

HOW TO MAKE THE UNITY OF THE DIDACTIC UNITS? HISTORICAL EVOLUTION OF THE MODES OF COHERENCE OF THE DIDACTIC UNITS IN DIDACTICS OF LANGUAGES-CULTURES

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Abstract

The domains of activity to be combined within the didactic units of language textbooks are numerous and heterogeneous: they are grammar, lexicon, phonetics, comprehension and production in writing and speaking, culture and methodology (this last domain corresponding to the objective "teaching-learning to learn"). The consequence is that a constant problematic, during the history of the didactics of languages-cultures, is that of the way in which one can put in coherence these different domains so as to put them in synergy, in other words, of the way in which one builds the unity of the didactic unit. Until the beginning of the 1960s in France, until the audiovisual methodology, the way was always the same, namely that one chose one of the domains to begin the didactic unit, to "enter" it ("approaches" has in this article this sense of "entries"): the didactic units of the textbooks began successively by the grammar, then by the lexicon, then by the culture. The input used later to create the unity of the didactic units was a communication situation, and finally the action (with an action to be prepared throughout the didactic unit). In conclusion, the author argues that all these inputs must now be combined or articulated differently in complex classroom sequences: "their unity is to be made, unmade and remade continuously".

Introduction

Language teachers must constantly perform three interrelated operations in particular:

1) Because they cannot teach everything, they must constantly retain and discard; whether it is to define the contents of a year or a term, to choose the documents that will be part of what is called in French, "*un dossier de civilisation*" (*i.e.* a dossier of authentic documents on a cultural theme), to select the grammar points that will be worked on from a dialogue, or again, in real time in class, to decide which phonetic errors will be corrected or not at the end of a student's oral intervention. In language and culture didactics, this is called the **selection** operation.

2) Because they have to ensure a coherence of teaching, they have to divide the flow of this process into parts whose contents present a certain cohesion, *i.e.* into "didactic units" (we still sometimes speak of "lessons"). Curiously, as far as I know, this fundamental operation has not been given a proper name in our discipline. I propose to speak of "*sequenciation*", a term that has the triple advantage of corresponding to that of "didactic sequence", now in common use, of integrating the temporal dimension (*cf. below* the operation of "distribution"), and finally of reminding us that the operations of cutting up are done in relation to a whole that must never be lost from sight: a film sequence has its own unit, but this one is part of a more global unit in which it finds all its meaning. In other words, the necessary segmentation must not lead to fragmentation.

3) Because they cannot teach everything at the same time, they must rationally distribute these different units over time, *i.e.* distribute them chronologically according to a chaining principle. This operation is called "*distribution*" in language and culture didactics. When the principle used to do this is pedagogical –*i.e.* supposed to facilitate the student's *progress*– we generally speak of "*progression*" (from the known to the unknown, from the similar to the different, from the concrete to the abstract, from the simple to the compound, from the easy to the difficult, etc.).

These three operations are complex to carry out because they are interrelated, because they must be carried out within a logic of teaching but also of learning, and last *but not least*, because they must be carried out in our discipline in very heterogeneous "domains" which themselves correspond to major *a priori* divisions of the object of teaching and learning. These divisions have evolved over the course of the history of our discipline, but we are all familiar with those that constitute our professional heritage today: (1) grammar, (2) lexicon, (3) phonetics, (4-7) written and oral comprehension and production, (8) culture; areas to which are added for certain languages (9) the graphical-phonetic relationship¹, and for all of them, officially since the *Programs* of December 1995 for the first cycle, (10) the "disciplinary methodological domain" in which "the student at the end of the third cycle must have a certain autonomy".

It is precisely these different domains that will be used as principles of coherence of the didactic unit until the 1960s. One will attribute to one of them the function of putting in coherence of the whole, the unity of the didactic unit resting thus successively, during our history, on the uniqueness of the grammar point, of the lexical theme then of the cultural theme. I will speak here of "approaches" in the sense that one speaks of "global approach to texts", *i.e.* of the domain retained to *enter* this text (in this example, it is a type of reading comprehension). In previous articles, I have used the spatial metaphor of the "entrance" to designate this function of coherence, in the sense of the domain chosen to enter a limited territory (that of the didactic sequence) within which various paths are laid out between the other domains. Like these monumental entrances occupying almost the entire facade of official buildings which, like all large multifunctional buildings, contain the same types of rooms, corridors... and service entrances. What serves as facades to our didactic units are their titles, and it is clear that

¹ For languages like English or French, for example. I leave aside the cases of languages such as Chinese and Japanese –and to a lesser extent Arabic–, where spelling is in itself an additional domain of its own.

between "The imperfect subjunctive", "The kitchen" and "The Mexican revolution", we clearly pass from one type of architecture to another...

