ANALYSIS OF NARRATIVE TEXTS IN THE FRENCH LANGUAGE TEACHING CLASS

Barış Aydın*

Hacettepe University, Faculty of Education, Ankara 06800, Turkey

Abstract

The analysis of written texts plays a motivating role in the French language teaching classrooms. As authentic documents, narrative texts have a unique characteristic as they contain different sequences that have their own structure. Beyond this structural knowledge, the learners also find the opportunity to discover the real-life use of the target language and the shared culture of native speakers. by using narrative texts in language teaching, the teacher offers learners the opportunity to get to know different aspects of the target language. The use of narrative texts for language teaching must be based on a method that can be applied to each text that can be used in the classroom either as a warm-up activity material or as a written material to be analyzed. In this study, we propose using the schemas created by Propp (1928) and Greimas (1966), specifically the narrative and actantial schemas. To do this, we first briefly recalled the types of text used in language classes and in particular provide a discussion of the characteristics of narrative texts. Then, the schemas created by researchers were presented to establish the theoretical foundations. Then, sample activities employing these schemas are presented.

Keywords: French language teaching; narrative texts; narrative scheme; actantial scheme

*Corresponding author Barış Aydın. ORCID ID.: https://orcid.org/0000-0002-6203-9299
E-mail: barisa@hacettepe.edu.tr

1. Introduction

The narrative genre is distinguished, among other things, by the actors, each of whom plays a role in the event being narrated. The reader understands the narrative text as a whole by analyzing the sequence of events, whose phases follow one another coherently from the beginning to the end of the plot. As a result, these texts require systematic and extensive reading. Besides, many researchers emphasize that reading studies, especially extensive reading studies, are an important part of the foreign language learning process (Day & Bamford, 1998; Nation, 2009; Renandya, 2007).

One of the reasons for choosing narrative texts is that they are created for authentic communication by native speakers of French and "they are considered to be valuable authentic materials for cultural enrichment, language enrichment, and personal involvement" (Collie, Slater, 1990, p. 3). This 'authentic' characteristic allows the learners to become familiar with these types of texts and their own production rules, because "[...] even though FLT textbooks contain a multitude of authentic documents, these undergo changes in order to be pedagogized for reasons that are mainly related to pedagogical progression" (Onursal Ayrırır & Fakıoğlu Gökduman, 2020, p. 569). In addition to the necessary knowledge and skills development in writing, the learner also finds the opportunity to experience real-life conversations and the shared culture of people who speak French as their first or second language. Like most authentic documents, narrative texts provide invaluable support for teachers to motivate learners (Abdulfasa, 2019; Gilmore, 2007). The reading process, which is considered an interactive process by many authors (Saffarian & Gorjian, 2012), can also encourage learners to become active participants in the learning process.

Greimas' (1966) narrative semiotics, and particularly the "narrative programme" (henceforth NP) and "actantial scheme" (henceforth AS) that he developed after his long work on structural semantics and semiotics, can serve as a starting point and methodological foundation for reading and analyzing narrative texts in the FLT classroom. To do this, the FLT teachers need to provide learners with the basic notions of such an analysis, including the stages of the NP and the semiotic roles of the actants at the deep level (for the actants, see Figure 1 below).

In reading activities, basic knowledge of such analysis assists learners in acquiring specific textual knowledge and writing skills. This knowledge includes:

  - knowledge of rules specific to the narrative genre,
  - knowledge of the stages of a narrative text and their characteristics,
  - knowledge and distinction of the semiotic roles performed by the actants,
  - global and detailed understanding of the entire text,
  - development of systematic reading skills.

The analysis of narrative texts in the FLT classroom, based on Greimas' narrative semiotics, can also contribute to learners' written and oral production skills.

From the perspective of training future FLT teachers, knowledge of the deep structure of narrative texts as well as that of methodical reading will contribute to the learning process, particularly in the development of learners' writing skills. According to Carter and Long (1991, p.3), "since literature enables students to understand and appreciate other cultures, societies, and ideologies different from their own, it encourages personal growth and intellectual development". The ultimate goal of this work is to propose a reading activity based on NP and AS to be used in language teaching by FLT teachers. To achieve this, we must first recall Greimas' narrative semiotics, especially the canonical narrative schema (henceforth CNS) and the AS, which will be the starting point to design an example of a systematic reading activity.

2. Types of Text

Regardless of its type, the narrative text is one of the most frequently used authentic documents in the language classroom, because it is "[...] on the one hand, a linear sequence of parts (paragraphs corresponding to simple periods or sequences) forming a given compositional structure, [...] on the other hand, a whole of semantic-pragmatic meaning, a configurational unit" (Adam, 2001, p. 19). These characteristics of narrative texts demonstrate the usefulness of their use as authentic documents in the language classroom.

The type of text can be defined according to the intention of its author or sender; texts are authentic documents elaborated for some communicative need (everyday, cultural, literary...) of the target language users. Therefore, texts can be of various types such as narrative, poetic, descriptive, explanatory, argumentative, etc.

