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Development of Grammar Competence via Work with the Literary Text in Teaching FFL

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Abstract: *In this paper we deal with the issue of teaching foreign language grammar using literature in secondary schools. The aim of this paper is to propose and provide teachers of French as a foreign language with effective and practical didactic recommendations for teaching the past tenses in French through authentic literary text. Working with a literary text has the potential to contribute to the learner's self-development, to the development of his/her reading and language skills, to the development of critical thinking and other important aspects of his/her personality. The literary text chosen is the Quebec short story "Le petit bonhomme de graisse", which meets the criteria for selecting a text for didactic purposes in terms of content and scope. From a linguodidactic point of view, it corresponds to the language level B1 according to the CEFR, at which the learners are confronted with the chosen grammatical phenomenon and the problem of its application in communicative practice. When developing proposals for didactic procedure for working with the selected text, we come out from Rafajlovičová's research of the assessment of grammatical competence from the year 2016, which shows that the application ability of foreign language learners is significantly lower in comparison with the mechanical formation of grammatical forms. The partial aim of this paper is to contribute to the development of grammatical competence and its application to learners' communicational practice. In proposing activities related to authentic literary text, we take into account Slovak learners in Slovak schools, but nevertheless these proposals are applicable in the educational system of other countries, where French is taught as a foreign language. The topic of past tenses in French is one of the most difficult phenomenon to learn and use in communication, as the Slovak language operates with a different grammatical system. The proposed activities serve for effective teaching and acquisition of past tenses in French, not only their formation, but also their application to common communicative situations.*

Keywords: *French as a foreign language; language teaching; grammar teaching; past tense; literary text.*

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Introduction[1]

Even today, in an age dominated by audiovisual, multimedia and interactive technologies and the internet, literature and working with it has its place in (not only) foreign language teaching. The position and importance of literary texts have varied in the past depending on the preferred methodological approach. The grammatical-translation method considered literature as a linguistic reference ideal[2], while the direct and structural-global and audiovisual methods pushed literature into the background. It was not until the early 1980s that literature, thanks to the communicative method, returned to the foreign language classroom in the form of a communication object of interest[3], and from this point onwards, literature no longer constitutes only a part of cultural heritage, but becomes a tool of communication (Defays et al., 2014). The current activity-oriented approach emphasizes the importance of the pragmatic side of communication and the competences associated with it. These are not only the most salient linguistic knowledge, but also the practical and sociocultural dimensions of the use of a given language (Godard, 2015), which are also reflected in the conception of an international document, the Common European Framework of Reference for Languages (hereafter referred to as the CEFR)[4].

Language teaching is nowadays not limited to linguistic tasks, but its role is more broadly to develop the foreign language user. Literature in particular has the potential to be a source of diverse knowledge and skills. Linguistic phenomena, morphosyntactic structures, orthography and stylistics remain the most fundamental areas of analysis. The superstructure is then the deepening of broader literary knowledge and skills that are inextricably linked to literature[5] and lead to further higher mental skills.

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2 Literary texts were used as material for introducing and training or practicing grammatical rules.

3 It should be noted, however, that in most cases these were authentic documents, even of a non-explicitly literary nature (Godard, 2015, p. 28).

4 According to the CEFR, it refers to knowledge (savoir), skills and practical abilities (savoir-faire, or know-how), and existential competence which can be understood as the sum of individual qualities, character traits and attitudes relating to, for example, an individual's idea of himself, his opinion of others and his willingness to engage in social interaction with other people (savoir-être) (Franko, 2017, pp. 14 and 15).

5 e.g. the theory of genres and their specifics, poetics and expressive means of the text,

Literary texts transcend into a potential plane of contextual knowledge of an interdisciplinary nature. Working with literature contributes to self-development, to the development of reading skills and critical thinking, to aesthetic and ethical values, to intercultural dialogue and the related issue of looking at "self and others" (Defays et al., 2014).

The aim of the present study is to develop practical didactic recommendations for teaching a particular grammatical phenomenon by working with an authentic literary text on the basis of the theoretical background. We focus on the teaching of French as a foreign language (FFL) in Slovakia, choosing a grammatical phenomenon that is difficult for a Slovak learner to acquire and use in communicative practice. Specifically, it concerns the use of various past tenses that are present in the chosen French-language literary text entitled *Le Petit Bonhomme de graisse* (Lanctot, 1931).