The reader will constantly refer, for the continuation of the reading of this article, to the table proposed in Appendix 1, a table that I will only comment briefly in the lines that follow, the essential here being the perception of the overall movement.

1. The grammar approach

In the traditional methodology, the title and the unity of the "lesson" were given by the grammar point that was treated in it, and the teaching progression followed the canonical order of the morphosyntactic grammar of reference, which was consequently borrowed as a distribution principle. For a long time, at least until the end of the XIXth century (and sometimes until the 1950s in Italy and Spain) what we now call language "textbooks" were still called "grammars".

This is the case of Charles MARQUARD SAUER's *New Spanish Grammar* published by Groos, Heidelberg-Paris, in 1882, and entitled on the title page *Gaspey-Otto-Sauer Method* (this new name of "method", with more modernist connotations, was later imposed). The preface reads:

The method of this book is based on a combination of theory and practice. Numerous reading, translation and conversation exercises constantly support the rules, which set out the essential precepts of the language in a logical and rational order, and in a succinct and lucid manner.

And the titles of the first lessons are as follows:

- 1^e leçon: De l'article (The article)
- 2^e leçon: Du pluriel des substantifs (The Plural of Nouns)
- 3^e leçon: Déclinaison des substantifs (Noun Declension)
- 4^e leçon: Prépositions (Prepositions)
- 5^e leçon: Le substantif sans article (partitif) - The noun without an article (partitive)
- 6^e leçon: Des finales augmentatives et diminutives (Augmentative and Diminutive Finals)
- 7^e leçon: Des noms propres (Proper Names)
- 8^e leçon: Le verbe auxiliaire *haber* - The auxiliary verb *haber* (to have)

2. The lexical approach

With the direct methodology, a first fundamental break occurred, since one passed from an approach based on form (grammar) to an approach based on meaning (the lexicon). The instruction of September 13, 1890, which proposed for the very beginning of teaching the technique of the "word lesson" –borrowed from the "lesson of things" which had been imposed at the time in the renewed pedagogy of French as a mother tongue in elementary school– begins with this sentence: "The first thing to be given to the pupil is the elements of the language, that is to say, the words". The unity of the didactic unit is henceforth ensured by the uniqueness of the thematic vocabulary, from which the titles of the lessons are borrowed, as in the following example from a textbook of the 1900s:

- 1^e leçon: La salle de classe (The classroom)
- 2^e leçon : La cour (The yard)
- 3^e leçon : La maison (The house)
- 4^e leçon: La place de la ville (The place of the city)
- 5^e leçon: Le bazar (The Bazaar)
- 6^e leçon : Le parc de la ville (The city park)
- 7^e leçon: Le jardin d'agrément (The pleasure garden)
- 8^e leçon : Le jardin potager (The vegetable garden)
- 9^e leçon: Le marché (The market)
- 10^e leçon: Les métiers (The trades)

The principle of distribution will also be borrowed from the new pedagogy of the primary school and its principles of progression: these are the "centers of interest" which start from the person

of the pupil *hic et nunc*, in the classroom, and which move away from it progressively, first within the physical world, then passing to the world of society ("commerce", "social life",...) and finally to the world of ideas ("qualities and defects",...). Here is how this principle is presented in the continuation of the same instruction of September 13, 1890:

*The only rule to observe is to use only concrete words that correspond to objects that the student has in front of him, or at least that he has seen and that he can easily put in front of his imagination. If the school has tables for lessons on things, we should not fail to take advantage of them. To the nouns, one will immediately add some adjectives expressing external qualities, such as shape, size, color. What is missing to form small propositions? The third person of the present indicative of the verb to be, and, with two very simple questions: What is this? We will go **around the school room, the courtyard, the father's house, the city and the country.** (I underline.)*

It should be noted in passing, both in the town-country order of this Instruction and in the titles cited above of the 1900s textbook, that their authors are most certainly city dwellers, unlike the vast majority of students of the time...

