically on them.		Students can understand social and psychological issues beyond their own experiences. They are able to reflect critically on unfamiliar situations and cultures, and to identify with the complex emotions of fairly unfamiliar people. They recognize intercultural prejudices and stereotypes.		Students are able to understand culturally different AND historically dated views, norms and values and are able to contrast them with their own world. In light of this comparison, they are able to reflect upon their own experiences and cultural viewpoint.	Students are able to reflect on an abstract, intellectual world view or view of humanity.

¹ interkulturelles Einfühlungsvermögen

² Dieser Perspektivwechsel ermöglicht es, die soziokulturellen Unterschiede zwischen der eigenen Lebenswelt und der dargestellten Textwelt zu erkennen. Dies ist eine notwendige Voraussetzung für Textverstehen, ermöglicht aber darüber hinaus interkulturelles Lernen (Verständnis bzw. kritische Distanz entwickeln.)

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K O G N I T I V	General knowledge of the world ³	<i>Ausmaß vorhandenen Weltwissens (dient der Bedeutungskonstruktion beim Lesen, z.B. im Prozess der Vorstellungsbildung sowie beim Füllen von Leerstellen im Text, besonders in der Fremdsprache)</i>	The students' world knowledge is mainly related to the <i>individual experiences</i> they have had so far in their own <i>homes, schools and communities</i> .	Students have gradually collected basic information about the world around them. Their own cultural background still provides the greatest amount of input to their world knowledge base.	Students tend to focus on their own specific interests and are able to reach higher levels of specialized knowledge in some areas.	Students have developed an average world knowledge including more information about their own society and about other cultures which allows them a more sustained opinion.	Students have a high standard of general knowledge which allows them to relate to unfamiliar contexts.	Students have versatile historical and cultural knowledge they can use for contextualizing what they read.
	Literary knowledge	<i>Ausmaß literarischen Fachwissens als Voraussetzung für die Fähigkeit, ästhetische Darstellungsverfahren im Text zu erkennen, ihre Funktion zu ermitteln und so zu einem vertieften Textverstehen zu gelangen</i>	Students can clearly distinguish between fiction and non-fiction. They have elementary genre expectations (e.g.: fairy tale = happy ending; thriller= thrilling plot).	Students are more aware of different genres (children's fiction, fantasy, horror, science fiction, thriller, romance, mystery etc.) and can state their own interests. They are aware of their own reading experience.	Students are able to distinguish between popular and canonical literature. They are aware of some popular authors. Students understand elementary narrative categories (time, place, and narrator).	Students are more aware of narrative categories (characters, narrative perspective, and development of the plot).	Students can make use of literary terminology to communicate about different narrative structures and styles.	Can use different perspectives in approaching literature (psychological, political, social, philosophical, cultural etc.) and interpretation of literature. They can relate other texts or disciplines, e.g. films, visual art.

³ In order to understand a natural language expression it is usually NOT enough to know the literal ('dictionary') meaning of the words used in this expression and the compositional rules of the corresponding language. Much more knowledge is actually involved in the construction of meaning. This knowledge may have nothing to do with linguistic competence but is rather related to our general conception of the world and to the subject of the text. It may be called "general knowledge of the world", "world knowledge", "extra-linguistic knowledge" or simply "background knowledge".