"This typology of texts is a pedagogical tool which helps to draw students' attention to certain structural regularities in texts and to the linguistic and discourse features common to many texts. However, there are few texts that are of a single type, that are homogeneous in terms of their composition. In fact, the majority of texts have a dominant type, while incorporating aspects of other types; the novel is perhaps the most telling example of this heterogeneity of texts: although the novel is narrative in its entirety, it usually incorporates dimensions and even passages of descriptive, explanatory, argumentative, and, of course, dialogical types" (Ministère de l'Éducation, de la Citoyenneté et de la Jeunesse du Manitoba, 2006: 18).

The choice of text type in the language classroom must undoubtedly respond to the learning needs. As a guiding principle, the teacher introduces texts into the learning environment according to the needs of the learners and the objectives of the learning unit. However, it must be considered that a group of learners in a classroom is never entirely homogeneous in terms of their learning levels, interests, and learning needs. The teacher should therefore be aware of this

when determining the pragmatic, linguistic, and sociolinguistic objectives of the course, which are the starting points in the selection of the type of text.

2.1. Narrative text

The narrative text is the first type of text that every child learns because the stories told from the first months after the baby's birth provide clues to this genre. A child familiar with fairy tales would already have an idea of the sequence of events and the verbal tenses used in their various sequences. The story, usually imaginary, told by the parents also contributes to the development of the child's imagination.

The main function of a narrative text is, above all, to tell a story. As such, it serves essentially to develop two basic skills in foreign language learners: oral production and written production, which must precede comprehension skills. Thanks to this essential function, it can be used to achieve pragmatic objectives such as "telling a story", or "talking about the past", etc. The answers to the question "Why use a narrative text in the FLT classroom?" may vary according to the needs and/or objectives set.

Fiévet's (2013, pp. 21-22) answer to this question has three aspects: (1) linguistic exploitation, (2) exploitation for teaching civilization, and (3) literary exploitation. At the level of linguistic exploitation, the author introduces five reasons for using literary texts in class: their authenticity; the fact that they are part of the corpus that allows the study of a language fact; the aesthetic aim they have; the fact that the study of a language fact allows learners to see the literary exploitation that an author may have made of it; and the fact that they provide a unique basis for implementing the competencies listed in the Common European Framework of Reference for Languages (CEFR).

2.1.1. Propp's work

After his observations of the tales of his compatriot Alexander Afanasieff, the Russian formalist Vladimir Propp, "was struck by the presence of comparable, even identical events" (Adam, 1994, p. 15). According to the author, in most of the marvelous tales, it was an initial problem (a sick person, a poor person, a loss, etc.) that was probably going to be resolved by the hero after the accomplishment of the task he had taken over or the one he had been given.

His observations showed that "each tale would thus be composed of some or all of the following 31 functions (Adam, 1994, p. 17):

1. Absence 2. Prohibition 3. Transgression 4. Interrogation 5. Inquiry 6. Deception 7. Complicity 8. Failure or misdeed 9. Mediation 10. Commencement of the opposite action 11. Departure of the hero 12. The first function of the donor 13. The reaction of the hero 14. Transmission 15. Hero's displacement, transfer 16. Hero's fight against the antagonist 17. Mark 18. Victory over the antagonist 19. Redress of wrongdoing 20. Return of the hero 21. Pursuit

22. Rescue 23. Incognito arrival of the hero 24. Imposture 25. Difficult task 26. Completion of task 27. Recognition of the hero 28. Discovery of the false hero 29. Transfiguration 30. Punishment 31. Marriage or accession to the throne.

Thirty-eight years after Propp's work on Russian fairy tales, A.J. Greimas began uncovering the deep structure of the narrative texts. In his famous SA, he brings together all the semiotic roles which will be discussed in the following section.

2.1.2. Greimas' actantial scheme and canonical narrative scheme

According to Greimas and Courtés, French semioticians were looking for "from the beginning, a perfectible model that could serve as a starting point for understanding the organizational principles of all narrative discourse" (1979, p. 244), which was Vladimir Propp's Morphology of the Tale (1928).

Greimas, summarizing his conception as "permanence of the distribution of a small number of roles" 1966, p. 173), based on the 31 functions defined by Propp, gathers and reduces the semiotic roles of the actants in the AS he has elaborated:
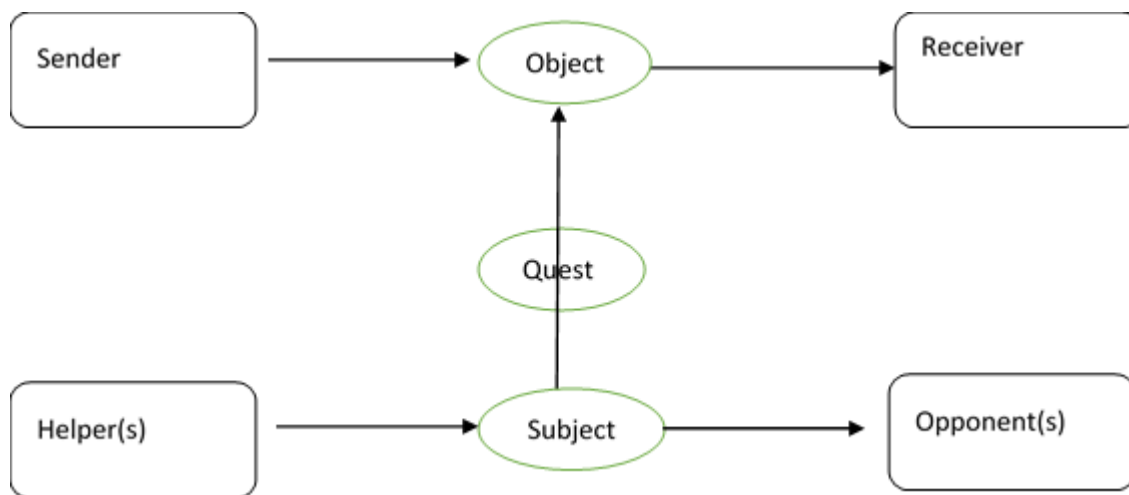

