

## **Analyse scénarisée (scripted analysis): a methodological framework for qualitative data analysis within a theatrical text model**

*Analyse scénarisée (Análise Cenarizada): um referencial metodológico para a utilização de dados qualitativos em um modelo de texto teatral*

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### **Abstract:**

This article presents *Analyse scénarisée* (scripted analysis), a methodological framework for processing qualitative data by drawing on the grammar of the theatrical text (acts, scenes, lines, stage directions). The approach is applied to research in didactic analysis. The corpus combines pre-session (*ante-séance*) and post-session (*post-séance*) interviews with teachers and classroom observations, in accordance with ethical principles. The protocol unfolds in three stages: line-by-line Source Transcription (ST), Analytical Monologue (AM) “answers only” after streamlining, then thematic coding and a scripted table articulating dramaturgical units and themes. Two complementary readings are produced: (1) a scripted narrative of the lesson drawn from the pre-session interview (logic of action, key moments); (2) an analysis of the tasks actually performed drawn from the post-session interview (tasks, instructions, interactions, productions). The results shed light on didactic transposition and highlight recurrent consistencies and discrepancies. The toolkit improves readability, traceability, and triangulation, and generates transferable artifacts (observation templates, interview guides, coding grids). The method is transferable to other contexts and reconciles scientific rigor with clarity of presentation

**Keywords:** qualitative methodology. Scenario analysis. Theatrical text. Didactic transposition. Data analysis.

### **Resumo:**

Este artigo apresenta a Análise Cenográfica, um quadro metodológico para tratar dados qualitativos inspirado na gramática do texto teatral (atos, cenas, réplicas, didascália). A abordagem é aplicada à pesquisa sobre uma análise didática. O corpus combina entrevistas antes e depois (*ante-séance* e *post-séance*) com professores e observações em sala de aula, respeitando os princípios éticos. O protocolo se desenvolve em três etapas: Transcrição Fonte (TF) linha por linha, Monólogo Analítico (MA) “respostas isoladas” após purificação, depois codificação temática e tabela cenográfica articulando unidades dramáticas e temas. São produzidas duas leituras complementares: (1) relato dramatizado da aula a partir da entrevista *ante-séance* (lógica da ação, momentos decisivos); (2) análise das tarefas efetivas a partir da entrevista *post-séance* (tarefas, instruções, interações, produções). Os resultados esclarecem a transposição didática e destacam coerências e divergências recorrentes. As ferramentas melhoram a legibilidade, a rastreabilidade e a triangulação, e geram artefatos transferíveis (esquemas de observação, guias de entrevista, grades de codificação). O método é transferível para outros contextos e concilia rigor científico e clareza de apresentação.

**Palavras-chave:** metodologia qualitativa. Análise de cenários. Texto teatral. Transposição didática. Análise de dados.

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## 1. Introduction

Processing field data is a fundamental step in any research. It is through the rigorous examination of these empirical materials that one can interpret, substantiate, and present reliable results (Lièvre, 2016; Van Der Maren, 2004). In a context where contemporary demands require time optimization (production and dissemination of knowledge), research must reconcile efficiency, clarity, and ethical requirements (traceability of choices, respect for individuals, confidentiality) (Van Der Maren, 2004).

Faced with the range of methods for collecting, organizing, and analyzing data, qualitative research (based notably on the observation of activities and interviews) encounters a central question: *how can we formalize and present a data-processing method that is at once simple, understandable, and aligned with contemporary standards of scientificity (transparency, reproducibility, validity)?*

In other words, the aim is to propose a protocol that makes analytical chains visible (from raw to coded, then to interpreted) without sacrificing the contextual richness of the situations studied.

To address this issue, we propose an approach/tool inspired by theatrical texts: *Analyse scénarisée*<sup>2</sup> (scripted analysis). By mobilizing dramaturgical structure (acts, scenes, lines), we organize the corpus and its processing in a narrative, systematic way: scenes frame the units of observation, lines account for the participants' verbatim statements (characters), and acts model a complete interview (Gomes Lima, 2024).

This operational metaphor, which links an ancient art, theater, (Eigenmann, 2003) to contemporary methodological requirements, makes it possible to highlight both the processing and the results of research in didactic and activity analysis, offering the reader a readable, well-argued, and verifiable progression.

