

## THE FIVE DOCUMENTARY LOGICS CURRENTLY AVAILABLE (MODEL)

### 1. Literary logic

In the teaching of literature, the document is used mainly as representative of an author, a work, a literary period or movement, a genre or literary writing process, and not mainly of the foreign language-culture as is the case in language and culture didactics. The grouping of texts is then done according to one or other of these themes, and not by cultural themes. In this sense, we can speak of a "literary logic", which must, of course, be taken into account as a matter of priority when analyzing the didactic treatment of texts in literary studies at the university level. I am nevertheless adding this "literary logic" in this article, because in the literary streams of school education, or on texts that are very "marked" in literary terms, such as poems, or in the school teaching of language-cultures that are very much influenced by literary tradition, the analysis grid must certainly incorporate this documentary logic, to which a certain number of instructions and questions relating to the elements of representativeness mentioned above will necessarily be attached, and which focus on the tasks of analysis, interpretation and extrapolation requiring the use of conceptual tools specific to literary studies.

The interpretation of literary documents interpreted by the learners - expressive public reading of poems, theatrical performances - [*learner-actors*] or the production of such documents by themselves, as in "writing workshops" [*learner-authors*], can be put at the service of this literary logic.

### 2. Document logic

This is the methodology of authentic documents - literary or not, textual, audio-visual or script-textual - in which the literary document is studied in itself as representative of the foreign language and culture: these are generally long documents on which many different types of tasks are requested, and which are gathered in thematic files. It is this logic that has been at work in the historical model of the explanation of literary texts. [*learner-readers*] [*learner-readers*]

### 3. The support logic

This is the communicative approach, where it is used for training in one or another language activity: when authentic, they are generally short documents (especially non-literary), used in a partial way (for example, for occasional spotting in reading comprehension) or as a pretext for introducing and reusing the language elements introduced in the unit. In many communicative textbooks from levels A1 to B1, the didactic unit - which can be considered as really ending with the proposals of simulations of communication situations - is extended by a set of cultural documents, sometimes including short literary extracts, which also serve as supports for simple identification of cultural elements. From the cultural point of view, the real passage to the action perspective takes place when the cultural elements become resources for action, in the same way as the linguistic contents (lexical and grammatical) introduced in the didactic unit: we are then in a "documentation logic": cf. point 4 below.

### 4. The documentation logic

The first logic characteristic of the action perspective is the logic implemented when the documents - literary and/or non-literary - are elements of the documentary file proposed to the learners (and possibly completed by them, or even gathered entirely by them), and as such constitute resources in the service of social action proposed to the learners at the end of the unit.

## 5. The social logic

In this logic, which is also characteristic of the action perspective, it is, conversely, social action that is put at the service of literary documents. Contrary to the "literary", "document" and "support" logics, learners are no longer *readers*, *actors* or *authors*, but literary *agents* in the social field of literature. See the table on the next page.

### FRENCH SCHOOL VERSION OF THE "DOCUMENT LOGIC". (the "text explanation")

Extracted from: [www.christianpuren.com/mes-travaux-liste-et-liens/2012j/](http://www.christianpuren.com/mes-travaux-liste-et-liens/2012j/)

Task	Definition	Objectives
1. <i>Getting ready</i>		1) Begin the sequence with an activity involving the learners personally. 2) Put them in a situation of "active" listening or reading of the document. 3) To facilitate the start of the work of the learners, who will be able to immediately mobilize their already available knowledge and experience for this purpose.
2. <i>Locating</i>	The document is "explained" by locating and/or identifying certain elements of the text.	1) Guide and assist learners in understanding the document. 2) Have them update the elements of the text which will then be the subject of another type of task. 2) Orient them from the outset to the content for which the document was chosen, or which will subsequently be useful to learners (this will be particularly the case for a document forming part of a project preparation file).
3. <i>Analyzing</i>	The document is "explained" by itself and in itself by means of a linking (comparison, articulation, combination, prioritization, ...) of different elements of this document.	1) Aim for a deeper understanding of the text or an aspect of the text through awareness of its construction. 2) Provide assured knowledge for the following tasks.
4. <i>Interpreting</i>	The document is "explained" using extratextual data, i.e., knowledge outside the document.	Have the learners mobilize knowledge already acquired, or have them search for knowledge themselves when the learners need it for their explanation of the document, or provide it to them at that time.
5. <i>Extrapolating</i>	The document is "explained" by explaining elements that are representative of extra-textual realities or by extracting knowledge about that reality from the document.	Use the document as a medium for cultural teaching and discovery.

