THE SEVEN DOCUMENTARY LOGICS CURRENTLY AVAILABLE
IN SCHOOL DIDACTICS OF LANGUAGES-CULTURES
(Model and exercise with answer key)

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SUMMARY

Abstract

This document summarizes the seven logics currently available for the didactic treatment of documents in the language classroom: literary, document, support, mediation, documentation, social, plural. In addition to the description of these seven "document logics", it proposes the following elements: (1) a first table illustrating the relationship between the document logic and the methodological matrices; (2) a second table illustrating the role that complex pedagogical projects can play, that of integrator of all these documentary logics; (3) finally, a bibliography giving the references of the source articles of this document, as well as other articles presenting concrete examples of the application of these different logics, including a "User's Guide" proposing a plurimethodological approach to video sketches.

Following this document, there is an exercise applying this model, with its answer key. In this exercise, the aim is (1) to identify the logics implemented in the activities proposed in several textbooks, and (2) to distinguish the social logic from the literary and document logics, with, in the case of the latter, the functions solicited in the learners: readers, authors, actors or agents. The answer keys follow it is not compulsory to look at them before doing the exercise .... ;-)

I. THE MODEL

English translation of "Les sept logiques documentaires actuellement-disponibles en didactique des langues-cultures (modèle et exercice)", www.christianpuren.com/bibliothèque-de-travail/066/.

1. THE MODEL OF THE SEVEN DOCUMENTARY LOGICS

1.1. 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.

1.2. The document logic

This is the methodology of authentic documents -literary or not, textual, audio-visual or scripto-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 numerous tasks of different types are required, and which are gathered in files on cultural themes. This is the logic of the historical model of the explanation of literary texts. The students are then **readers**.

The document entitled "Traitement didactique des documents authentiques en classe de langue et de culture: un modèle d'analyse par tâches" (041) presents this model in great detail, with examples taken from a textbook on French as a foreign language and another on Spanish as a foreign language. The latest version, developed as part of a comprehensive reform project for the teaching of mother tongues (Arabic and Tamazigh) and foreign languages (mainly French and English) in Algeria, is presented in the form of a dynamic model (see comments in this same document):

Task	Definition	Objectives
1. Getting ready		1) Begin the sequence with an activity involving the learners personally. 2) Put them in a situation of listening or "active" reading of the document. 3) To facilitate the beginning of the work of the learners, who will be able to mobilize immediately for this purpose their already available knowledge and experience.
2. Locating	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 be the subject of another type of task. 2) Direct them from the outset to the contents for which the document was chosen, or which will be useful to the learners later on (this will be the case in particular for a document that is part of a file preparing for a project).
3. Analyzing	The document is "explained" by itself and in itself by means of comparison, articulation, combination, hierarchization, etc. of different elements of this document.	1) To aim for a deeper understanding of the text or an aspect of the text by becoming aware of its construction. 2) Provide assured knowledge for the following tasks.
4. Interpreting	The document is "explained" by drawing on extratextual data, i.e. knowledge outside the document.	Have the learners mobilize knowledge already acquired, or have them look for knowledge themselves when the learners need it for their explanation of the document, or provide it to them at that time.
5. Extrapolating	The document is "explained" by explaining the elements that represent extratextual realities or by extracting knowledge about that reality from the document.	Use the document as a support for teaching and cultural discovery.
6. Reacting	You "explain" the document as a subjective reader, explaining your reactions, impressions, emotions, personal feelings.	To appeal to the subjectivity of the learners as readers reacting personally according to their personality, sensitivity, experience, culture.
7. Judging	You "explain" the document as an objective reader, making your arguments explicit and drawing on your knowledge	To appeal to the opinion, idea, reasoned judgment of the students.

8. Comparing	One "explains" the document as a reader, explicitly establishing correspondences between extratextual foreign data interpreted or extrapolated from the document, and data already available in one's native culture, in the same foreign culture, in other foreign cultures (including the cultures of other learners present in class).	1) To use learners' knowledge and skills to increase their awareness of foreign realities. 2) Conversely, to make them more aware of their own culture.
9. Transposing	One "explains" one's own reading of the document by transposing the elements of the document and the corresponding extratextual data into one's own culture	1) Motivate the learners to speak by having them talk about realities that are close to them or personal; 2) Justify the exchanges in class about realities that are bound to be different.
10. Extending		1) Continue the exploitation of the document. 2) Involve the learners personally by appealing to their personal experience and judgment, their imagination and creativity, ... 3) To provide them with opportunities for personal re-use of the language and cultural content of the document, and of other content mobilized during the exploitation of the document. 4) Prepare tasks requested in the prepared certifications: summary, synthesis, commentary, presentation, ...