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L I T E R A R I S C H E K O M P L E X I T Ä T	BOOKS Indikatoren für die Komplexität der Lektüre	<i>Erläuterung des Indikators</i> <i>(Komplexität der Lektüre im Hinblick auf...)</i>	Level 1 – Experiencing (Experimental)	Level 2 – Engaging (Identifying)	Level 3 – Exploring (Reflective)	Level 4 – Interpreting (Interpretive)	Level 5 – Contextualizing (Literate)	Level 6 - (pre-) Academic	
	PLOT	<i>...den Spannungsaufbau⁴</i>	Engaging/Thrilling plot, suspense. Closed and rewarding endings	Engaging/ Thrilling plot, suspense, possibly open endings.	Action may be interrupted, and not always explicit. Open endings.	Different rhythms of action: descriptions, reflections, dialogues, monologues	Action is no longer the main focus of the text. Action has a symbolical or implicit meaning and alludes to more general aspects of human behaviour		
	CHRONOLOGY	<i>...die Chronologie und die Kontinuität des erzählten Geschehens (Zeitsprünge, Rückblenden, Vorausdeutungen usw.)</i>	Linear, but there are also sometimes shifts in time 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)	<i>...die Anzahl der Handlungsstränge und ihrer logischen Abfolge</i>	Clear storyline; several storylines are possible, if transparent and if contributing to the tension of the narrative.	Several storylines clearly interconnected.	Several storylines, not always explicitly interconnected.	Several storylines, not explicitly interconnected.	Many interwoven storylines, asking for the creative participation of the reader to put them together.	Meta-narrative sequences exposed to the reader.	
	POINT OF VIEW	<i>...die Anzahl der unterschiedlichen Erzählperspektiven und die Verlässlichkeit des Erzählten</i>	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.	Change of different perspectives is not transparent /obvious		
	LITERARY THEMES and INTERPRETATION	<i>... die Anzahl der unterschiedlicher Bedeutungsebenen (z.B. lebensweltbezogen, psychologisch, politisch, usw.) und der Motive, Themen und Ideen</i>	Youth experiences. Familiar life experiences. Fantastic worlds. Simple, appealing themes for teenagers. Univocal meanings	Several levels of meaning, simple, non-ambiguous ideas (the reader tends to read only the first layer of the meaning).	Different levels of meaning, fostering intercultural learning processes.	Texts with a certain degree of ambiguity. Implicitness and 'gaps' ask for analysis and reflection. Themes may be related to philosophical and religious issues.	Implicit, multiple interpretations, several levels of meaning beyond the concrete, diversity of themes and contexts.	There are Intertextual, meta-narrative, concrete and abstract motifs and even subtle leitmotifs to be found.	

⁴ Tempo der Handlung, Aufeinanderfolge und Intensität dramatischer Ereignisse, Erzählelemente, welche die Handlung unterbrechen

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<p>Intercultural learning potential</p>	<p>...das Aufforderungspotential des Textes, sich in fremde Wertvorstellungen und Lebensweisen einzufühlen, fremdkulturelle Perspektiven zu erkennen und zu reflektieren⁵</p>	<p>The book provides basic facts about the target culture and society: individual lifestyles (family, friends, daily routine, leisure time) school education, holidays and traditions etc.</p> <p>Simple historical and sociocultural facts (like living conditions, interpersonal relations, values, beliefs and attitudes, social conventions) might be deduced from individual life stories (e.g. life of a migrant, national and regional identity in an area/city, social problems)</p>		<p>The book provides some basic psychological insight into the inner lives of people from the target culture (lifestyles, attitudes and values: partnership, roles of men and women, youth culture, social interaction, communication in the digital age etc.) It may provide a glimpse of political and social life in the target culture (political systems, educational systems and the professional world, social problems)</p>		<p>The book provides a broader and more detailed knowledge about the target culture, its history and society, which enables students to understand the historical origin and the social implications of ideas, beliefs, norms and values (e.g. Postcolonialism, American Dream) and critically reflect on their own cultural premises.</p>	<p>The book can be fully understood by students who have profound historical and sociocultural knowledge about the target culture and society. Students might reflect on the historical function of this text, its reception etc.</p>
<p>PRESENTATION OF CHARACTERS</p>	<p>... die Möglichkeit des Lesers, sich mit den literarischen Figuren zu identifizieren in Abhängigkeit von folgenden Faktoren:</p> <p>a)-Komplexität der Figuren an sich</p> <p>b) Nähe bzw. innere Distanz des Lesers zu Werten, Verhalten, Kultur oder historischer Rolle der Figuren</p> <p>c) Eindeutigkeit der Figurencharakterisierung innerhalb des Textes⁶</p>	<p>a) The traits of the protagonist and major characters seem definite. Some characters may be instantly recognizable because they are conventional and/or stereotypical.</p> <p>b) Appealing characters, close to the reader's own age group, their preoccupations and interests.</p> <p>c) Abundant information about characters, often explicit. Characters</p>	<p>a) The traits of the protagonist and major characters are well-developed.</p> <p>b) Appealing and relatable, characters (not necessarily close to the reader's own age group but closely related to the reader's own familiar world.)</p> <p>c) Explicit characterization and some implicit information. Well-developed characters who behave in a predictable way.</p>	<p>a) Characters appear to be more complex and may be torn between different emotions, attitudes or ways of behaviour. Minor characters serve to complement the major characters and help move the plot events.</p> <p>b) The protagonist may not always be admirable; nevertheless s/he must command involvement or empathy on the part of the reader.</p>	<p>a) Most characters appear to be complex, ambivalent personalities.</p> <p>b) The book allows the readers to keep a distance from the characters. The protagonist may be less apt for identification or even an anti-hero.</p> <p>c) High level of unpredictability in the behaviour and development of characters</p>	<p>a) Complex and ambivalent characters. There may be symbolic characters whose very existence represents some major literary theme or aspect of society.</p> <p>b) Characters are sometimes placed in remote historical and/or</p>	<p>The book may require recognizing references to classical archetypes and literary figures. Functions of narrative elements are experimented with, e.g. a city is a space and can become a character.</p>