Figure 1. Greimas' actantial scheme

As a semiotician, Greimas (1966) places particular emphasis on the so-called axis of desire that links the subject to its object. At the beginning of the narrative, the absence of the object pushes the subject towards the pursuit of this object of value or quest. This object can be concrete (a young princess, a treasure, etc.) or abstract (happiness, peace, etc.). The second axis, between the sender and receiver, is the communication axis. Here, the sender encourages the subject to acquire the valuable object. On the third axis, which is called the axis of power and struggle, the

subject is supported by a helper who supports him in acquiring his object or he is prevented from doing so by an opponent.

Greimas' CNS consists of five main stages (manipulation, action, competence, performance, and sanction) which differs from the AS, also proposed by him.

Todorov (1968, p. 82), through a structuralist definition of the ideal narrative, stresses the importance of a beginning in which it is a "stable situation that is disturbed by some force". According to Todorov, "the result is a state of disequilibrium; by the action of a force directed in the opposite direction, equilibrium is restored; the second equilibrium is indeed similar to the first, but the two are never identical". Todorov also adds "[t]here are consequently two types of episodes in a narrative: those that describe a state of equilibrium or disequilibrium" as in the example of an innocent man accused of being the perpetrator of a theft, "and those that describe the passage from one state to the other": for example, a poor young man becoming rich at the end of the narrative.

The narrative schema consists of the following five stages (Alloprof, https://www.alloprof [...]):

1. The initial situation (Fr. Situation initiale): The character experiences a normal situation where everything is in balance.

2. The trigger (Fr. Élément perturbateur/déclencheur): An event or character disrupts the balanced situation.

3. The adventures (Fr. Péripéties): This stage presents the various actions (events, adventures, etc.) that enable the character to continue his or her quest.

4. The resolution (Fr. Dénouement/résolution): This is when the character succeeds or fails in his or her mission.

5. The final situation (Fr. Situation finale): This is the moment when the balance is restored.

3. Preparatory Activities for a Course on the Analysis of a Narrative Text

Before starting an activity aimed to analyze a narrative text, it would be best to begin by defining the key concepts of the two schemas that will form the methodical basis of such an analysis.

3.1. Activities for the Appropriation of the Key Notions of the Narrative Scheme

At this stage, it is best to choose a story that the learners already know, so that they can better understand the meaning of the concepts they will use during the analysis activity. This will

enable learners to acquire these key concepts through a warm-up activity. Below is an example of an activity for the SN steps (the parts of the story are taken from the "Alloprof" website:

- *Activity 1*

Table 1. The activity of finding the steps of the fairy tale

Mettez le conte dans le bon ordre et associez chaque partie à une étape du schéma narratif (Put the story in the correct order and match each part with a step of the narrative structure) :			
A :	Le prince organise un bal et tout le village y est convié. "The prince organizes a ball and the whole village is invited."	**1**	**La situation initiale** The initial situation
B :	La belle-mère et les belles-sœurs se préparent pour le bal, alors que Cendrillon doit exécuter diverses tâches ménagères. Alors que Cendrillon est triste de ne pas aller à la soirée organisée par le prince, une fée marraine apparait et lui offre un carrosse et des vêtements, et ce, jusqu'à minuit. Cendrillon éblouit le prince et toute la cour. Sur les douze coups de minuit, elle quitte rapidement le château en perdant une de ses chaussures. "The stepmother and stepsisters are getting ready for the ball, while Cinderella has to perform various household tasks. While Cinderella is sad about not being able to attend the prince's party, a fairy godmother appears and offers her a carriage and clothes until midnight. Cinderella dazzles the prince and the entire court. At the stroke of midnight, she quickly leaves the castle, losing one of her shoes."	**2**	**L'élément déclencheur** The trigger
C :	Elle quitte la demeure familiale et épouse le prince. Le couple est heureux et fonde une famille. "She leaves her family home and marries the prince. The couple is happy and starts a family."	**3**	**Les péripéties** The adventures
D :	Voulant retrouver la belle inconnue du bal, le prince demande à toutes les jeunes filles du royaume d'essayer la chaussure abandonnée par Cendrillon. Grâce à cela, le prince retrouve l'élue de son cœur. "Wanting to find the beautiful unknown woman from the ball, the prince asks all the young girls in the kingdom to try on the shoe abandoned by Cinderella. Thanks to this, the prince finds the chosen one of his heart."	**4**	**Le dénouement** The resolution
E :	À la suite de la mort de son père, Cendrillon devient la servante de sa méchante belle-mère et de ses deux filles. "Following her father's death, Cinderella becomes the servant of her wicked stepmother and her two daughters."	**5**	**La situation finale** The final situation
Les bonnes réponses (The correct answers) : A-2 ; B-3 ; C-5 ; D-4 ; E-1			