Criteria for selecting the chosen text

Our selection of an authentic literary text for the criterion of didactic recommendations for the FFL classroom is subject to a number of criteria to suit the objective and conditions of the lesson as well as the developmental level of the learner. In addition to the logical and necessary presentation of a given grammatical phenomenon in the text, the chosen literary text in terms of lexical and morphosyntactic structure is appropriate to the linguistic level of the learners (in our case it is the B1 language level according to CEFR), eliminating the possibility of misunderstanding the informative content and ensuring the possibility of further more detailed linguistic analysis and reception. The chosen linguistic phenomenon is quite challenging to understand and assimilate, so we have chosen a whole authentic text that is not didacticized in any way, i.e. it represents an authentic linguistic expression without transpositions into its colloquial or slang forms (Fiévet, 2013). The length of the text was another essential criterion. *Le Petit Bonhomme de graisse* does not exceed three pages in length, while the typography of the text contributes to reducing the time needed to read it during the lesson[6] and ensures that there is enough for further work with the text (Defays et al., 2014). In terms of genre, the chosen text is a short work – a short story, a text that, in addition to its length, has the advantage of a simple narrative easy for learners to receive (Fiévet, 2013).

etc.

[6] The Slovak school education system stipulates a lesson of 45 minutes, when selecting the text and creating didactic recommendations, we follow this time interval. If the duration of the lesson is different, the teacher can adjust the work with this worksheet according to the teaching system (e.g. add an activity at the beginning of the lesson).

The meaning of a literary text in the context of teaching grammar in a foreign language

In the following section of the paper, we will try to clarify the nature of the literary text in the context of foreign language teaching with a focus on grammar teaching. We will present several understandings of the literary text and capture its basic characteristics, keeping in mind the different viewpoints of experts who hold different opinions.

Stradiotová et al., (2019) argue that the structure of a literary text offers foreign language educators a wide range of possibilities for creating exercises focused on grammar or lexis. Through grammatical analysis of the text, learners learn about narrative mechanisms, syntactic relationships, the meaning of the use of conjunctions or types of adverbs. A given literary text can also be used for various types of exercises related to morphology (prefixes, suffixes, derivations, composition), syntax (use of words in context) and semantics (recognition of the different meanings of a word: denotative, connotative, figurative, metaphorical use, etc.). While Koppensteiner (2001) argues that literary texts can arouse learners' curiosity and interest in grammar and make it more attractive to work with it, on the other hand, many didacticians are critical of this and consider literary texts as works of art unsuitable for working with language or grammar. In their view, literary texts should focus primarily on a specific topic, with learners interpreting the information they have received. They further argue that literary texts should be used primarily to present aesthetic and ethical values.

We are mainly inclined to the view presented by Rösler (2012), who proposes a compromise. The literary text is a suitable tool for the development of linguistic competences, but we should also not forget about its aesthetic aspect when working with it, which is one of the main functions of the literary text also in foreign language teaching, and through which learners get to know the beauty and richness of a foreign language (Jašová, 2009).

Other functions of literary text in grammar teaching are as follows:

- communicative function – reading and working with literary texts improves learners' language skills and helps them to acquire sociolinguistic, pragmatic as well as cultural knowledge;
- stylistic function – literary texts with different styles and levels of difficulty often enrich learners' vocabulary and grammar, which they can then use in everyday communication, while also improving and expanding their expressive skills;

- cognitive function – reading literary texts promotes the development of learners' thinking and mental abilities. It is based on the interconnectedness of language cognition and acquisition with thinking, emphasizing the sequence of thought operations that are applied in the cognition of language by thinking, including the inductive-deductive thought process;
- humanistic-cultural function – the humanization of society represents the connection of language with literature, strengthening relations between foreign cultures (Betáková, 1984; Jašová, 2009).

In addition to the above-mentioned functions, it is also necessary that the chosen literary text helps to dynamize and relax foreign language lessons and invites learners to express their own ideas. Working with a literary text should also support the development of learners' communicative competence and linguistic potential (Spinner, 2006). In addition, foreign language lessons supported by working with literary texts should be enjoyable for learners as they personally or collaboratively engage with the text, express interest in the topics and related tasks, and extend their critical thinking, which leads to improved reading skills.

Problems in the acquisition and use of French past tenses by Slovak learners

Morphologically, we know ten word classes – nouns, adjectives, pronouns, numerals, verbs, prepositions, particles, conjunctions and adverbs. Syntactically, each one of the word classes has a function within a sentence, i.e. it becomes a constituent of a/the sentence. Syntactically, the most important constituent of a/the sentence is the predicate, i.e. the verb, which defines the other constituents of a/the sentence around it. The verb itself can be characterized by the mood it expresses and by the tense (verb tense), too. Švarbová (2020) states that the verb has the function of enabling the one who speaks or writes to describe, evaluate or situate events in time carried out by someone or something.