6. <i>Reacting</i>	The document is "explained" as a subjective reader, explaining his or her reactions, impressions, emotions, personal feelings.	Appeal to the subjectivity of learners as readers reacting personally according to their personality, sensitivity, experience, culture.
7. <i>Judging</i>	The document is "explained" as an objective reader, explaining its arguments and drawing on his or her knowledge.	Appeal to students' opinions, views, ideas, reasoned judgements.
8. <i>Comparing</i>	You "explain" the document as a reader, explicitly mapping foreign extratextual data interpreted or extrapolated from the document to data already available elsewhere in your mother's culture, in the same foreign culture, in other foreign cultures (including the cultures of other learners in the classroom).	<ol style="list-style-type: none"> <li>1) Use the knowledge and skills of the learners to make them more aware of foreign realities.</li> <li>2) Conversely, to make them more aware of their own culture.</li> </ol>
9. <i>Transposing</i>	One "explains" one's own reading of the document by transposing the elements of this document and the corresponding extratextual data into one's own culture.	<ol style="list-style-type: none"> <li>1) Motivate learners to speak out by having them talk about realities that are close or personal to them.</li> <li>2) To justify class exchanges about realities that are bound to be different.</li> </ol>
10. <i>Extending</i>		<ol style="list-style-type: none"> <li>1) Continue to use the document.</li> <li>2) Involve learners personally by using their personal experience and judgement, imagination and creativity, ...</li> <li>3) Provide them with opportunities for personal re-use of the language and cultural content of the document, and of other content used in the exploitation of the document.</li> <li>4) Preparing tasks requested in the prepared certifications: the summary, synthesis, commentary, presentation, ...</li> </ol>

## **"SOCIAL LOGIC" APPLIED TO LITERATURE**

<b>Learner <i>readers, actors</i> or <i>authors</i> (literary or document logic)</b>	<b>Learner <i>agents</i> (social logic)</b>
<ul style="list-style-type: none"> <li>-questioning of the text by the students themselves,</li> <li>-Reading of a complete work: distribution of parts and/or themes by groups, writing of sheets, presentations.                             <ul style="list-style-type: none"> <li>-The students choose the books, organize their reading program, and choose how they will present their work (exhibition, slide show, comic book, photo novel, maps and tables, etc.).</li> </ul> </li> <li>-Choice by the pupils of the recipients of these restitutions (their class, other classes, on the Internet, ...)</li> <li>-Elaboration by students of thematic dossiers based on texts they have researched themselves.</li> <li>-Study of a work accompanied by contacts with the author</li> <li>-Writing workshops: pastiches, rewrites (with change of genre, point of view, scenario, ...), collective writings, creative writings.</li> <li>-Theatrical performances.</li> <li>-etc.</li> </ul>	<ul style="list-style-type: none"> <li>-Design of cover firsts</li> <li>-Writing of back cover</li> <li>-Selection of "good sheets" to support a presentation of a work in a newspaper or magazine</li> <li>-Writing of reviews (in newspapers, magazines, radio, television, on publishers' websites, blogs, etc.).</li> <li>-Production of press reviews</li> <li>-Organization of launch campaigns</li> <li>-Interviews with authors, literary critics (at a distance or in person)</li> <li>-Organization of public debates</li> <li>-Organization of literary prizes (cf. on the Internet the "Prix Goncourt des lycéens" and the "Prix Renaudot des lycéens")</li> <li>-Organization of a "festival of literature / poetry / novel / theater, ... "</li> <li>-Professional and editorial translation activities</li> <li>-etc.</li> </ul>

### **Note 1**

The didactic configuration corresponding to plurilingual and pluricultural competence, which appears in the *CEFRL* as the action perspective, could be specifically worked on in the last activities cited in "social logic" ("professional and editorial translation activities"), in a simulated or real way. There is a whole field open to research and experimentation, for which the very numerous existing works of comparative literature could be used. It is, therefore, a case of combining social and literary logics.