3. The cultural approach

From the beginning of the 1920s², active methodology brought about a strong refocusing on the cultural objective of language teaching in schools. The coherence of each lesson and the progression from one lesson to the next became all the more complex to construct since the contemporary conception of culture required a combination of three heterogeneous approaches: literary, historical and geographical. One type of text has the remarkable characteristic of combining these three approaches: it is the travelogue, a genre that was indeed widely used in certain secondary school textbooks during the period 1920-1960. However, this genre, which was probably too marked and not very motivating for students, was eventually supplanted by the novel, probably because it was the most versatile in terms of didactic approaches: one can indeed extract descriptive, narrative and/or narrative, and even dialogical texts from it.

This didactic complexity inherent to the cultural approach constitutes the fundamental reason for which each didactic unit will henceforth be built starting from a single document being used as support for activities in the totality of the domains, linguistic and cultural. It is the device known as "maximum didactic integration", where the unity of the didactic unit is given by the uniqueness of the support document. This "basic support" functions at the same time as a model of language --it provides the linguistic forms which will be constantly taken again by the pupils during their oral commentary-- and as a model of culture --it is chosen as highly representative of its culture of reference to be used as pretext with mobilization by the pupils of previous cultural knowledge, and with extraction by the pupils or contribution by the teacher of new cultural knowledge--: It is understandable that literary texts have been massively favored to fulfill such a function, from the very beginning of learning for the languages that are most immediately accessible (the neo-Latin languages), as soon as possible for the others. One finds the interest in this didactic device reaffirmed again in 1985 for all the languages in the *Programs of the colleges*:

Progressively enriched practice of the language and the reading, from the fourth year onwards, of quality texts, introduce students to the civilizations of the countries whose language they are studying and to the most representative aspects of their cultures.
(Order of November 14, 1985)

Later, partly to allow for a weakening of the didactic integration (to do fewer activities on fewer domains from and about each of the documents, which allows for their diversification and specialization, among other things), the didactic unit in culture will be taken in charge at the level of a grouping of authentic documents (a "dossier de civilization"). As one is never so well served (or served...) as by oneself, here are the titles of the eight "thematic units" of a Spanish

² More precisely in the *Programs* of 1923-1925 (Instruction of September 2, 1925), if we want to take symbolic dates.

textbook "3^e LV2" (Year 10, L2) or 1^e LV3 (Year 11, L3) belonging to a collection, *¿Qué pasa?* that I directed at Nathan between 1992 and 1996:

- 1^e unité: *Juventud* (Youth)
- 2^e unité: *Las Españas* (Spains)
- 3^e unité: *Encuentros* (Encounters)
- 4^e unité: *Temas candentes* (Hot topics)
- 5^e unité: *Imágenes de España* (Images of Spain)
- 6^e unité: *Países de América* (Countries of America)
- 7^e unité: *Mundo actual* (Present world)
- 8^e unité: *Fiestas* (Holidays)

¿Qué pasa? 3^e LV2-1^e LV3, Yannick MARTIN-SAUDAX, Christian PUREN, Paris: Nathan, 1992.

Two important remarks are to be made, at this point in our historical journey:

a) When a new "main entry" appears, the others continue to be taken into account simultaneously (as "service entries", to use the metaphor). Thus, in active textbooks, constructed texts are developed or literary texts are chosen according to their cultural content, but also taking into account their lexical and grammatical content.

This is clearly seen in the basic material of unit 24 of Gaston Mauger's *Cours de langue et de civilisation françaises* (1st ed. 1953), official textbook of the Alliance Française and world *bestseller* of textbooks for teaching French as a foreign language for two decades (see reproduction in Appendix 2). It should be noted in particular that this basic document clearly corresponds to a pivotal moment in the historical evolution of approaches to didactic unity in language teaching, since it ensures at the same time a grammatical (reflexive verbs), lexical (thematic vocabulary of body care instruments) and cultural (the way of doing one's toilet in France) unity, and that one sees in it, moreover, the beginning of the dialogue, which will be later generalized in the audiovisual methodology. The title of this lesson is no longer "Les verbes réfléchis" ("Reflexive verbs) or "Les instruments de toilette" (Toilet instruments), it corresponds to a narrative sequence, a unit of story. It is not yet "Dans la salle de bains" (In the bathroom)", this kind of title will only appear ten years later, in the audio-visual methodology, where the unit of place will represent the unit of communication.

b) For half a century (1920-1960), the teaching of languages at school in France combined the lexical approach and the approach through cultural documents, the first dominating in the first cycle, the second in the second cycle, with a whole transitional phase where the didactic sequence began, before tackling the text, with a lexical presentation of its vocabulary: this is the model of didactic unit disseminated and imposed by the instruction of 1^{er} December 1950, the last major instruction of the active methodology.