1.3. The support logic

It is that of the communicative approach, where it is at the service of training in one or other of the language activities: when they are authentic, they are generally short documents (generally non-literary, or adapted), used in a very partial way, in particular to locate some of the information requested, but above all as a pretext for provoking oral interactions between students as quickly as possible. In many communicative textbooks for levels A1 to B1, the didactic unit -it can be considered that it really ends with the proposals for simulated communication situations- is extended by a set of cultural documents, including sometimes short literary extracts, which are also used as supports for a simple identification of cultural elements. From the cultural point of view, the real transition to the actional perspective takes place when the cultural elements become resources for action, in the same way as the language content (lexical and grammatical) introduced in the didactic unit: we are then in a "documentation logic": see point 5 below.

1.4. The mediation logic

This logic is only used independently in the training of professional translators and interpreters. In the teaching of language-cultures, it is always combined with others. For example:

-with a literary logic: projects that are entirely or partially concerned with comparative literature;

- with the document logic: L2 <L1 translations during the collective oral commentary of the document, with different possible functions: cf. functions 1,2,3 indicated in the table

"Functions of L1 <-> L2 translation in didactics of languages-cultures", Document 033 (in French);

- with the support logic: training in the management of multilingual communication situations;

-with the documentation logic: use of documentary resources in different languages (including L1).

-with social logic:

> a) translation in L1 by the students of the final production of their project to extend their action (real or simulated) in their own company;

> b) dissemination and promotion of literature in different languages (including L1) through translations and social actions in different languages (including L1): organization of prizes and public debates, publication of journals or poetry collections, production of covers, etc.

1.5. The documentation logic

The first logic characteristic of the social action perspective is that which is implemented when the documents – literary and/or non-literary – are part of the file proposed to the students (documents possibly completed by them, or even collected in their entirety by them), and as such constitute resources at the service of the social action planned at the end of the unit. The only information collected is that which may be useful for this final action. The activities relating to this information are not only communicative activities, but also information management activities (selection, evaluation, classification, etc.): see "Les implications de la perspective de l'agir social sur la gestion des connaissances en classe de langue-culture : de la compétence communicative à la compétence informationnelle", 2009c.

1.6. Social logic (applied to literature)

The second logic characteristic of the social action perspective can be applied to literature. The social action is put at the service of literary documents. In contrast to the "literary", "document" and "mediation" logics, students are no longer readers, actors or authors, but literary agents in the social domain of literature.

Two examples of the implementation of this logic, also characteristic of the action perspective:

Learners as *readers*, *actors* or *authors* (literary or document logic)	Learner *agents* (social logic)
-the students themselves take charge of the didactisation of the text (all the questions and instructions, in particular; -Reading of a complete work: distribution of parts and/or themes by groups, writing of reading notes, presentations; -The students choose the books, organize their reading program, and choose the ways to present their work (exhibitions, slide shows, comics, photo novels, maps, and charts, etc.); -The students can choose the recipients of these reports (their class, other classes, on the Internet, etc.); -Thematic files are created by the students from texts they have researched themselves;	-design of front covers; -writing of back covers; -selection of "good sheets" in support of a presentation of a work in a newspaper or magazine; -Writing reviews (in newspapers, magazines, on the radio, on television, on publishers' websites, on blogs, etc.); -realization of press reviews; -organization of launch campaigns; Interviews with authors and literary critics (remote or face-to-face); -organization of public debates;

-The study of a work accompanied by contacts with the author; -Writing workshops: pastiches, rewrites (with a change of genre, point of view, scenario, etc.), collective writing, creative writing; -theatrical performances; -etc.	-Organization of literary prizes (see the "Prix Goncourt des lycéens" and the "Prix Renaudot des lycéens" on the Internet); -Organization of a festival of literature/poetry/novels/theatre, etc."; -professional and editorial translation activities; -etc.