This starting activity will make it easier for learners to find the correct definition for each stage of the SN in the second activity we propose:

- *Activity 2*

Table 2. Definition and step matching activity

En se basant sur l'Activité 1, trouvez la bonne définition de chaque étape du schéma narratif (Based on Activity 1, find the correct definition for each step of the narrative structure.):			
A :	Un évènement ou un personnage vient perturber la situation d'équilibre. "An event or character disrupts the equilibrium."	**1**	**La situation initiale** The initial situation
B :	Il s'agit du moment où le personnage réussit ou échoue sa mission. "This is the moment when the character succeeds or fails in their mission."	**2**	**L'élément déclencheur** The trigger
C :	Le personnage vit une situation normale où tout est en équilibre. "The character experiences a normal situation where everything is in balance."	**3**	**Les péripéties** The adventures
D :	C'est le moment où l'équilibre est rétabli. "This is the moment when the balance is restored."	**4**	**Le dénouement** The resolution
E :	Cette étape présente les diverses actions, (évènements, aventures, etc.) qui permettent au personnage de poursuivre sa quête. "This step presents the various actions (events, adventures, etc.) that allow the character to pursue their quest."	**5**	**La situation finale** The final situation
Les bonnes réponses (The correct answers) : A-2 ; B- 4 ; C-1 ; D-5 ; E-3			

The two activities proposed above, which serve as theoretical bases for the analysis of a full narrative text, can be supported by various examples and explanations from the teacher.

As a result, during the stage of appropriating the theoretical foundations of the NS through a story with which the learners are familiar, it is better to choose a story that is considered unknown to the learners. This activity should also serve as a reading comprehension activity for learning French as a foreign language (henceforth FFL). Through such an analysis, the learner will learn, among other things, the use of verb tenses in narrative texts: the imperfect tense in the initial situation; the simple past tense when an event disturbs the stable state, and in the narrative sequences of the text; the shift to the compound past tense in the dialogical sequences. After having carried out global and detailed comprehension activities based on the chosen narrative text, which serves as a trigger, it would be better to have the students engage in

identification/conceptualization work, for example, on the use of verb tenses, adverbial phrases, other clues for moving from one stage to another that can be used as keywords, etc.

3.2. Activities for the Appropriation of the Key Notions of the Actantial Scheme

At this stage of preparation for a complete analysis of a full text, an activity of the same character as the activities proposed for the narrative scheme can be used. It should be noted that the activity we propose below is solely intended to make the learners find the definitions of the actants. Therefore, some tips can be given so that they can perform the task more easily.

- *Activity 3*

Table 3. Actant definitions matching activity

Devinez la bonne définition des actants d'un texte narratif (Guess the correct definition of actants in a narrative text) :			
	Définition des rôles actantiels (Definition of actantial roles)		**Rôles actantiels** Actantial roles
A :	C'est ce ou celui/celle que le héros désire atteindre à la fin de la narration. "This is what or whom the hero desires to reach at the end of the narrative."	1	**Sujet** Subject
B :	C'est celui/celle ou ce qui manipule/motive le héros pour qu'il puisse atteindre son objet. "This is the one or the thing that manipulates/motivates the hero so that they can achieve their objective."	2	**Objet (de valeur)** Object
C :	Ce ou celui/celle qui aide le héros à acquérir son objet de valeur dans tout le processus. "This is the one who helps the hero acquire their valuable object throughout the process."	3	**Destinateur.trice** Sender
D :	Ayant pris en charge la tâche d'atteindre son objet après la phase du contrat, étant manipulé (ou non) par quelqu'un d'autre, celui-ci/celle-ci se met à acquérir les connaissances nécessaires dans l'exécution de sa tâche de chercher l'objet en question et de l'obtenir. "Having taken on the task of achieving its objective after the contractual phase, being manipulated (or not) by someone else, this person begins to acquire the necessary knowledge in carrying out their task of searching for the object in question and obtaining it."	4	**Destinataire** Receiver
E :	Ce ou celui/celle qui essaie d'empêcher le sujet dans l'acquisition de l'objet de valeur. "This or the one who tries to prevent the subject from acquiring the valuable object."	5	**Adjuvant(e)(s)** Helper(s)
F :	Il/elle apparaît à la fin de la narration, dans la phase de sanction. C'est lui /elle qui donne au héros une récompense ou une sanction. "He/she appears at the end of the narrative, in the phase of judgment. It is him/her who gives the hero a reward or a punishment"	6	**Opposant(e)(s)** Opponent(s)
Les bonnes réponses (The correct answers) : A-2 ; B-3 ; C-5 ; D-1 ; E-6 ; F-4			

- *Activity 4*

Table 4. Actant identification activity (a)

En vous basant sur les bonnes réponses de l'Activité 3, identifiez les actants du conte imaginaire ci-dessous (Based on the correct answers from Activity 3, identify the actants of the imaginary tale below) :			
A :	Le roi (The king)	1	Sujet
B :	Le roi et la reine qui vont récupérer leur fille (The king and queen who are going to retrieve their daughter)	2	**Objet** Object
C :	Sauver la princesse (Saving princess)	3	**Destinateur** Sender
D :	Le meilleur ami du prince (The prince's best friend)	4	**Destinataire** Receiver
E :	Le dragon (The dragon)	5	**Adjuvant(s)** Helper(s)
F :	Le prince (The prince)	6	**Opposant(s)** Oppenent(s)
Les bonnes réponses (The correct answers) : A-3 ; B-4 ; C-2 ; D-5 ; E-6 ; F-1			