4. The communicative approach

In the communicative approach, as its name indicates³, we move to an "approach by communication" which proposes to encompass all the domains in a coherent way. This is the function of the concept of "communicative competence", defined by its components, among which are the former domains of grammar (in the "linguistic" component), lexicon (in the "referential" component) and culture (in the "socio-cultural" component). This communication approach is already emerging in audiovisual methodology, as can be seen from the titles of the prototypical first-generation textbook, *Voix et Images de France* (1961), of which I have selected and grouped below some significant examples:

³ The expression "communicative approach" has come to designate a constituted methodology (like the "direct methodology" or the "audiovisual methodology"), and no longer a simple approach as in the expressions "approach by grammar / by lexicon / by culture", at the risk of forgetting that communication can only be a "coherent entry", and that activities in the different didactic domains remain indispensable.

2^e leçon: La maison (The house)
4^e leçon: L'appartement (The apartment)
6^e leçon: La famille (The Family)

9^e leçon: À la fenêtre (At the window)
10^e leçon: Dans l'ascenseur (In the elevator)
11^e leçon: Dans la rue (On the street)
20^e leçon: À la poste (At the post office)
25^e leçon: Au café (At the café)
26^e leçon: À l'hôtel (At the hotel)
27^e leçon: Au restaurant (At the restaurant)

14^e leçon: En rangeant l'armoire (Tidying up the cupboard)
21^e leçon: Mme Thibaut fait ses courses (Mrs. Thibaut goes shopping)
22^e leçon: M. Robin achète son journal (Mr. Robin buys his newspaper)

Voix et Images de France. Paris: CRÉDIF-Didier, 1961.

Alongside titles that still refer to the lexical approach (lessons 2, 4 and 6), more titles of places appear (lessons 9, 10, 11, 20, 25, 26 and 27), which symbolically designate the unit of communication. Symbolically, because this unit is made larger: a bit like in classical tragedy, it corresponds at the same time to a unit of place, time, characters and theme (this time in the sense of "theme of conversation"); a basic audiovisual dialogue is the same characters in the same place exchanging in a limited time a finite set of replicas on the same subject.

The places chosen are often at first for their functional dimension, so as to maintain the previous lexical approach: at the post office, the characters buy stamps, post mail or pick up a package; at the café, they order different drinks; at the restaurant, they choose between the different dishes on the menu; in the street, they talk about the traffic. But there is a change of approach, as the innovative title "In the elevator" clearly shows: one cannot imagine this place as a pretext for the presentation of any thematic vocabulary; it can only correspond, for the corresponding dialogue, to a "simple" and therefore real communication space.

It should be noted that this new approach through communication does not in itself provide clear principles of selection or distribution. Some textbooks (e.g. *Grand Large*, Clelia PACCAGNINO and Marie-Laure POLETTI, Paris: Hachette-FLE, 1987) already at this time use a technique that undoubtedly has a bright future, because it is particularly well suited to the new action-based approach (see *below*), that of the scenario: the students follow the successive adventures of the same characters from one unit to the next.

The titles of the last series (lessons 14, 21 and 22) are even more innovative, so much so that they will not be exploited as such and will not give rise to any descendants in the audiovisual methodology: they in fact announce this last approach through action.

Before coming to it, I simply mention in passing the case, in the 1980s and 1990s, of certain communicative textbooks whose authors chose to display, if not to base the coherence of the didactic units on language concepts or functions:

Dossier #1: Qui êtes-vous ?(Who are you?)
Dossier #2: Qui sont-ils ? (Who are they?)
Dossier #3: Où est-ce ? (Where is it?)
Dossier #4: Où vont-ils ? (Where are they going?)
Dossier # 5: Que voulez-vous ? (What do you want?)

Espaces 1, Guy CAPELLE, Noëlle GIDON, Paris : Hachette, 1990.