1.7. Plural logics

We can speak of "plural logics" (or "complex logics") when different logics are articulated (*i.e.* they are chronologically linked) or combined (they are used at the same time).

-Examples of combinations

We have seen above how the mediation logic can be combined with each of the others. The implementation of the actional perspective generally requires an initial work of collection and processing of documents (documentation logic), before finally carrying out the production and social action. We can also consider – as an example of a combination of three different logics – that a simulated debate between literary experts on two works –one in L1 and one in L2 – read in L1 and L2 classes in the framework of an interdisciplinary project, combines the literary, mediation and social logics

-Examples of articulations

In terms of progression in a school program, we can imagine that the logic favored in the first years of teaching is the logic of support (within the framework of the communicative approach as a favored methodology), then the documentary logic strongly combined at the beginning with the logic of mediation, and at the end a combination between the documentary, social and literary logics, with the students, already advanced, working on files or cultural projects.

In the course of an educational project of a certain complexity, all the logics can be used successively, as shown in the table in Chapter 3 below ("The project as a model integrating the different documentary logics").

In the framework of the implementation of a "multi-method approach" in textbooks, it would be possible to implement different documentary logics within the same teaching unit or from one teaching unit to another. One can even imagine groups of students working on the same document or on several documents according to different logics. In chapter 5 of this document, "Sources", precisely, the reference of a Guide for teachers is indicated at the end, in which concrete activities are proposed, on video documents, conceived according to different methodologies and therefore different documentary logics.

2. RELATIONSHIPS BETWEEN DOCUMENTARY LOGICS AND METHODOLOGICAL MATRICES

Readers may find it useful to consult the table of the different methodological matrices available: "Methodological matrices currently available in language and culture teaching" (see Annex 1): it is more detailed than the one below as far as the methodological matrices are concerned, and it gives several additional bibliographical references.

	Privileged learning action	Documentary logic
Literary training	*analysis of texts and literary works*	**literary logic**
Active matrix: active methodology (1920-1960)	collective oral explanations in class of authentic documents	**document logic**
Communicative-Intercultural Matrix: communicative approaches and intercultural (1980-1990)	classroom interactions in simulations or role-playing	**support logic**
Multilingual-Pluricultural Matrix: multilingual methodologies and multicultural (1990-...)	simulated or real language and cultural mediation activities	**mediation logic** (in combination with the other logics)
Co-Actional Matrix: (e.g., "actional perspective" (= co-language and co-cultural), 2000-...)	real or simulated social actions carried out in project mode in the class and/or external company	**- logic documentation - social logic**

Literary training" cannot be considered as a methodological matrix (which is why it appears in this table against a different background): not only because of the very wide variety of text treatments in this type of university training (especially because of the strong influence of different literary and linguistic models), but simply because the objective in this case is not the learning of a language-culture, but that of literature (study of this or that author, period, genre, movement, style, etc.). However, this objective of learning literature, with some of its tools, appears in the didactic treatment of foreign language textbooks, especially at an advanced level (B2 to C1), insofar as it is considered that it may be at least one of the objectives of some of the learners.

3. THE PROJECT AS AN INTEGRATOR OF DIFFERENT DOCUMENTARY LOGICS

The document entitled "The pedagogical project as a didactic integrator" (053) analyses how, in order to carry out a project which consisted of FLE students from the inner city of a Central American capital going to read their translations of French poetry in Spanish at the end of the year in classes in the "underprivileged" suburbs, the students had to make use of the major "disciplinary matrices" currently available: those of the active methodology, the communicative approach, the plurilingual methodology and the action-oriented 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 turn:

Types of activities and objectives	Transversal logic of the project: the mediation logic	COMPLEX LOGIC
	Preferred logics in the tasks	
Searching for and quickly read many collections of poems (or even just the titles in the summaries) to make the first selection.	documentation logic	COMPLEX LOGIC
Choosing the poems in particular on their capacity to immediately provoke the most exchanges with the students of the schools visited during the public readings. Communicating among the participants in the project to manage it, especially during the work on the poems: exchanging during the selection, the literary analysis, the translation, the preparation of the expressive reading, the anticipation of the students' questions and the answers to them.	support logic	
Exploiting all the didactic potential of the selected poems so that the project serves their own learning of the French/French language and culture(s).	document logic	
Making a thorough analysis of the selected poems in order to make a professional translation, i.e. to render the implicit meanings and connotations in a way that is understandable for listeners from another culture.	literary logic	
Organizing and carry out this form of social dissemination and promotion of literature in the field -public readings of poems. Eventually, designing, producing, promoting and distributing a collection of poems.	social logic	