4. Example of a Lesson on Analyzing a Narrative Text

Having grasped the structure of narrative texts through the previous activities, learners can be invited to do the following activities based on a chosen narrative text:

- *Activity 5*

Before moving on to an analysis activity, the teacher initiates the warm-up stage in which learners could become familiar with the theme of the proposed text. To do this, he/she can use photos, drawings, or some games depending on the age of the target audience. Drawings, pictures, or even a single word can trigger a brainstorming exercise, which would help learners to remember the vocabulary belonging to the lexical field of the theme of the text in question.

Regardez le dessin (Doré) et écrivez 5 mots évoqués par ce dessin. (Look at the drawing and write 5 words evoked by it.)

Figure 2. Gustave Doré's illustration

- *Activity 6*

In this stage of the course, where we move on to text analysis, learners can be asked to put the proposed text in order. The main aim of this activity is to assess learners' knowledge of the structure of narrative texts and the verbal tenses that are key to them.

Table 5. Activity of ordering the parts of a fairy tale

Mettez le texte en ordre (Put the text in order) :	
Séquences (Sequences)	**Les bonnes réponses (The correct answers)**
« Oui-dà, ma bonne mère, » lui dit la jeune fille ; et, rinçant aussitôt sa cruche, elle puisa de l'eau au plus bel endroit de la fontaine et la lui présenta, soutenant toujours la cruche, afin qu'elle bût plus aisément. La bonne femme, ayant bu, lui dit : « Vous êtes si bonne et si honnête, que je ne puis m'empêcher de vous faire un don ; car c'était une fée qui avait pris la forme d'une pauvre femme de village, pour voir jusqu'où irait l'honnêteté de cette jeune fille. Je vous donne pour don, poursuivit la fée, qu'à chaque parole que vous direz, il vous sortira de la bouche ou une fleur, ou une pierre précieuse. » "Yes, indeed, my good mother," said the young girl, rinsing her jug immediately and drawing water from the most beautiful spot in the fountain. She presented it to her, still holding the jug so that she could drink more easily. The kind woman, after drinking, said to her, "You are so good and honest that I cannot help but give you a gift. For it was a fairy who had taken the form of a poor village woman to see how far this young girl's honesty would go. I give you as a gift," continued the fairy, "that with every word you speak, either a flower or a precious stone will come out of your mouth."	3
Pour sa sœur, elle se fit tant haïr, que sa propre mère la chassa de chez elle ; et la malheureuse, après avoir bien couru sans trouver personne qui voulût la recevoir, alla mourir au coin d'un bois. For her sister, she made herself so hated that her own mother chased her away from home; and the pathetic girl, after running around without finding anyone who would take her in, went to die at the corner of a wood.	8
Elle y alla, mais toujours en grondant. Elle prit le plus beau flacon d'argent qui fût dans le logis. Elle ne fut pas plus tôt arrivée à la fontaine, qu'elle vit sortir du bois une dame magnifiquement vêtue, qui vint lui demander à boire. C'était la même fée qui avait apparu à sa sœur, mais qui avait pris l'air et les habits d'une princesse, pour voir jusqu'où irait la malhonnêteté de cette fille. — Est-ce que je suis ici venue, lui dit cette brutale orgueilleuse, pour vous donner à boire ! Justement j'ai apporté un flacon d'argent tout exprès pour donner à boire à Madame ? J'en suis d'avis : buvez à même si vous voulez. — Vous n'êtes guère honnête, reprit la fée, sans se mettre en	5

