Coding manual for analyzing literary didactic learning materials and implemented literature teaching

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In this manual, you will find a brief guide on how to use a comprehensive coding system for analyzing and evaluating publisher-produced literature didactic learning materials, teachers' planning, and implemented literature teaching. Various ways for performing (analytical) coding are presented, which can be used individually or in combination with each other.

What is qualitative content analysis?

Qualitative content analysis is a method used to systematically examine the content of various forms of communication (e.g., written or spoken language, images, video).

In this manual, you will be guided to do an analysis and evaluation of literary didactic learning materials and implemented literature teaching using this method. The code manual for L2 includes an expansion of the code categories from the L1 manual, making it more suitable for second language teaching, which has different goals than first language teaching.

The manual can be used for analytic qualitative content coding. Analytic content coding means that you categorize activities in a literary didactic learning material or implemented literature teaching by applying a predefined set of codes on each of the suggested/planned activities, teaching sequences or utterances associated with a specific activity during a conversation.

Why should I perform qualitative content analysis?

The purpose of content analysis in general is to identify patterns, themes, or relationships within the data. The purpose of qualitative content analysis in this manual is to examine which content categories occur in documents that suggest activities or contain planning for conducting literature teaching and the implementation

of literature teaching. This method can give you an overview of and provide insights into the content of literature teaching.

How do I conduct a qualitative content analysis of literary teaching?

You will have to have read/see/hear the literature and/or aesthetic texts on which the activities are suggested/planned/implemented. The reason is that you need this insight into the texts to apply the codes appropriately in their context. You should assign a given code based on the overall purpose of the activity, even if there are elements that might fall under other codes. Focus on what the activity aims to achieve as a whole.

Overview of the coding scheme

The coding scheme includes the following items. For definitions and empirical examples of the codes see page 4-5:

- Perception
- Experience
- Knowledge
- Understanding
- Analysis
- Interpretation
- Evaluation
- Contextualization
- Framing
- Assessment
- Language focus
- Communication skills
- Intercultural understanding

Example of coding of a didactic learning material for teaching literature

The activities in the didactic learning material (e.g., publisher-produced or teacher planning) are broken down to the smallest possible instruction within each activity. Each instruction is assigned to one of the thirteen possible codes.

This example illustrates how one task (Before you read) is broken down into a total of five instructions. In this case, the instructions point to different content codes within the task: knowledge, evaluation and framing.

The instructions are translated from the following material: Ertbølle, S.-C. (n.d.). Sci-fi: *The future is here now*. Alinea.

Activity	Assigned code
Before you read 1. Why does the short story belong to the science fiction genre?	Knowledge
2. Investigate when the first reality show in Denmark was broadcast.	Knowledge
Find out what it was all about.	Knowledge
3. What is the most extreme reality show you know? Argue that it is the most extreme.	Evaluation
Before you read the text, you must go through the task on the next page.	Framing

Example of coding implemented literature teaching

Identify where an activity begins and ends, e.g., when examining a whole-class conversation or a timed sequence of teaching. This makes it easier to assess which utterances or actions are connected to the same activity.

The example illustrates how the teacher and pupils attempted to characterize a group of characters in a short story.

Therefore, this short sequence of dialogue has been assigned the code *analysis*. Here, it involves a cluster of utterances that belong to the same content code. It could also have been a single utterance.

Analysis

Teacher E: *Good. Let me quickly hear about the slackers.*
[Pupil R]?
Pupil R: *Lazy.*
Teacher E: *Lazy. How lazy?*
Pupil R: *It just seems that way. Walking slowly and having fun instead of running.*
Teacher E: *Yes, they would rather walk slowly for six hours and have fun. Yes.*
[Pupil B]?
Pupil B: *I also wrote slowly because they walk in that strange way, so the screen doesn't shake.*

Analysis

Categorizing activities in literature teaching by using the code scheme is the groundwork in your analysis. When you have given every instruction a code, it is up to you how you wish to complete your analysis. Consider the following suggestions:

- *Use numbers:* You could count each code and find out which of the codes are dominant and which are rare/absent (e.g., the learning material is dominated by activities where it is suggested that the pupils (should) work with their basic understanding of the literary texts)

- *Use words:* You could characterize the activities within one, several or all of the codes (e.g., the activities that are coded as *perception* are characterized by appealing to evaluative feelings which encourage the pupils towards general enjoyment, pleasure or satisfaction by reading the text)

- *Use a comparative approach:* You could analyze a case using the same codes from a different case from literature teaching and compare the two (e.g., the analysis showed that the two cases had the same teaching objective but used two very different approaches: case 1 used an analytical approach and case 2 used an experienced-based approach)

Evaluation

When you have completed your analysis, you must evaluate the literature teaching based on your analysis. Consider the following suggestions:

- Would you or would you not use the publisher-produced didactic learning material in your class? Give reasons for your choice.