4. THIS DOCUMENT IS TAKEN AND REWORKED FROM THE FOLLOWING ARTICLES

– « Explication de textes et perspective actionnelle : la littérature entre le dire scolaire et le faire social ». *Le Langage et l'Homme*, revue de didactique du français, vol. XXXXIII, n° 1, Bruxelles : E.M.E. « Intercommunications », juin 2008, pp. 143-166, www.christianpuren.com/mes-travaux/2006e/.

– « 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 », www.christianpuren.com/mes-travaux/2012d/.

– « Traitement didactique des documents authentiques et spécificités des textes littéraires : du modèle historique des tâches scolaires aux cinq logiques documentaires actuelles », www.christianpuren.com/mes-travaux/2012j/.

This model is partially taken up and illustrated with concrete examples of didactic treatment in the three other following articles:

– « L'exploitation didactique des documents authentiques en didactique des langues-cultures : trois grandes "logiques" différentes », www.christianpuren.com/mes-travaux/2014c/.

– « Textes littéraires et logiques documentaires en didactique des langues-cultures », www.christianpuren.com/mes-travaux/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/ (lien vers l'article sur le site de la revue).

- La littérature dans une perspective actionnelle: une approche intégrative des différentes logiques documentaires ". *Cahiers du FoReLLIS*, University of Poitiers, "Quelle littérature aujourd'hui en classe de FLE ?", www.christianpuren.com/mes-travaux/2021a/ (link to the article on the journal's website).

Finally, this model was applied to the didactic exploitation of video sketches: "Méthodologies plurielles d'exploitation didactique des documents vidéo: l'exemple du Guide des utilisateurs du matériel "V'idéaux & Débats" à destination d'un public FLI, Français Langue d'Intégration", *Guide des utilisateurs*, chap. 3.1.3 a) "La matrice active", pp. 19-22 and chap. 6.1 "Pour la mise en œuvre de la matrice active", pp. 31-32, www.christianpuren.com/mes-travaux/2016b/.

ANNEX 1

Methodological matrices currently available
in school didactic of languages and cultures in France

	TARGETED SOCIAL COMPETENCES		Targeted using act[1]	Privileged learning act
	Language competences	**Cultural competences**		
1. Reading matrix: active methodology (1920-1960)	Ability to maintain contact with the foreign language from a distance through authentic documents	Ability to mobilize and extract knowledge about the foreign culture from and about authentic documents: metacultural component.	reading, speaking out on ("parler sur")	Collective oral explanations in class of authentic documents
2. Communicative-intercultural matrix: communicative-intercultural approach (1980-1990)	Ability to exchange information with visiting foreigners on an ad hoc basis during initial contacts or short stays	Ability to control cross-representations in interaction with others: intercultural component	meeting, talking with ("parler avec quelqu'un")	Interactions in class in simulations and role-playing
3. Plurilingual-pluricultural matrix: plurilingual-pluricultural approaches (1990-…)	Ability to "live together", i.e., to manage linguistically the permanent cohabitation with allophones in a plurilingual and pluricultural society	Ability to understand the attitudes and behaviors of others and to adopt common attitudes and behaviors acceptable in a culturally diverse society: pluricultural component	living with, talking to each other ("se parler")	Cross-language conceptualization activities
4. Social-action matrix: co-language and co-cultural perspectives (2000-…)	Ability to "make society" and to work in a foreign language in a long-term with native and non-native speakers of that language.	Ability to developing with others common conceptions of collective action on the basis of shared contextual values: co-cultural component	acting with, consulting with ("en parler avec quelqu'un" = "se concerter")	real or simulated social actions carried out in project mode in class society and/or outside society

1. With the appropriate expressions in French.

English version of « Matrices méthodologiques actuellement disponibles en didactique des langues-cultures (tableau). Un outil au service des approches multi- et pluriméthodologiques »,
www.christianpuren.com/bibliothèque-de-travail/073/.