colère. Eh bien ! puisque vous êtes si peu obligeante, je vous donne pour don qu'à chaque parole que vous direz, il vous sortira de la bouche ou un serpent, ou un crapaud. » She went there, but still grumbling. She took the most beautiful silver flask that was in the house. No sooner had she arrived at the fountain than she saw a magnificently dressed lady coming out of the woods, who asked her for a drink. It was the same fairy who had appeared to her sister but had taken on the appearance and clothes of a princess to see how far this dishonest girl would go. "Did I come here," said this brutal and proud girl, "to give you a drink? I brought a silver flask specifically to offer a drink to Madame. That's what I think: drink straight from it if you want." "You are not very kind," replied the fairy, without getting angry. "Well then, since you are so ungracious, I give you the gift that with every word you speak, either a snake or a toad will come out of your mouth."	
Il était une fois une veuve qui avait deux filles : l'aînée lui ressemblait si fort d'humeur et de visage, que, qui la voyait, voyait la mère. Elles étaient toutes deux si désagréables et si orgueilleuses, qu'on ne pouvait vivre avec elles. La cadette était le vrai portrait de son père pour la douceur et l'honnêteté. Comme on aime naturellement son semblable, cette mère était folle de sa fille aînée et, en même temps, avait une aversion effroyable pour la cadette. Elle la faisait manger à la cuisine et travailler sans cesse. Once upon a time, there was a widow who had two daughters. The elder daughter resembled her mother so much in both temperament and appearance that anyone who saw her saw the mother. Both of them were so unpleasant and full of pride that it was impossible to live with them. The younger daughter was the true portrait of her father in terms of gentleness and honesty. As one naturally loves their own likeness, the mother was infatuated with her elder daughter and, at the same time, had a dreadful aversion to the younger one. She made her eat in the kitchen and work incessantly.	**1**
Le fils du roi, qui revenait de la chasse, la rencontra et, la voyant si triste, lui demanda ce qu'elle faisait là toute seule et ce qu'elle avait à pleurer ! — « Hélas ! Monsieur, c'est ma mère qui m'a chassée du logis. » — Le fils du roi, qui vit sortir de sa bouche cinq ou six perles et autant de diamants, la pria de lui dire d'où cela lui venait. Elle lui conta toute son aventure. Le fils du roi considérant qu'un tel don valait mieux que tout ce qu'on pouvait donner en mariage à une autre, l'emmena au palais du roi son père, où il l'épousa. The king's son, who was returning from the hunt, came across her and, seeing her so sad, asked her why she was all alone and why she was crying! "Alas, sir, it is my mother who has chased me away from home," she replied. The king's son, witnessing five or six pearls and quite a few diamonds coming out of her mouth, asked her to tell him where they came from. She recounted her entire adventure to him. Considering that such a gift was worth more than anything that could be given in marriage to another, the king's son took her to his father's palace, where he married her.	**7**
Il fallait, entre autres choses, que cette pauvre enfant allât, deux fois le jour, puiser de l'eau à une grande demi-lieue du logis, et qu'elle en rapportât plein une grande cruche. Un jour qu'elle était à cette fontaine, il vint à elle une pauvre femme qui la pria de lui donner à boire.	**2**

Among others, this poor child had to go twice a day to a fountain half a league away from the house to fetch water and bring back a full large pitcher. One day, while she was at this fountain, a poor woman came to her and asked her for a drink.	
D'abord que sa mère l'aperçut, elle lui cria : Eh bien ! ma fille ! — Eh bien ! ma mère ! lui répondit la brutale, en jetant deux vipères et deux crapauds. — Ô ciel, s'écria la mère, que vois-je là ? C'est sa sœur qui en est cause : elle me le paiera ; et aussitôt elle courut pour la battre. La pauvre enfant s'enfuit et alla se sauver dans la forêt prochaine. As soon as her mother saw her, she cried out, "Well, my daughter!" "Well, mother," replied the brutal girl, throwing out two vipers and two toads. "Oh heavens!" exclaimed the mother, "What do I see? It is her sister who is to blame. She will pay for this!" And immediately she ran to beat her. The poor child fled and took refuge in the nearby forest.	6
Lorsque cette fille arriva au logis, sa mère la gronda de revenir si tard de la fontaine. — « Je vous demande pardon, ma mère, dit cette pauvre fille, d'avoir tardé si longtemps ; » — et, en disant ces mots, il lui sortit de la bouche deux roses, deux perles et deux gros diamants. — « Que vois-je là ! dit sa mère tout étonnée ; je crois qu'il lui sort de la bouche des perles et des diamants. D'où vient cela, ma fille ? » (Ce fut là la première fois qu'elle l'appela sa fille). — La pauvre enfant lui raconta naïvement tout ce qui lui était arrivé, non sans jeter une infinité de diamants. — « Vraiment, dit la mère, il faut que j'y envoie ma fille. Tenez, Fanchon, voyez ce qui sort de la bouche de votre sœur, quand elle parle ; ne seriez-vous pas bien aise d'avoir le même don ? Vous n'avez qu'à aller puiser de l'eau à la fontaine, et, quand une pauvre femme vous demandera à boire, lui en donner bien honnêtement. — Il me ferait beau voir, répondit la brutale, aller à la fontaine ! — Je veux que vous y alliez, reprit la mère, et tout à l'heure. » When this girl arrived home, her mother scolded her for returning so late from the fountain. "I beg your pardon, mother," said the poor girl, "for taking so long." And as she said these words, two roses, two pearls, and two large diamonds came out of her mouth. "What do I see!" exclaimed her astonished mother. "I believe pearls and diamonds are coming out of her mouth. Where does this come from, my daughter?" (It was the first time she called her daughter). The poor child naively recounted everything that had happened to her, all the while scattering countless diamonds. "Truly," said the mother, "I must send my other daughter there. Look, Fanchon, see what comes out of your sister's mouth when she speaks. Wouldn't you be happy to have the same gift? All you have to do is go fetch water from the fountain and, when a poor woman asks you for a drink, give it to her with kindness." "It would be a fine sight to see me go to the fountain!" replied the brutal girl. "I want you to go," the mother insisted, "and right away."	4
Perrault (ed. 1902) (https://fr.wikisource.org/wiki/Contes_de_Perrault[...])	

- *Activity 7*

Following the stages of anticipating and ordering the text, complete reading of the text will be the first step in the stage of global comprehension of the text. At this stage, the teacher should act as a guide and give clear instructions so that the learners can understand what they have to do and the purpose behind it.

Examples of instructions (Fr. consignes) for a global comprehension stage:

Consigne 1 : Qui sont les personnages du conte ? (Who are the characters in the tale?)

Consigne 2 : Où se passe l'histoire ? (Where does the story take place?)