## 2. Theoretical Framework

### 2.1 Methodological Orientation: a qualitative approach

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<sup>2</sup> Because the method was originally formulated in French, we keep the French term *Analyse scénarisée* as the official designation. For English-language contexts, *Scripted analysis* is a clear and accurate translation and can be used without issue. We simply recommend choosing one form and using it consistently within a given document.

Qualitative research (Van Der Maren, 2004) is characterized by a field-based approach centered on in-depth understanding of the phenomena studied: it involves interviewing field actors, observing their practices, and collecting traces (verbatim, notes, documents). It relies on purposive sampling rather than statistical representativeness and aims to elucidate meaning, contexts, interactions, and logics of action (Lièvre, 2016).

In this work, we adopt this qualitative stance (Dumez, 2013): the corpus combines semi-structured interviews, observations, and document analysis.

Processing follows an iterative and rigorous process: verbatim transcription, anonymization, coding (inductive/deductive), thematization, and linking of categories. Triangulation of sources and methods, as well as traceability of analytical decisions (logbook, codebook), strengthens validity (Lièvre, 2016). The objective is not statistical generalization, but the production of transferable, comprehensive models supported by thick, contextualized description.

## 2.2 Data processing in research

A rigorous scientific approach typically unfolds in key steps: initial question, problematization, theoretical framework, field/sampling and observations, data collection, data processing, results, and discussion (Lièvre, 2016). In this article, we focus on data processing, understood as the set of operations that transform raw materials (verbatim) into interpretable information, documenting each methodological decision (Lancry, 2024).

### 2.2.1 Components of (qualitative) processing and analysis

According to Lièvre (2016), research in social work requires an essential preparatory setup that guarantees process traceability and result interpretability. By way of indication:

- **Preparation:** transcription, anonymization, cleaning, description of collection conditions.
- **Organization:** structuring the corpus (nomenclature, metadata, logbook), archiving and traceability.
- **Analysis:** segmentation into units of meaning, coding (open/axial/selective), categorization, thematization, linking (matrices, concept maps).

- **Validation:** triangulation of sources/methods, member checking where relevant, explicit statement of choices to ensure transparency and reproducibility.

## 2.2.2 Methodological references mobilized

We draw inspiration from the triptych of Miles et al. (2014): data condensation (from the transcription of pre- and post-session interviews) (Schubauer-Leoni & Leutenegger, 2005); data display (descriptions and evolving tables); and conclusion drawing and verification (inductive/deductive back-and-forth, coherence with the theoretical framework). A thematic tree is progressively built to visualize relations between themes; thematic choices are grounded in the transcriptions (Gomes Lima, 2024), in an abductive-conjectural back-and-forth, that is, an inquiry approach when one does not yet have hypotheses to test (Lallias, 2013).

## 2.3 Theater and the theatrical text

Theater is an art of live performance, based on the co-presence of performers and an audience (Lallias, 2013). It combines text and stage play, mobilizing body, voice, space, stage time, and scenography (light, sound, costumes, sets) (Eigenmann, 2003). A multimillennial practice attested in many civilizations, it unfolds in genres (tragedy, comedy, drama, farce, etc.), styles, and varied aesthetics, according to changing dramaturgical conventions. Beyond the text, theater produces meaning through action (rhythm, movement, gestures, silences) and constitutes a symbolic and social device where representations, conflicts, and collective imaginaries are played out (Benhamou et al., 2024).

The theatrical text functions like a score that organizes action and guides interpretation, with stable signposts (Lallias, 2013):

- **Acts:** large units that pace the development of the action. Freytag's pyramid (Colin, 2024) proposes a classic structuring (exposition, rising action, climax, falling action, denouement) that is transposable to contemporary productions: in a novel, it guides progression; in a scientific article, it can organize sections (introduction/exposition, problematization/rising action, results/climax, discussion/falling action, conclusion/denouement) (Pollock, 2021).