II. EXERCISE

THE "DOCUMENTARY LOGICS"
or logic controlling the didactic treatment of documents (exercise)

1. Typology

1. Literary logic	This is the logic of literature teaching, where the document is used mainly as representative of an author, a work, a literary period or movement, a genre or even literary writing processes, and not mainly of the foreign language-culture as is the case in language-culture teaching. The grouping of texts is done according to one or other of these themes, and not by cultural themes as in the teaching of a foreign language-culture.
2. The document logic	This is the logic of the methodology of authentic documents, in which the literary document is studied in itself as representative of the foreign language and culture: these are generally long documents on which numerous tasks of different types are required (to prepare, to locate, to analyze, to interpret, to extrapolate, to react, to judge, to compare, to transpose, to prolong.), and which are either worked on alone (1 document = 1 didactic unit), or are gathered in thematic files.
3. The logic support	This is the logic of the communicative approach, where it is used to train one or other of the language activities: when they are authentic, they are generally short documents (especially non-literary), used in a partial manner (for example, for occasional identification in reading comprehension) or as a pretext for the introduction and reuse of language elements introduced in the unit.
4. The logic of docu-mentation	This 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 entirely assembled by them), and as such they constitute resources for the social action proposed to the learners at the end of the unit. This is one of the two characteristic logics of the action-oriented perspective.
5. The social logic	In this logic, which is also characteristic of the action perspective, it is, on the contrary, social action that is put at the service of literary documents: the learners are no longer readers, nor actors, nor authors, but literary agents in the social field of literature.

2. Practical work

2.1 *Identify the logic at work in each of the following didactisations:*

-***Version Originale 4* (Éditions Maison des Langues, 2011)**
The task proposed on pp. 76-77 consists of preparing for a job interview by producing a practical mini-guide and then simulating a job interview in class. Instructions proposed on three documents:

> *A. Listen to Anne Roumanoff's sketch and note all the clues that show her preparation for the exam.*
> *B. Read the following document. The tips are listed in chronological order. Rank them according to how important they are to you.*
> *C. Read the following document. Would these different weak points be considered as such in your country? What is the ideal profile of a candidate in France?*

-***Édito* (level B2, Didier, 2006)**
In Unit 7, an extract from scene 1 of the play *La Cantatrice chauve* by Eugène Ionesco (1954) is given (p. 134). The instructions proposed on this document in the first section, "Reading comprehension", are as follows:

> *1. Introduce the characters.*

Christian PUREN, "The five documentary logics currently available in DLC (model and exercise)"

2. What descriptive elements does the author provide? What do you think of them?
3. Is this a situation from everyday life? Do you recognize anyone?
4. Why do you think Mr. Smith is clicking his tongue?
5. Choose two adjectives to describe this scene: comical - absurd - realistic - tragic.
6. What makes you laugh or smile in this scene? Why or why not?

[This is followed by other activities, "Vocabulary" (note words relating to comparison and appreciation; rephrase some expressions), "Intonation" ("Act out this scene") and "Written and oral production" ("Imagine Mr. Smith's thoughts during his wife's monologue"; write a similar scene and act it out in front of the class).

- *Tempo 2* **(Didier-Hatier, 1997)**

Unit 2: "Telling someone to do something
Jean Cocteau, *À croquer ou l'ivre de cuisine* (poem, p. 53)

Which of these commands did you hear as a child? Which ones would you give to your own children? Which ones would you not accept?

Unit 9: "Writing
"La madeleine de Proust", Marcel Proust, *Du côté de chez Swann* (extract, p. 242)

1. Give 2 or 3 examples showing the cultural difference in the perception of smells.
2. Give a personal example of a smell that you like or dislike, or that reminds you of a particular time in your life, or that is characteristic of a place or country you know.
3. Has an experience such as the one described by Marcel Proust happened to you personally?