A verb is one of the major word classes, which we can conjugate, and French grammar conjugates verbs in terms of tense, mood, person and number. Regarding tense, French distinguishes three basic divisions: present, past and future. We distinguish the different tenses (present, past and future) by means of moods, which according to Švarbová (2020) allow us to distinguish between real and unreal, possible, uncertain and inevitable. According to Narjoux (2018), French distinguishes personal (indicative,

subjunctive and imperative) and impersonal (infinitive, participle and perfect participle) moods. The personal mood depends on the nature of the conversation (communication) and on the speaker's attitude; impersonal verbal moods do not distinguish the grammatical person, nor do they serve to situate events in time according to Riegel et al., (2018). *„La grammaire traditionnelle subdivise les modes personnels d´après la nature de la communication et l´attitude du locuteur à l´égard de ce qu´il énonce, ce qu´il met en doute, affirme comme réel ou éventuel le procès exprimé par le verbe.“*[7] (Narjoux, 2018). According to Narjoux (2018) the indicative is the verbal mood of fact, i.e. it expresses what is real and the subjunctive expresses what we consider virtual. Riegel et al., (2018) list five verbal moods, namely indicative, subjunctive, imperative, infinitive and participle, to which they also rank the perfect participle. They define mood as the speaker's attitude that influences the utterance *„les modes expriment l´attitude du manières d´envisager le procès“*(Riegel et al., 2018). This means that not only the tense is important to express the idea, but also the verb mood used influences it.

In this article, we will look specifically at the past tenses of indicative in French grammar, which are part of the teaching French as a foreign language in secondary schools. The verbal tenses of the indicative offer a wide range of possibilities of expression, since they abound in the largest number of verb forms. Given this fact, the indicative is the only way in which we can express the chronological sequence of events „*il est le seul des modes à pouvoir situer précisément le procès dans la chronologie“*[8] (Narjoux, 2018). Among the 15 tenses of the indicative, eight[9] express the past, we will discuss four of them – *l'imparfait, le passé composé, le passé simple* and *le plus-que-parfait,* which are part of the teaching of FFL in secondary schools and which cause complications not only in their acquisition, but also in their use.

Laurent and Delaunay (2012) state that in narrative, specifically in literary written text, writers in the past have mostly used and alternated between *le passé simple* and *l´imparfait. L'imparfait* in narrative storytelling is used to describe people, places, things, to describe background events, or to comment on the main event. Among other things, we use *l'imparfait*, for

7 Free translation by the author: *Traditional grammar divides personal moods according to the nature of the communication and according to the speaker's attitude with respect to what he says, what he disputes, what he considers real or possible.*

8 Free translation by the author: *It is the only one of the moods that can situate the exact process (plot) chronologically.*

9 Eight past tenses of the indicative in French: *l'imparfait, le passé composé, le passé simple, le plus-que-parfait, le passé antérieur, le passé surcomposé, le plus-que-parfaot surcomposé, le passé antérieur surcomposé*

example, to express events recurring in the past, or to describe events that took place in the past, as well as to express the present in the past.

On the other hand, *le passé simple* expresses the main events within a narrative which are precisely timed, i.e. we know their beginning and end. *Le passé simple* is nowadays a past tense that is only marginally taught in schools, as it is only preserved in literary texts and other written texts (mainly contemporary ones such as scientific articles, newspapers, etc.) and is not used in spoken language. However, despite the informative nature of teaching this tense, it is important that learners not only know this tense, but are able to identify it in written text.

An alternative to the *passé simple* is *le passé composé*, the compound tense, which also expresses single past events that are time-bound. Unlike the *passé simple*, which has no connection to the present, according to Taraba (2008) the *passé composé* expresses an action that took place in the past has some validity for the present. This is why the *passé simple* is already used only in literary texts.