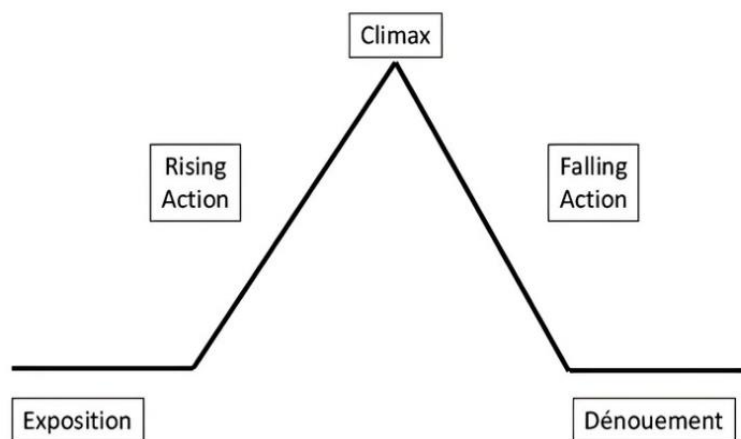


Figure 1 - Pyramide de Freytag (Pollock, 2021, p. 8)

- **Scenes:** sub-units of the work delimited by a change of situation, place, time, or configuration of presence. They constitute a meso-unit between the act (macrostructure) and the line (micro-unit);
- **Characters:** dramatic instances bearing stakes, intentions, and points of view. They structure interactions and orient the action's conflictual or cooperative dynamics;
- **Replica (lines):** verbal segments attributed to a character; they move the plot forward, make motivations explicit, and ensure the dialogic coherence of the text;

**Stage directions (didascalies):** non-dialogue stage indications (gestures, intonation, movements, space, light, temporal context) that frame interpretation and staging (Benhamou et al., 2024).

Table 1 – Breakdown of an excerpt from a theatrical text (text in French)

PREMIER ACTE [Act 1]
[Scene 1] Une rue, ou une place publique, éventuellement une terrasse de café genre « La Clémence », à Genève, face au Palais de Justice - dont la façade peut être représentée sur scène - où se rencontrent un coursier (Émeric Garnier au deuxième acte), un étudiant en lettres (Agrippa d'Aubigné au deuxième acte), un professeur d'histoire (Théodore de Bèze au deuxième acte), un rappeur sdf avec son chien « Calvin » (Melchior Wolmar au deuxième acte), un couple de petits bourgeois (le père et la mère au deuxième acte ; ci-après L'HOMME et LA FEMME), un avocat (le Conseiller au deuxième acte), un juge de paix (le greffier au deuxième acte), un pasteur (également pasteur au deuxième acte), une serveuse (Marie au deuxième acte).
[Stage directions (didascalies)] <i>Le couple de petits bourgeois est installé à une table de bistrot. Ils discutent entre eux et avec les autres personnages, dans le public, qui petit à petit se dirigent vers la scène, en prenant part à la conversation. L'homme ouvre son journal et commence à le lire.</i>
[Replica/line] LA FEMME. Les nouvelles sont bonnes ?
L'HOMME. Pas trop. Si elles l'étaient, personne ne les lirait.
LA FEMME. Du côté de Dublin ?

Source: prepared by the author and inspired by an excerpt from Humbert's theater play *Bartholomé Tecia, un procès ordinaire* (Humbert, 2006).

In this excerpt from Humbert (2006), (theater play in French), we recognize the components of a theatrical text: an act (here untitled), a scene description that sets the place, moment, and initial arrangement, stage directions specifying gestures, movements, and intentions, as well as lines attributed to characters.

In theatrical creation, the text serves as an operational artifact: it documents the scenario, guides the progression of the action, and facilitates coordination among contributors (learning roles, synchronizing entrances/exits, managing transitions) (Eigenmann, 2003).

#### 2.4 Articulation of the two axes (guiding principle)

To make the processing of qualitative data readable, we transpose dramaturgical grammar (acts mark phases of research, scenes frame units of observation, characters model the roles of field actors, lines render verbatims, and stage directions make explicit the context and methodological choices) (Gomes Lima, 2024) and qualitative research. This articulation strengthens the clarity, traceability, and validity of the analysis, while preserving the interpretive richness proper to qualitative work.