"Identity" (dossiers 1 and 2), "place" (dossiers 3 and 4), "to ask" (dossier 5): this is indeed a return to a traditional approach through grammar, even if it is the new notional-functional grammar of the moment.

5. The action-oriented approach

In the 2001 *Common European Framework of Reference (CEFR, 1st provisional edition 1996)*, the shift to a new approach is underway, an "action-oriented approach" outlined in chapter 2.1 (pp. 15 ff.). The driving force behind the change is the evolution of the social objective of reference for language teaching/learning in Europe:

a) As long as the social objective of reference was to prepare students for contact with foreign language-culture documents, the coherence of teaching could be based on didactic integration, in which the teacher organizes his or her teaching tasks in a concentric way from and about a single document.

b) When the social objective of reference became that of preparing students to meet occasionally with native speakers of the foreign language-culture (during occasional trips, especially for tourism), the communicative approach appeared (work of the Council of Europe in the early 1970s, with the different *threshold levels*), which was developed according to this new objective: when one meets people one does not know, the natural issue is communication, in the sense of exchange of information. This exchange is certainly modulated by the effects produced in the interlocutors by the information they receive, but this "interaction" is fundamentally an action of each on the other, and not an action with the other, as in the third model below.

c) The "action-oriented approach" of the *CEFR* corresponds to the taking into account of a new social objective linked to the progress of European integration, that of preparing learners to live and work, in their own country or in a foreign country, with native speakers of different foreign languages and cultures (as is already the case, for example, in companies in Germany where Germans, Spaniards, and French people work together in English). It is no longer a question of communicating with the other (of informing oneself and others) but of acting with the other in a foreign language. Language is no longer (or no longer only) an instrument of communication, but an instrument of social action.

This latter action-based approach has begun to appear in recent years in the titles of teaching materials, especially for early education, for which it is particularly well suited: children, in fact, are motivated neither by a particular language nor by a particular culture in itself, but to do interesting things: a teacher teaching a foreign language to children is first and foremost a pedagogue who puts the pupils into activity, and who introduces language and culture as instruments of action (and not only of communication).

For example, here are the titles of the six didactic units in *Busy Box* (2002), meaningfully named "projects":

1. Les héros. Réaliser un poster de ses héros préférés (Heroes. Make a poster of your favorite heroes.)
2. Les animaux. Enregistrer une émission de radio sur les animaux (Animals. Record a radio program about animals.)
3. Joyeux Noël. Préparer un spectacle de Noël (Merry Christmas. Prepare a Christmas show.)
4. Bon anniversaire. Fêter un anniversaire à l'école (Happy Birthday. Celebrating a birthday at school.)
5. La nourriture. Faire ses courses en anglais (Food. Shopping in English.)
6. Mini-Olympiades. Organiser des mini-Olympiades à l'école (Mini-Olympics. Organize mini-Olympics at school.)

Busy Box, D. BOURDAIS, S. FINNIE, Paris : Éditions multicolores, 2002.

Another example, this time in French as a foreign language: *Rond-Point 1* (Josiane LABASCOULE, Philippe LIRIA, Maria Rita RODRIGUEZ and Corinne ROYER, Grenoble: Presses Universitaires de

Grenoble, 2004) is advertised on the front cover as a "French method based on task-based learning", and in its preface it claims to be based on the Council of Europe's action approach.

The titles of the Units (imposed by the publisher?) are not particularly well chosen (to use a gentle euphemism...):

- Unit 1. Qui sommes-nous ? (Who are we?)
- Unit 2. Elle est très sympa (She is very nice)
- Unit 3. En route ! (Let's go!)
- Unit 4. Levez une jambe ! (Raise a leg!)
- Unit 5. Vous parlez italien ? (Do you speak Italian?)
- Unit 6. Ça coûte combien ? (How much does it cost?)
- Unit 7. Salé ou sucré ? (Salty or sweet?)
- Unit 8: En train ou en avion ? (By train or by plane?)
- Unit 9: On vit bien ici ! (We live well here!)