(...)

- *Activity 8*

A detailed comprehension activity, which follows the global comprehension stage, would help learners understand the story in detail, recognize the narrative pattern, and establish the actantial pattern of the story. In the detailed comprehension stage, learners can be given specific questions that require answers containing detailed information. In addition to such questions asked by the language teacher, it would be advisable to ask the learners to draw up the narrative outline using their own sentences:

Table 6. Narrative scheme of the text

La situation initiale	Une veuve et ses deux filles dont l'ainée était préférée vivaient ensemble. "A widow and her two daughters, of whom the elder one was favored, lived together.
L'élément déclencheur	Un jour, une pauvre femme (une fée) a demandé de l'eau à la cadette en puisant de l'eau comme d'habitude et lui a fait un don en raison de son honnêteté : « il vous sortira de la bouche ou une fleur, une pierre précieuse » One day, a poor woman (a fairy) asked the younger daughter for water while she was fetching water as usual. In return for her honesty, the woman granted her a gift: "With every word you speak, either a flower or a precious stone will come out of your mouth."
Les péripéties ↓	
Événement 1 (E1)	Elle rentre chez elles et raconte tout à sa mère qui la gronde de son retard et il lui sort de la bouche deux roses, deux perles et deux gros diamants. La mère a décidé d'y envoyer sa fille préférée, l'ainée. She returned home and told her mother everything, but her mother scolded her for being late. Then, from her mouth, two roses, two pearls, and two large diamonds came out. The mother decided to send her favorite daughter, the elder one.
E2	L'ainée y va en grondant mais elle n'était pas gentille comme toujours envers la fée vêtue cette fois comme princesse. La fée lui fait un don mais il lui sortira de sa bouche ou un serpent ou un crapaud. The elder one goes there grumbling, but she was not kind as usual towards the fairy, who was dressed as a princess this time. The fairy grants her a gift, but with every word she speaks, either a snake or a toad will come out of her mouth.

E3	La mère remarque ce qui se passe après avoir vu ceux qui lui sortent de sa bouche et en a trouvé la responsable : la cadette. Pauvre fille s'est enfuie pour sauver sa vie. The mother notices what is happening after seeing what comes out of her mouth and finds the one responsible: the younger daughter. The poor girl flees to save her life.
Le dénouement	Elle a rencontré le prince dans la forêt. Voyant ceux qui lui sortent de la bouche, le prince lui a demanda son histoire. She met the prince in the forest. Seeing what was coming out of her mouth, the prince asked her about her story.
La situation finale	Le prince l'a emmenée au palais du roi et l'a épousée. Sa mère a également enchâssé sa sœur de chez elle et la femme est morte dans la forêt en cherchant quelqu'un. The prince took her to the king's palace and married her. Her mother also sent her sister away from home, and the woman died in the forest while searching for someone.

- *Activity 9*

Following Activity 8, the teacher can have the learners draw up the actantial scheme of the story as an additional activity to further understand the text in detail. Through this activity, learners will have the opportunity to discuss the characters and their roles in the story.

Faites le schéma actantiel du conte et comparez-le avec votre voisin(e) (Create the actantial diagram of the tale and compare it with your pair.):
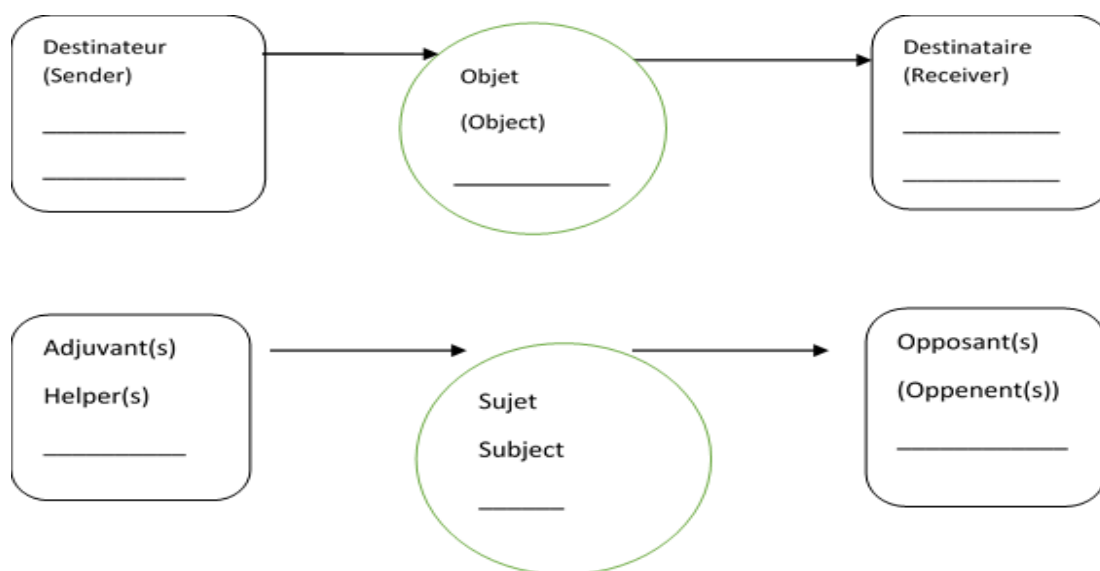

Figure 3. Warm-up activity

The nine activities we have proposed in this work must be followed by the creative activities chosen by the teacher based on the previously established objectives and respecting the order of the stages of the didactic unit: identification, conceptualization, systematization, and production.