### 3. Methodology

Within a qualitative approach, our research aims to understand and describe the teaching process of a subject implemented in the field. Designed to integrate Amazonian specificities into contextualized teaching, this subject articulates History, Geography, and environmental education (Oliveira, 2021). It is offered in the foundational cycle (6th to 9th year) (Secretaria de Educação do Estado do Pará, 2019), within the diversified part of the Brazilian curriculum (a particularity provided for by LDB Law No. 9.394/96) (Oliveira, 2021), which sets national guidelines while allowing regional adaptation of content and the promotion of education for sustainable development from a local perspective (Alves, 2016 ; SEDUC-PA, 2019).

To delimit the study and observe the subject Amazonian Studies (AS), we analyzed one lesson in two classes: one in 6th grade (entry into the subject at compulsory primary level) and one in 9th grade (end of the cycle). To understand how the subject is actually taught, we conducted semi-structured preparatory interviews (pre-session) with two teachers, aiming to make explicit their intentions, the planning, and the modalities for implementing the lesson in class (Gomes Lima, 2024).

The objective of our scripted analysis tool is to bring out the complexity of teaching and teacher–student exchanges, in order to document the didactic transposition of knowledge (Schneuwly & Ronveaux, 2021) specific to this subject, as it is concretely realized in class. This focus on the passage from the planned to the enacted makes it possible to render legible both the coherences and the gaps between planning and action, as close as possible to actual activity.

### 3.1 Data collection

The setup combines interviews and classroom observations:

- **Semi-structured *ante-séance* (pre-session interviews)** (Schubauer-Leoni & Leutenegger, 2005) (interviewees/teachers): understand how the AS lesson (45 min) is envisioned/planned (intentions, content, organization of activities, supports, success criteria);
- **Classroom observations** (one or more 45-minute periods): document the actual unfolding (tasks carried out, interactions, management of time and space, resources, in-situ adjustments);
- **Semi-structured *post-séance* (post-session interviews)** (Schubauer-Leoni & Leutenegger, 2005): gather immediate impressions, identify what worked or not, make explicit the gaps between planned and realized, clarify readjustments.

### 3.1 Dual analytical entry

The corpus is subjected to two complementary analyses:

- Scripted analysis:** structured narrative description of the observed lesson, developed from the teacher’s point of view (interviews) and salient field elements. It renders the planned progression, intentions, roles, and key moments.
- Analysis of tasks actually performed:** aligning the narrative with what was actually carried out: identification of tasks, instructions, expected productions, and detection of alignments/gaps between planning and implementation.

Triangulation between planned (pre-session), realized (observation), and recounted (post-session) allows for a fine characterization of the didactic transposition of knowledge (Gomes Lima, 2024).

#### 4. L'analyse scénarisée (Scripted analysis): a tool for data processing and analysis

##### 4.1 General approach

This tool aims to reorganize the verbatim in order to facilitate analysis. It unfolds in three complementary steps:

###### i. Transcription (two parts)

This part is divided into two sections.

- **First part – Source Transcription (ST):** full transcription of the interviews, numbered line by line, with indication of the speaker (T = teacher; I = interviewer). Non-verbal elements (pauses, laughter, hesitations) are noted according to the chosen convention. This preparation makes the corpus traceable and ready for coding.
- **Second part – Analytical Monologue (AM):** streamlining of the ST to produce a “answers-only” version by removing all of the interviewer’s turns (questions, prompts, reformulations). The order and line numbering from the ST are maintained. The AM serves as the basis for thematic coding.

###### ii. Thematic coding

From the AM, the researcher identifies units of meaning and assigns thematic codes to them. They build a code repertoire (e.g., materials, lesson, instructions, objectives, assessment) and refine it over successive readings. Each coded occurrence retains its line number (and timestamp, where applicable) to ensure the link between excerpt and theme. Co-coding is possible when an utterance pertains to multiple themes.

###### iii. Reorganization: scripted table

Coded excerpts from the AM are reorganized in a table that articulates dramaturgical logic and thematic analysis.

###### iv. Minimum columns:

- **Act** (phase);
- **Interviewee** (as “character”);
- **Scene** (unit/moment);
- **Replica** (dialogue/narrative);

- **Line** (no. and brief excerpt from the AM);
- **Code(s) (theme[s])**;
- **Optional:** Stage directions/Notes (context, gestures, supports) and Time (timestamp).