And you have to read the subtitles to find the justification for this action-oriented approach that the authors claim:

- Unit 1. Nous allons avoir un premier contact avec la langue française et les pays où l'on parle français et nous allons mieux connaître les personnes qui suivent ce cours. (We will have a first contact with the French language and the countries where French is spoken and we will get to know the people who are taking this course.)
- Unit 2. Nous allons placer à table des invités à un repas de mariage. (We are going to place guests at a wedding meal.)
- Unit 3. Nous allons organiser des vacances en groupe. (We will organize a group vacation.)
- Unit 4. Dans cette unité, nous allons élaborer un guide pour mieux vivre. (In this unit, we will develop a guide to better living.)
- Unit 5. Nous allons sélectionner des candidats pour quatre emplois. (We will select candidates for four jobs.)
- Unit 6. Nous allons organiser une fête d'anniversaire et nous allons chercher des cadeaux pour nos camarades de classe. (We are going to have a birthday party and get presents for our classmates.)
- Unit 7. Nous allons faire un recueil de cuisine avec nos meilleures recettes. (We will make a cookbook with our best recipes.)
- Unit 8. Dans cette unité, nous allons mettre au point les détails d'un voyage. (In this unit we will work out the details of a trip.)
- Unit 9. Nous allons discuter des problèmes d'une ville et proposer des solutions en établissant une liste de priorités. (We will discuss the problems of a city and propose solutions by establishing a list of priorities.)

It is true that no publisher will ever accept such titles... which are not. But why should they necessarily be?

In addition, the structure of each Level 2 unit (2004) is presented as follows on the PUG website (<http://www.pug.fr/Titre.asp?Num=849>, accessed February 24, 2005):

- The ANCHORING section ("la rubrique ANCHRAGE") provides an initial introduction to the vocabulary and themes of the unit. It presents the objectives, the grammatical content of the unit and the task that the students will have to complete under the TARGET TASK heading.
- The IN CONTEXT section offers documents and activities that are close to the real world outside the classroom. These documents will allow students to develop real-life comprehension skills.
- The FORMS AND RESOURCES section helps to systematize the aspects of grammar necessary to achieve the targeted task.
- The TARGET TASK section ("la rubrique TÂCHE CIBLÉE") creates a communicative context where the student will reuse everything they have learned in the previous section.

-The CROSSED VIEWS section ("la rubrique "REGARDS CROISÉS") provides information on the French-speaking world and invites you to reflect on the contrasts of cultures in contact.

It is, after the example of the basic text of unit 24 of the 1953 *Cours de langue et de civilisation françaises*, on this other example of eclecticism that I wish to conclude this article.

Conclusion

The structure of these units in *Rond Point 2*, as presented above, reflects all the approaches that have been successively favored in the history of our discipline: grammar, lexicon, culture, communication and action. One can criticize the way in which they are ordered, combined or articulated, and judge that this way will not suit all learners. The essential point is not there, and this is what we saw in connection with the 1953 *Cours de langue et de civilisation françaises*, and which reappears in the design of the units in this textbook as in others published in recent years: the new approach (in this case, by action) is added to and not substituted for the previous approaches.

And I do not see how it could be otherwise. The current challenge in our classes is not to systematically privilege this or that supposedly optimal approach (in particular for the highly debatable reason that it is the last one...), nor even to build an ideal model of adjustment between these different approaches, but to permanently apply to them, as to the contents, the three operations of selection, sequencing and distribution (cf. beginning of this article).


The use of the Internet by the students, for example, is strongly oriented towards an action-based approach since, even before turning on the computers, they must know what they have to *do in* order to decide where to look for which documents, how to select them and how to use them. Whereas in the culture-based approach the school tasks were legitimately instrumentalized in the service of the documents, the use of the Internet by the students themselves requires an action-based approach where, conversely, the documents are instrumentalized in the service of the tasks.

The sequences⁴ to be constructed in the language class will therefore be highly differentiated and diversified, since they will constantly have to be as appropriate as possible to the students, the objectives, the teaching/learning devices and situations.

In other words, if didactic units are always needed, their unity is to be made, undone, and redone constantly.

⁴ [Note of January 2022]. The didactic sequences correspond to the didactic units of the textbooks as they are actually implemented in classroom practice. Teachers cannot follow step by step, page by page their textbook if they want to adapt to the complexity of the teaching-learning process and environment (cf. PUREN 2015e, "Language Textbooks and Teacher Education," www.christianpuren.com/mes-travaux/2015e/, Document No. 3, "Scale of Teacher Competence Levels in the Use of Their Textbook"): it is possible for them, during the same sequence, to arrange "different entries, for all students during the unit, or for different groups of students (differentiated pedagogy). The entries corresponding to different methodologies, the implementation of different entries naturally lead them to what I currently call a "multimethodological approach" (cf. PUREN "From eclecticism to the complex management of methodological variation in language-culture didactics", www.christianpuren.com/mes-travaux/2022g/).