2.2 *From the following two lists of activities on literary texts, identify the one that corresponds to the social logic. In the other, identify the activities where learners are asked to be a) readers, b) actors or c) authors, as well as the documentary logics that are implemented.*

List 1	**List 2**
• *design of first covers,* • *writing back covers,* • *selection of "good sheets",* • *writing reviews (in newspapers, magazines, on the radio, on television, on publishers' websites, on blogs, etc.),* • *production of press reviews,* • *organization of launch campaigns.* • *interviews with authors and literary critics (distance or face-to-face),* • *organization of public debates,* • *organization of literary prizes (cf. on the Internet the "Prix Goncourt des lycéens" and the "Prix Renaudot des lycéens"),* • *organization of a "festival of literature/poetry/novels/theatre...",* • *professional and editorial translation activities,* • *etc.*	• *Questioning of the text by the students themselves;* • *reading of a complete work: division by groups of parts and/or themes, writing of cards, presentations;* • *The pupils choose the books, organize their reading program, and decide how to present their work (exhibition, slide show, comic strip, photo novel, maps and tables, etc.); the pupils choose who will receive the presentations (their class, other classes, on the Internet, etc.);* • *Students create thematic files from texts they have researched themselves;* • *study of a work accompanied by contacts with the author;* • *writing workshops: pastiches, rewrites (with change of genre, point of view, scenario...), collective writing, creative writing.* • *theatrical performances.*

Remarks

1. This tutorial directly supports the document "The seven documentary logics currently available (model)", from which the typology presented in point 1 is extracted. This document can be downloaded at the same address as this tutorial: (www.christianpuren.com/bibliothèque-de-travail/066/).

2. The typology proposed for this exercise only 5 of the 7 documentary logics presented in the document quoted above in point 1. Indeed:

-This EXERCISE does not present an example of the "mediation logic": the corresponding textbooks, because they are French FLE textbooks intended for learners of different L1s, do not resort to L1↔ L2 mediation: cf. the document "Functions of L1 <-> L2 translation in language-culture didactics",
www.christianpuren.com/bibliothèque-de-travail/033/).

-Neither does this EXERCISE present an example of the "complex logic", which combines, articulates or proposes to the learners the implementation of several logics at the same time, because they refer, constantly or for the proposed activity, to a single methodology or "methodological matrix".

Bibliography

The typology of documentary logics and the materials for this EXERCISE are taken from the following articles:

-"The didactic exploitation of authentic documents in language-culture didactics: three different major "logics"", www.christianpuren.com/mes-travaux-liste-et-liens/2014c/

-"Didactic treatment of authentic documents and specificities of literary texts: from the historical model of school tasks to the five current documentary logics", www.christianpuren.com/mes-travaux-liste-et-liens/2012j/

-"Actional perspectives on literature in school and university language-culture teaching: from school tasks about texts to social actions through texts," www.christianpuren.com/mes-travaux-liste-et-liens/2012d/

These articles still presented only five logics, those of the typology presented here in point 1.

Answers key

2.1 Identify the logic at work in each of the following didactisations

-*Version Originale 4* (Éditions Maison des Langues, 2011): **logical documentation**

-*Édito* (level B2, Didier, 2006): **logical document**. However, the influence of the communicative approach can be seen in the use of the activity "Prolonger" (cf. "Imagine Mr. Smith's thoughts during his wife's monologue") in the form of a role-play ("write a scene of the same type and perform it in front of the class").

-*Tempo 2* (Didier-Hatier, 1997): **support logic**

2.2. *In the following two lists of activities on literary texts, find the one that corresponds to the social logic. In the other, identify the activities where learners are asked to be a) readers, b) actors or c) authors.*

-List 1
     social logic

-**List 2**

1. questioning of the text by the students themselves;
   o ***document logic, student readers***

2. a) reading of a complete work: division into groups of parts and/or themes, writing of cards, presentations;
   o ***document logic, student readers***
   b) choice by the pupils of the books, organization of their reading program, methods of presenting their work (exhibition, slide show, comic strip, photo novel, maps and tables, etc.); choice by the pupils of the recipients of these presentations (their class, other classes, on the Internet, etc.);
     o ***social logic*** *(in their class society, in the school society and/or in the outside society)*

   (Note: all of these activities constitute a project).

3. development by the students of thematic files based on texts researched by themselves;
   o ***document logic, student readers***

4. study of a work accompanied by contacts with the author;
   o ***document logic, student readers***

5. writing workshops: pastiches, rewrites (with change of genre, point of view, scenario...), collective writing, creative writing.
   o ***literary logic, student authors***

6. Theatrical performances.
   o ***document logic, student actors***