Example of hierarchical structuring of AM content for the reorganization of the verbatim:

**Table 2: example of hierarchical organization of AM content**

<b>ACT I — PRÉVOIR (ANTICIPATE)</b>
<i>Scene I — Introduction of the activity</i>
<i>Sequence A [Code (e.g.): INITIAL_INTENTIONS]</i>
[T01   L. no.   Ex. INITIAL_INTENTIONS] “...verbatim...”
[T01   L. no.   Ex. INITIAL_INTENTIONS] “...verbatim...”
<i>Sequence B [Code (e.g.): PLANNING_RESOURCES]</i>
[T02   L. no.   Ex. PLANNING_RESOURCES] “...verbatim...”
[T02   L. no.   Ex. PLANNING_RESOURCES] “...verbatim...”
<i>Scene II — ...</i>
<b>ACT II — MISE EN PLACE (SETUP)</b>
<i>Scene I — ...</i>

Source: prepared by the author.

This structuring makes the chains of action visible, highlights recurring themes, and ensures the traceability of the passage from raw to coded, then to interpretation.

**Table 3 – Example of scripted table for *Analyse scénarisée* (Scripted Analysis)**

<b>Research question</b>			
<b>Act I: title corresponding to the whole topic addressed in the pre-session interview.</b>			
<b>Interviewee: anonymization code for the participant (e.g., T for teacher; if several, add a number: T1, T2, etc.)</b>			
ine n°	Replica (line)	Scene (no.)	Code
	What the participant says in the transcription	Brief scene description	Given during the re-reading of the transcription

Source: prepared by the author and inspired by Gomes Lima’s table (2024, p. 59).

Working definitions:

- **Research question** (guiding thread);
- **Act** (general theme of the pre-session interview: “Preparation”, “Implementation”, “Assessment”);
- **Interviewee** (code and number) (Lièvre, 2016);

- **Line no.** (identical to ST and AM);
- **Replica** (faithful verbatim from the AM, according to the chosen convention);
- **Scene** (first sequential analysis, narrative description of the unit considered);
- **Code** (brief thematic label, multi-coding possible, referenced in the codebook).

**Table 4 – Analyse scénarisée (Scripted analysis)**

Research question: How is the teaching of the subject of Amazonian Studies implemented and developed in the State of Pará			
Acte I: <i>Prévoir</i> (Anticipate)			
Interviewee: T1			
Ligne n°	Replica (line)	Scene I	Code
17	I will introduce the topic little by little	The participant describes how she will begin introducing this lesson to the learners.	Introduction of the activity
201	We always start by checking whether they have prior knowledge		
204	I start by addressing the topic with their own knowledge		
205	So that they feel more included in the lesson		
10	I always like to start by introducing the topic as a question		
Acte II : <i>Mise en place</i> (Setup)			
Interviewee: T2			
Ligne n°	Replica (line)	Scene II	Code
34	Listen we're going to the computer room first	The participant describes how she will begin introducing this lesson to the learners.	Intro
36	I'm going to show them a video it's a video lesson		
53	It's even on the Brazil Escola channel so hold on		
41	I start by explaining what we're going to watch		
42	I remind them of the republican movement in Brazil		
43	Then I show them the video lesson to watch		
44	We will then discuss		
45	No, I first ask them to note a few important points in their notebook		

Source: prepared and translated by the author, based on the example of Gomes Lima's table (2024, pp. 89–100).

In this example, the verbatim (from the AM) is reorganized by codes (here “Introduction of the activity” for Scene I of Act I and “Intro” for Scene II of Act II) to produce thematic sequences. Two acts structure the corpus: **Act I – *Prévoir* (Anticipate)** (pre-session interviews: intentions, planning, resources) and **Act II – *Mise en place* (Setup)** (post-session interviews: assessment, gaps, adjustments). The scene makes the logic of the grouping explicit; it is written by the researcher based on the articulation between observations and the interviewee's statements. The lines are ordered after coding, respecting the ST line numbers, which guarantees complete traceability. The ordering may follow numerical order or a thematic/rhythmic logic (e.g., placing line 10 after 205 to establish a narrative tempo) [6]. At

the end of the process, the researcher has a segmented, homogenized, and traceable corpus, analyzable according to uniform procedures, comparable across sequences, and selectable (in whole or in part) for targeted deepening [9]. This reorganization authorizes, a posteriori, individual or hierarchical analyses, offering great flexibility for constructing results.