- If you would like to use it, would you use it exactly as it is? Would you adapt it? Would you design activities yourself as a supplement?

- What weighting of activity types does the text-book author suggest you bring into the classroom (e.g., a strong emphasis on analysis or interpretation?)? Is this weighting in line with the balance of activities you want in your classroom?

- Does your planning of the literature teaching support the national curriculum for the subject?

- What are the potentials and pitfalls in the learning material?

- What literary didactic position dominates in case 1 and case 2, respectively?

Coding scheme for analyzing literature teaching

Codes and definitions	Possible signs of the code	Example
Perception Describing one's own emotional perceptions within the world of the literary or aesthetic text	Descriptions of *evaluative feelings* (feelings directed towards general enjoyment, pleasure or satisfaction by reading the text). *Narrative feelings* (feelings directed towards surroundings, characters or events in the text). *Aesthetic feelings* (feelings directed at formal stylistic features in the text)	*How do you perceive the language in the short story?*
Experience Recounting one's own and/or others' personal or collective experiences outside the world of the literary or aesthetic text which can be recalled and used actively	Encouraged or unsolicited sharing of experiences. Claims about experiences that one knows others have had. Formation of hypotheses based on experiences.	*When I was a child, we didn't have a television in our room*
Knowledge Laying out declarative and procedural knowledge outside the world of the literary or aesthetic text	Knowledge about *what* things in the world are (what is this?), *how* things in the world can be done (how can I do this?), and the reasoning behind *why* things in the world are the way, they are and are done the way, they are (why is it like this?)	*How old is the smoking law?*
Understanding Identifying direct information in the literary or aesthetic text and to connect information across the text's sentences, paragraphs, or pages in order to draw basic inferences within the world of the text	Understanding the text by retrieving knowledge in the text, paraphrase the text, read/see/hear the text, or activate hypotheses about the text	*Write a summary of chapter three in the novel*
Analysis Breaking the literary or aesthetic text down into parts and reassembling them in a systematic examination within the world of the text	Analysis of (isolated) elements, relations (between elements) or the organization (across) the text	*Characterize the main character*
Interpretation Collating the analytical parts of the work on the literary or aesthetic text to form a coherent whole, allowing a deeper meaning to emerge that extends beyond the world of the text	Interpretation based on parts of the text (e.g., symbols) or the whole text (e.g. theme, message, moral)	*What is the theme in the poem?*

Codes and definitions	Possible signs of the code	Example
Evaluation		
Evaluating conditions within or outside the world of the literary or aesthetic text	Evaluation of the *quality* of the text (e.g., whether (or not) the text appeals to the reader), *content* in the text (e.g., events, action(s) and characters) or *form* of the text (e.g., style and language) as well as conditions outside the world of the literary or aesthetic text (e.g., social conditions, target groups)	*What significance does it have for the plot of the short story that the point of view changes?*
Contextualization		
Placing the literary or aesthetic text into a wider context by elevating the text and contextualizing the interpretation to the world outside the text	Contextualization of other literary or aesthetic texts, authorship, one's own experiences/view of life, genres, (literary historical) periods, actual events or social conditions	*What similarities does this short story have with the life of the author?*
Framing		
Metacommunicating the form and content of the teaching	Framing objectives for the teaching, giving practical information, and organizing teaching, explanation of activities, or justifications for choices	*You must work in your groups during this activity*
Assessment		
Following up on the teaching or the pupil's learning	Assessment of teaching (e.g., the relevance of the teaching, organization or degree of difficulty using questionnaires, class dialogue, the Delphi method, the reference group method, etc.) and student learning (e.g., tests, exams, self-evaluation, (peer) feedback)	*What went well during the process? And what did you learn?*
Language Focus		
Raising awareness of language structures, functions, and usage within the text, as well as developing vocabulary and working on pronunciation and intonation	Awareness of grammatical patterns, stylistic choices, and the use of language in the text, encouraging the learning of new words and their use in relevant contexts	*What linguistic devices does the author use to create a specific mood in the short story?*
Communication Skills		
Developing communicative skills, such as expressing opinions, asking questions, or engaging in dialogue about content within, beyond and outside the text	Promoting the production of language and interaction among pupils, giving them opportunities to communicate	*In groups, discuss how the main character could have acted differently, and present your ideas to the class*