Conclusions

The structuring of foreign language courses, as highlighted by cognitive approaches, helps the teacher to develop their course according to well-defined criteria by respecting the stages of the didactic unit. Therefore, both theoretical and practical knowledge of the development of a foreign language course using authentic documents is of great importance and it is necessary to insist on the pedagogical usefulness of each type of text, including narrative texts that encompass narration, descriptive pauses, and dialogues.

By being aware of the deep structure of narrative texts, FLT teachers can make better use of them to achieve the objectives of a class. The exploitation of narrative texts would contribute to the learning environment both as a source of motivation through their authenticity and as a didactic source through the diversity of discourse they contain.

The exploitation of narrative texts

- makes learners more motivated;

- draws their attention to the content to be learned as well as to the plot of the text,

- provides both the culture of the native speakers of the target language, as well as their history and way of life,

- offers authentic examples of the real-life communication of native speakers,

- breaks up the monotony of lessons.

Thanks to the discursive diversity they contain, narrative texts will

- trigger learners' awareness of language diversity

- help them become more familiar with the structure of the target language (grammar, syntax, lexicon, etc.);

- show them the structural differences between different types of text.

Methodical reading (here, using narrative and actantial patterns) will

- make learners capable of reading texts by analysing them deeply;

- help them discover the importance and benefits of having a clear method and/or plan before starting a task;

- make them acquire a multidimensional vision;

- show them the presence of other points of view than their own and make them acquire respect towards those who think differently.

The use of narrative texts as part of a method can (should) also help future teachers studying FFL didactics to develop the habit of basing all their activities on appropriate methods that would serve an effective teaching/learning process.

Acknowledgements

Declaration of Conflicting Interests and Ethics

The authors declare no conflict of interest.

References

Albufalasa, M. (2019). The Impact of Implementing Graphic Organizers on Improving EFL Students' Reading Comprehension of Narrative Texts and Motivation. *International Journal of Applied Linguistics and English Literature, 8*(4), 120-129. doi:https://doi.org/10.7575/aiac.ijalel.v.8n.4p.120

Adam, J.-M. (1994). *Le texte narratif*. Paris : Nathan Université.

Adam, J.-M. (2001). Types de textes ou genres de discours ? Comment classer les textes qui "disent   de et comment faire ?, *Langages*, 141, Les discours procéduraux (Mars 2001), 10-27.

Alloprof. https://www.alloprof.qc.ca/fr/eleves/bv/francais/le-schema-narratif-f1050.

Carter R., Long M. N. (1991), *Teaching Literature*. Harlow: Longman.

Collie J. and Slater S. (1990), *Literature in the Language Classroom: A Resource Book of Ideas and Activities*. Cambridge: Cambridge University Press.

Day, R. R. & Bamford, J. (1998). *Extensive reading in the second language classroom*. Cambridge: Cambridge University Press.

Doré, Gustave. Retrieved from https://commons.wikimedia.org/wiki/File:Lesfees.jpg

Fiévet, M. (2013). *Littérature en Classe de FLE*. Paris : CLE International.

Gilmore, A. (2007). Authentic materials and authenticity in foreign language learning. *Language Teaching*, 40(2), 97-118. https://doi.org/10.1017/S0261444807004144.

Greimas, A.-J. (1966). *Sémantique structurale*. Paris : Larousse.

Greimas, A.- J. & Courtés, J. (1979). *Sémiotique. Dictionnaire raisonné de la théorie du langage*, Tome I, Paris : Hachette.

Hébert, L. (2006). « Le schéma narratif canonique », dans Louis Hébert (dir.), *Signo* [en ligne], Rimouski(Québec), http://www.signosemio.com/greimas/schema-narratif-canonique.asp.   Consulté le 27.04.2022.

MANITOBA. Ministère de l'Éducation, de la Citoyenneté et de la Jeunesse. (2006). *Français langue   première, secondaire 4, Littératures francophones, Communication médiatique, programme d'études*, Winnipeg, Manitoba, Le Ministère.

Nation, I. S. P. (2009). *Teaching ESL/EFL reading and writing*. New York: Taylor & Francis.

Onursal Ayırır, İ. & Fakıoğlu Gökduman, Y. (2020). La motivation et le rôle « motivateur » de l'enseignant   de FLE. *RumeliDE Dil ve Edebiyat Araştırmaları Dergisi*, (Ö7), 557-572. DOI: 10.29000/rumelide.813454.

Perrault, C. (ed. 1902, 1697). Retrieved from
    https://fr.wikisource.org/wiki/Contes_de_Perrault_(%C3%A9d._1902)

Propp, V. (1928, 1965). *Morphologie du conte*. Paris : Seuil.

Renandya, W. A. (2007). The power of extensive reading. *RELC Journal*, 38(2), 133.

Saffarian, R. & Gorjian, B. (2012). The effective strategies for developing reading comprehension among primary students: Males and females. *Journal of Comparative Literature and Culture (JCLC)*. 1(2).

Todorov, T. (1968). *Qu'est-ce que le structuralisme t.2, La Poétique*. Paris : Seuil.