## 5. Discussion and results

The articulation of a qualitative approach (Van Der Maren, 2004) inspired by a dramaturgical framework (Eigenmann, 2003) made it possible to reconfigure the corpus into analyzable units (acts, scenes, lines, stage directions) and to closely follow the thread of a teaching activity (such as that of AS in primary school [6th–9th] in the State of Pará, northern Brazil) (Gomes Lima, 2024).

For results specific to the didactic analysis of AS teaching, the scripted analysis juxtaposes the two dynamics arising from the pre- and post-session semi-structured interviews. In the 6th-grade lesson, the strong concordance between planning and implementation attests to a stable didactic transposition, largely supported by the textbook. Conversely, in the 9th-grade lesson, the major gap (the introduction of a text not announced in Act I) signals an in-situ adaptation and a lesson script in evolution (Gomes Lima, 2024). Moreover, post-sessions focused on social dimensions suggest that the adjustments perceived by interviewees go beyond the strictly pedagogical register, which strengthens the value of triangulating planned–realized–recounted.

The systematic linking of planned (pre-session interviews), realized (observations), and recounted (post-session interviews) (Schubauer-Leoni & Leutenegger, 2005) made regularities and gaps visible.

On the didactic level, the dual entry (scripted narrative / analysis of tasks actually performed) shows:

- Coherence between intentions and unfolding (stability of objectives, overall order of activities);
- Recurrent gaps mainly concerning temporality (reallocation of time between phases), the formulation of instructions (clarifications), and the mobilization of local resources (contextualized examples added during the session).

These findings shed light on didactic transposition: the move from intentions to tasks, adjustments in interaction, circulation between school knowledge and local references (Schneuwly & Ronveaux, 2021). On the analytical level, scripting facilitated:

- i. Traceability (numbered lines, codes, context indicated in stage directions);
- ii. Back-and-forth between corpus segments; and
- iii. Triangulation of sources, which consolidates interpretation.

Finally, the sequential and thematic organization enabled fine comparisons between course moments and between interviewees, while preserving the contextual thickness of situations.

## 6. Conclusion

The *Analyse scénarisée* (scripted analysis) emerges as a methodological lever for processing and presenting qualitative data in didactic and activity analysis: it guides reading, makes action chains explicit, and documents methodological choices from raw data to interpretation. It lends itself to scientific communication and training, relying on shareable artifacts (scripted tables, observation templates, coding grids, interview guides), without abandoning ethical requirements (consent, anonymization, traceability).

The scripted analysis tool we have presented constitutes a relevant device for answering questions arising from inquiries and research in the social sciences. It applies both to didactic analysis of teaching and to activity analysis in the field. By putting data into narrative form, scripted analysis renders intelligible the chains of actions, methodological choices, and their effects. It thus offers support for exploring the dynamics of didactic transformation, apprehending change in progress, and substantiating the evaluation of learning.

One limitation deserves emphasis, however: the risk of narrative bias. The dramaturgical form may induce a sequential coherence that smooths out real discontinuities (ruptures, micro-events, dissonances) and may sometimes over-interpret ambiguous causal relations. To mitigate this risk, we recommend:

- i. Documenting the editing rules (selection criteria, excerpts excluded);
- ii. Anchoring scripting to temporal markers and complementary traces (preparations, student productions);
- iii. Resorting to independent co-coding with explicit discussion of divergences;
- iv. Complementing the dramaturgical reading with non-narrative analyses (task matrices, thematic maps, code networks, etc.).

Further work is desirable: testing the method on broader and more diversified corpora, integrating multimodal data (gesture, prosody, spatiality) often decisive in class, and specifying usage conditions (coder training, processing time).

In sum, scripted analysis structures the qualitative, illuminates didactic transposition and the observation of an activity (teaching), and increases interpretive validity through triangulation, while making results readable for different audiences. Its narrative limitation does not invalidate the approach; it calls for reflective practice and a combination of tools that guarantee a balance between clarity of presentation and fidelity to the field.

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