### **Note 2**

Other combinations or articulations have already existed between different logics, the most frequent case in school education being the literary logic implemented as a possible extension of the document logic. Others can be imagined: in particular, the two logics specific to the action perspective seem to be closely linked: the implementation of the "social logic" very often requires the prior constitution of documentary files.

**Document taken up and redrafted from the following two articles:**

- « Perspectives actionnelles sur la littérature dans l'enseignement scolaire et universitaire des langues-cultures : des tâches scolaires sur les textes aux actions sociales par les textes » [« Action-oriented perspectives on literature in school and university language and culture teaching: from school tasks on texts to social action through texts »], [www.christianpuren.com/mes-travaux-liste-et-liens/2012d/](http://www.christianpuren.com/mes-travaux-liste-et-liens/2012d/).
- « Modèle complexe de la compétence culturelle (composantes historiques trans-, méta-, inter-, pluri-, co-culturelles) : exemples de validation et d'application actuelles » [« Complex model of cultural competence (historical trans-, meta-, inter-, pluri-, co-cultural components): examples of current validation and application »], [www.christianpuren.com/mes-travaux-liste-et-liens/2011j/](http://www.christianpuren.com/mes-travaux-liste-et-liens/2011j/).

This model is partially repeated and illustrated with concrete examples of didactic treatment in the two following articles:

- « L'exploitation didactique des documents authentiques en didactique des langues-cultures : trois grandes "logiques" différentes » [« The didactic use of authentic documents in the didactics of languages-cultures: three different "logics" »], [www.christianpuren.com/mes-travaux-liste-et-liens/2014c/](http://www.christianpuren.com/mes-travaux-liste-et-liens/2014c/).
- « Textes littéraires et logiques documentaires en didactique des langues-cultures » [« Literary texts and documentary logics in language and culture didactics »], [www.christianpuren.com/mes-travaux-liste-et-liens/2014g/](http://www.christianpuren.com/mes-travaux-liste-et-liens/2014g/).
- « La littérature dans une perspective actionnelle : une approche intégrative des différentes logiques documentaires ». *Cahiers du FoReLLIS*, Université de Poitiers, « Quelle littérature aujourd'hui en classe de FLE ? », [www.christianpuren.com/mes-travaux/2021a/](http://www.christianpuren.com/mes-travaux/2021a/).

The document at [www.christianpuren.com/bibliothèque-de-travail/053/](http://www.christianpuren.com/bibliothèque-de-travail/053/) entitled "Le projet pédagogique comme intégrateur didactique" ["The pedagogical project as a didactic integrator"] analyses how, in order to carry out a project that consisted of FLE students from the city center of a Central American capital going at the end of the year to read their translations into Spanish of French poetry in classes in the "underprivileged" suburbs, the students had to resort to the major "disciplinary matrices" currently available: those of active methodology, communicative approach, plurilingual methodology and action perspective.

The "documentary logics" provide another possible analysis grid for this project. Here again, it functions as a didactic integrator in that it requires students to implement each of the five different logics in succession:

<b>Types of activities and objectives</b>	<b>Privileged documentary logic</b>
Quickly search and read many collections of poems (or even just the titles in the somaires) to make a first selection.	documentation logic
Choose poems especially on their ability to immediately provoke the most exchanges with the pupils of the schools visited during public readings. Communicate between the participants in the project to manage it, especially when working on texts: exchanges during the choice, literary study, translation, preparation of expressive reading.	support logic
To exploit between them all the didactic potentialities of the poems selected so that the project can be used for their learning of the French language/culture(s).	document logic
Make a thorough analysis of the selected poems in order to make a professional translation, i.e. to make the implied meanings and connotations understandable to listeners from another culture.	literary logic
Organize and carry out this form of social dissemination of literature in the field (public poetry reading sessions). Eventually, design, produce, promote and disseminate a collection of poems.	social logic