

Béatrice Fraenkel, University Paris 3
Sophie Pène, Institut Universitaire de Technologie Paris 5

New Figures of the Author: From Workshops on Writing to the Writings of Workshops

Teaching writing requires a culture of reading: realistic situation, writings of social communication, training in document analysis and synthesis have all opened up a range of themes and genres without displacing the representation of the well-read: a subject which uncovers the psyche by the writing of self, of feelings, and of private thoughts, which observes the operations of the mind through the operation of writing which in turn develops the ability to argue by developing one's knowledge of the world.

Everyone is conscious that this representation ignores the specificities of professional writing. Recent training mechanisms attempt to integrate them. But is this possible? Moreover, what is the aim of this attempt?

We can group together four areas of professional writings. Documents without subjects (a-syntactic lists, impersonal and anonymous directions and data). Subjectivity documents (competence and project documents, evaluations and contract objectives, diagnostic and decision documents). These different documents are all justifications of experience or of activity with diverse goals: recognition, training, defense of a project or a position, management of human resources. They bear witness to the importance of the linguistic mediation of the activity. Action and production are no longer sufficient. A point of view must be defended, the reasoning behind the activity must be demonstrated by personal commitment. Referential writing. The referent in a company is not the uncertain referent of narration or description but a dynamic referent, a process which poses problems of framework (Where does a word begin and end? How does one describe alloy?) and of repertory (the report must contain a model). This writing has important areas of focus. The description transforms the referent by the institution of procedures. Cooperative writing. Working on a subject from a distance, distance from others, projects assemble temporary teams of different cultures which bring to the fore the exchange of data and the interpretation, and impose new forms of information sharing.

The fixing of instruction in the culture of the learned opportunely meets the recent restriction of personal expression in professional writing. In learning how to write, one learns the subtlety of "meta-labor". What are the consequences for the learned of this attempt of bringing together the subject of art and the subject of skill?