The last tense we will deal with in this article is *le plus-que-parfait (PQP),* which is a compound tense as well as *passé composé*, and it is a tense that expresses events that are completed. We use the *PQP* tense to express events in the past that precede other events in the past on the timeline. We often find *PQP* within sentences in correlation with one of the past tenses (*l´imparfait, le passé composé,* or *le passé simple*) „*Le plus-que-parfait se rencontre alors souvent dans un système principale-subordonnée, en corrélation avec un verbe à l´imparfait, au passé simple ou passé composé.*"[10] (Riegel et al., 2018)

The use of the mentioned past tenses of the French language is given a lot of time in the teaching process of Slovak secondary schools, as they are important in telling/writing a story in the past. Learners often find it difficult to fill in individual tenses in the text, to write a story in the past and at the same time to alternate the past tenses – especially *le passé composé* and *l'imparfait*. In the modern conception of grammar teaching, teaching both the form and function of grammar in a foreign language is an important factor. Learners have no problem with the actual formation of verb tenses, which is based on the concrete patterns applied to verb tenses. On the contrary, the learners' ability to apply the grammatical phenomena of the French language is the greatest problem of modern foreign language education. This is evidenced by Rafajlovičová's research from the year 2016, in which the results show that learners performed best in decontextualized

[10] Free translation by the author: *Le plus-que-parfait is often found in the clause system (main and subordinate clause) in correlation with the verb in l´imparfait, in passé simple or in passé composé.*

multiple-choice tests. Despite the fact that the emphasis in language teaching is on preparing learners to be communicatively competent in order to be able to use language in a variety of situations, the practice of testing is often at odds with the practice of teaching (Rafajlovičová, 2016). The ability to apply grammatical phenomena to communication is characterized as the coexistence of pragmatic and linguistic (grammatical) competence and forms an integral part of communicative competence together with others (lexical, grammatical, semantic, phonological, orthographic and orthoepic). Communication in the form of writing or speaking requires all four language skills – listening, reading, writing, speaking. Since there are significant differences between the French and Slovak grammatical systems, the morpho-syntax of the French language is particularly difficult for Slovak learners to acquire. While French taught in Slovak secondary schools distinguishes four different past tenses mentioned above *(PQP, le passé composé, passé simple* a *l'imparfait,)*, Slovak has only two, while many are expressed in the perfect and imperfect tenses, which the French language does not abound in. It is this fact that makes it difficult for Slovak learners to acquire and use these grammatical past tenses. Therefore, in this article, we present types and suggestions for working with written text that will help to increase the learners' application skills when working (learning the correct choice of tense according to the situation in context, automating the use of tenses, etc.) with the past tenses of the French language. In designing them, we assume that learners at B1 level already know and have mastered the formation of these past tenses.

Activity suggestions for working with text

Since in this paper we only include the worksheet for the learner (*fiche pratique*), not for the teacher, the following section presents methodological instructions for the teacher to work with the worksheet.

Topic: Past tenses of the French language

Aim: to be able to distinguish past tenses, to acquire the use of past tenses

Aids: highlighters/colored pens (green, red, yellow), literary text (not included in this paper)[11]

Duration: 45 min.

[11] The full text is not included in the study due to limited pagination, for the full text see Gagnon, C. (1998) *Contes traditionnels du Québec.* France: Éditions Milan, s. 49-52.

Color differentiation of tenses in the text

Aim: to introduce the topic of past tenses, to find past tense verbs in the text, to observe the different forms of verbs

The learners read the text independently (if necessary, the teacher translates unfamiliar words). Then learners color the different forms of verbs in the past tenses (*l'imparfait, le passé composé, le passé simple, le plus-que-parfait* – each in a different color). The introductory activity allows learners to work further with the text, as the activities for the text focus on the past tenses, to orient themselves more quickly in the text and to look for the necessary information, phrases, etc. In an activity of this type, learners will use the cognitive learning strategy of highlighting, which contributes to focusing on the important parts of the text (in our case, the past tenses).

What does *l'imparfait* express?

Aim: to find the verb forms in *l'imparfait*, to understand the function in the text

In the second activity, the learners work with the already highlighted text, following the teacher's instructions, looking specifically for all the verbs in *l'imparfait,* that they have already marked and observing what the verb expresses in the text. They focus not only on the verb, but also on the context in which the verb is used. The activity contributes significantly to the application of grammatical phenomena to communication, as the phenomenon is not explicitly explained beforehand, but the learners construct a rule of usage in an inductive way.

Solution: *l'action inachevée – la description des personnages – le caractère – l'apparence*

Timeline of the story

Aim: to understand the use of past tenses, to orient oneself in the time of the action of the story.

A) Learners work with pre-selected and prepared sections by first arranging the different plot elements in a timeline to create a sequence of plot elements based on chronological time, i.e. to create the plot of a story (e.g. the birth of the boy, the first sacking, the arrival of the mother...).