⁵ Ausmaß soziokulturellen Wissens, das durch die Lektüre vermittelt wird, bzw. um Verständnis dieser notwendig ist.

⁶ z.B. erschließbar aus dem Verhältnis zwischen expliziter und impliziter Charakterisierung: Inwiefern besteht die Notwendigkeit, implizite Informationen über Charaktere aus dem Text zu erschließen? Wie vorhersehbar ist die Entwicklung einzelner Figuren?

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		develop in a predictable manner, usually as a result of resolving a central conflict or facing a major crisis		c) Less predictable characters are possible: characters may not be what they seem at first sight.		different cultural contexts. High level of intercultural empathy is required. c) High level of unpredictability	
NUMBER OF CHARACTERS	<i>... die Anzahl der beteiligten Figuren und Nebenfiguren</i>	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.	
RELATION-SHIPS BETWEEN CHARACTERS	<i>... die Eindeutigkeit der Charakterisierung von Beziehungen zwischen den Figuren sowie die Art ihrer Beziehung (aus psychologischer, soziologischer, interkultureller Sicht) und deren Veränderlichkeit</i>	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 references to classical motifs (the Bible, mythology etc.).

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	LEXICAL DEMANDS and SENTENCE CONSTRUCTION	<i>Art und Komplexität des verwendeten Wortschatzes sowie Länge und Struktur der Sätze</i>	Current, contemporary language. Vocabulary range refers to different aspects of everyday life such as family, hobbies, interests, work and travel, current events. Some words may express more complex thoughts and ideas. Simple and clear sentences.		The vocabulary range is broad and nuanced and may refer to a wide range of topics. Straightforward, explicit syntactic structure is dominating. The sentences may be long but they are clearly structured.		Vocabulary diversity includes historical, regional and experimental vocabulary. Authors may make frequent use of idiomatic expressions and colloquialisms. The sentences may be long <u>and</u> complex (historical and regional use of syntax, idioms)		
	LITERARY DEVICES and LAYERS OF MEANING ⁷	<i>Das Verhältnis von wörtlichem und bildlichem Sprachgebrauch, rhetorische Komplexität</i>	Literal use of language (only transparent or conventional imagery.) Vivid language (many dialogues, direct humor). Evocative language,	Predominantly literal, but also figurative use of language. Vivid and evocative language, more subtle humour and irony. Basic figures of speech.	Vivid and more poetical language and imagery. Some ambiguity. Comprehensive metaphors, symbols, irony and allusions.	Stylistic diversity and richness, imagery, irony, allusions etc. rather transparent. Some ambiguity.		Challenging literary language, e.g. due to historical distance.	Experimental, poetical and metapoetical uses of language. Implicitness and various, even obsolete historical stylistic features.
	Allgemeiner Europäischer Referenzrahmen für das Lernen und Lehren von Sprachen - Kompetenzstufen	<i>Sprachliche Kompetenzstufe</i>	B1?		B2?		C1?		

⁷ When you read certain texts, it becomes clear that there are meanings there that seem to lie 'deeper' than 'on the surface'. Deeper **layers of meaning** occur when the writer has used words and phrases that develop connotations, for example imagery like metaphors or symbols. Deeper layers of meaning can also be created in a text by the use of other literary devices, such as irony, when one thing is said but the readers are aware that something rather different is meant. To uncover and appreciate a text's deeper **levels of meaning** (e.g. political, psychological, moral or philosophical levels of meaning) students have to reflect and interpret what they read and notice when language creates emotion. Creating this kind of emotion in the reader by means of literary devices helps the writer develop persuasive **literary themes** or **messages**.