Solution: 1A, 2G, 3K, 4H, 5J, 6C, 7L, 8I, 9B, 10F, 11D, 12E, 13M.

Suggested questions after the activity: what past tense is used to tell the written story in the outline? (le passé simple) What tense would you use to retell this action orally? (le passé composé)

B) Learners retell the story from the timeline using the tense expressions (*puis, après, quand*...), being aware of the difference between written and oral expression and using the appropriate past tense.

C) According to the previous activity, learners work with a selected section of the text, observing the use of two different past tenses (*le passé simple* and *PQP*) while focusing on the antecedence of the different plot elements in the excerpt. They use the timeline created in the Activity 3A as a guide.

Excerpt:

«Brandissant son couteau elle courut vers la maison du petit bonhomme de graisse. Pendant ce temps, la mère était revenue du marché et son fils lui avait raconté tout ce qui était arrivé pendant son absence.» (Gagnon, 1998, s.52)

Solution: 1. « *la mère était revenue du marché et son fils lui avait raconté tout ce qui était arrivé pendant son absence. » - is an event that happened earlier (on the timeline, this is storyline 7 – 9) and the time used is PQP.*

2. «Brandissant son couteau elle courut vers la maison du petit bonhomme de graisse.» (on the timeline this is plot segment 12) and the tense used is le passé simple (for spoken speech this is le passé composé).

Suggestions for teacher's help questions:

Which events from the timeline are in the demonstration? Which one happened first? What grammatical past tense does this plot segment express?

The use of past tenses

Aim: to distinguish the functions of the different past tenses

On the basis of the previous activities, the learners know the rules for the use of the past tenses, which they work with in the last activity. The learners' task is to match the theoretical characteristics of the use of the past tense with the name of the past tense. The activity serves to consolidate the learning as a fixation activity at the end.

Solution: A3, B1, C4, D2

Fiche pratique (Worksheet)

Activité 1

La distinction des temps par couleurs (Color differentiation of times)

Lisez le texte. Marquez en couleur des formes différentes des temps du passé (l'imparfait en vert, le passé simple en jaune et le plus-que-parfait en orange). (Read the text. Color the different forms of the past tense (l'imparfait in green, le passé simple in yellow and le plus-que-parfait in orange)).

Activité 2

Qu´est-ce qu´on exprime par l'imparfait ? (Which expresses l'imparfait?)

Observez les phrases où on utilise l'imparfait. Quelles informations on peut trouver dans ces phrases ? Choisissez et entourez les convenables. (Observe the sentences using the tense l'imparfait. What information do we find in these sentences? Select and circle the appropriate ones.)

L'action achevée – l'action inachevée – la description des personnages – un fil des événements – le caractère – l'apparence – l'action accomplie – l'antériorité – les projets d'avenir

Activité 3

La frise chronologique (Timeline)

A) Mettez en ordre chronologique les événements suivants (A-M) selon le temps réel pas en ordre de la narration. (Chronologically arrange the following events (A-M) in the order they occurred, not as they are narrated):



1A 2 3 4 5 6 7 8 9 10 11 12 13M

a) Il était une fois, une bonne femme avec son fils (surnommé le petit bonhomme de graisse) habitaient dans le village. Dans ce même village ils habitaient aussi une méchante femme avec son fis.
b) Le petit bonhomme de graisse raconta les événements à sa mère.
c) La méchante femme rentra chez soi avec l'enfant dans le sac.
d) La bonne mère plaça un grand chaudron avec l'eau bouillant dans la cheminée
e) La méchante vieille courut avec un couteau vers la maison de petit bonhomme de graisse et de sa mère.
f) La méchante femme tua par erreur son propre fils attrapé dans le sac et elle devint encore plus furieuse.
g) La bonne mère s'en alla au marché et le petit bonhomme de graisse resta seul à la maison.
h) Pendant le chemin chez elle, le petit bonhomme de graisse sortit du sac et il se sauva chez soi.
i) Le petit bonhomme de graisse se libéra du sac, fourra l'autre garçon dedans et revint à la maison chez sa mère.
j) La méchante femme rentre chez soi avec le sac vide, elle était furieuse. La mauvaise femme reprit son sac, se revint à la maison

de petit bonhomme de graisse, grimpa sur le toit, descendit par la cheminée et saisit le petit garçon pour la deuxième fois.

k) La méchante femme arriva à la maison du petit bonhomme de graisse, elle le trompa, jeta le sac sur lui et le kidnappa.
l) La bonne mère revint à la maison du marché.
m) La femme méchante grimpa sur le toit et descendit par la cheminée. Mais la vapeur l'étouffa et elle tomba dans le chaudron où elle mourut ébouillantée.

B) Racontez les événements de la frise chronologique en utilisant le passé composé et les expressions temporelles (puis, après, quand...). (Retell the events of the timeline in passé composé with temporal expressions.)

C) Relisez l'extrait suivant. Quels événements sont décrits ? Lequel de ces événements s'est passé plus tôt ? Quel temps on utilise pour exprimer cette antériorité temporelle ? (Read the following excerpt from the text again. What events does the excerpt describe? Which of them happened first? What tense is used to represent the antecedent?)

Extrait (Excerpt)**:**

« Brandissant son couteau elle courut vers la maison du petit bonhomme de graisse. Pendant ce temps, la mère était revenue du marché et son fils lui avait raconté tout ce qui était arrivé pendant son absence. » (Gagnon, 1998, s.52)

Activité 4

L'emploi des temps du passé. (The use of the past tenses).

Associez une règle d'emploi au temps qui convient. (Match the characteristics of the use of tense to the names of the past tenses.)

Le temps (tense)	**L´emploi** (application)
A) l'imparfait	1) on l'utilise pour exprimer les événements terminés dans le passé. Il ne s'utilise que dans les textes écrits.
B) le passé simple	2) on l'utilise pour décrire une action achevée qui s'est passée avant une autre action dans le passé.
C) le passé composé	3) on l'utilise pour décrire les actions habituelles, le cadre spatio-temporel (la description de l'environnement, de la météo), le visage et le caractère des personnages , les actions inachevées, etc...
D) le plus-que-parfait	4) on l'utilise pour exprimer les événements terminés dans le passé.

Conclusion and recommendations for pedagogical practice

The didactic proposals presented, together with the worksheet for a 45-minute lesson, according to the Slovak school system, have the potential to make the teaching of French as a foreign language more effective, with a focus on the past tense. The recommendations are based on theoretical knowledge and research and on the authors' own teaching practice. The prepared didactic material focuses exclusively on the development of the learners' ability to apply grammatical phenomena to communicative practice, which we consider to be a necessary basis for further broadening and deepening the knowledge of a language so difficult for Slovak learners to acquire. However, the proposed didactic material is suitable not only for Slovak learners, but is also applicable to teach French language on international level, for example Hungarian learners, whose grammatical system is completely different, since Hungarian language comes from Finno-Ugric language family and this language has only one past tense. This means that this text could be used by Hungarian learners to compare the grammatical systems, and more specifically the past tenses of languages from two different language families. In addition, the chosen text could also be used by learners of other language cultures (e.g. English, German, Italian, Spanish) to examine not only the differences but also the similarities between past tenses in various languages.

The acquired skill of forming and distinguishing individual past tenses in the text should be further strengthened through contextual exercises with the application of these tenses to specific communicative situations. Despite the fact that the lesson design is oriented only to teaching grammar, which represents only one of the aspects of working with a literary text mentioned in the theoretical part of the paper, the chosen source text offers the teacher additional opportunities for the broad-spectrum development of the learner's personality, knowledge and skills. The teacher can extend the work with the text *Le petit bonhomme de graisse* by developing reading comprehension (before, while and after reading activities) and by communicative tasks aimed at forming the learner's moral and ethical values and expressing them in the language (e.g. good and evil, punishment and reward, the consequences of our actions, etc.). Moreover, teacher can develop competences related to literary knowledge (literary language and semantics such as recognizing the meaning of figurative expressions - metaphors, personifications, connotations and denotations of words, the literary genre of the short story, the plot principles of the tale – the punishment of evil, etc.). Furthermore, the text has elements suitable for linking and acquiring new knowledge of an interdisciplinary

nature, specifically relevant to French language learners. The Quebec tale belongs not only to French but also to Francophone literature, opening up the possibility for a dialogue between several (not only seemingly unrelated) cultures (comparing the geographical and cultural specificities of countries). The international significance of this paper lies in the possibility of further intertextual work with the chosen text *Le petit bonhomme de graisse* (e.g. comparison with other texts of different languages and cultures). In this sense, we would like to elevate the multilevel usability of a (concrete) authentic artistic text in the context of contemporary educational tendencies, which are now dominated by audiovisual and multimedia technologies.

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