Appendix 1. Historical evolution of approaches in foreign language teaching in France

						
	OBJECT ORIENTATION ⁵ (KNOW IT)					SUBJECT ORIENTATION ¹ (THE ACTION)
APPROACH BY...	1	2	3	4		5
	GRAMMAR	LEXICON	CULTURE	COMMUNICATION		ACTION
				4.1	4.2	
SUPPORTS	isolated phrases of examples	visual (representations) and textual documents (descriptions)	textual documents (stories)	audiovisual documents (dialogues)	all types of documents, including authentic ones	documents produced by the learners themselves to complete their project
ACTIVITIES	understanding, producing	observing, describing	analyzing, interpreting, comparing, extrapolating, transposing, reacting	reproducing, expressing themselves	getting informed, inform	acting, interacting
SKILLS	CE	EO	combination ⁶ CE-EO	combination CO-EO	various juxtapositions ⁶ CE, CO, EE, EO	various articulations ⁶ CE/CO/EE/EO
METHODOLOGY OF REFERENCE	"traditional methodology"	"direct methodology"	"active methodology"	"audiovisual methodology"	"communicative approach"	"social action-oriented approach"
PERIODS⁷	1840-1900	1900-1910	1920-1960	1960-1990	1970-1990	2000-?

⁵ On the object/subject orientations in language didactics, cf. PUREN Ch., "Perspective objet et perspective sujet en didactique des langues-cultures", *Études de Linguistique Appliquée*, n° 109, janv.-mars 1998, pp. 9-37, www.christianpuren.com/mes-travaux/1998f/.

⁶ In *combination*, the different activities are carried out simultaneously (e.g. CE-EO: the learners comment orally in class on a written text that has just been put in front of them, based on comprehension questions asked by the teacher). In *juxtaposition*, the activities are each carried out independently (e.g. CE, EO: the learners, after having worked on the factual comprehension of a written document using a MCQ, are invited to react orally in class). In *articulation*, on the other hand, the activities are programmed in such a way that the product of one must be taken into account in the next (e.g. CE/EO: learners give an oral account of a written text based on the written questions they have previously worked on).

⁷ The periods indicated have only a symbolic value. The first three periods correspond to school education (official instructions), the last two to adult education (Council of Europe documents: Threshold Levels of the 1970s and Common European Framework of Reference of 2001). Hence the "tilting" of the decades 1960-1990, due to the different rates of diffusion of innovation in the two sectors. These periods do not take into account the phenomena of differentiation between languages in school didactics. For example, the methodology of Spanish has remained until today, for the most part, the approach by culture... but it is also the model that prevails in all languages for the terminal certification (the baccalaureate).

Appendix 2. Cours de langue et de civilisation françaises 1^{er} et 2^e degrés (1953), Unité 24



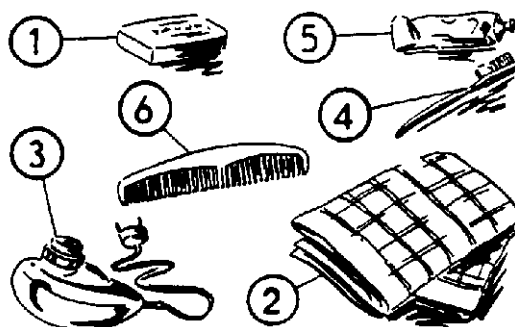
La toilette de M. Vincent

25 juillet. Le grand jour, le jour du **départ** est arrivé. M. Vincent **se réveille** à 6 heures. Il **se lève*** aussitôt; puis, en pyjama il entre dans la salle de bains.

M. Vincent a pris son bain, hier soir. Aujourd'hui, il fait vite sa toilette. Il prend le **savon** [1] sur le lavabo, il **se savonne**, il **se lave** avec de l'eau froide, il prend une serviette [2] de toilette, il **s'essuie***. Il est

propre. Puis il **se rase** avec son **rasoir électrique** [3]. La brosse à dents [4] et la pâte dentifrice [5] maintenant ! Ensuite un coup de peigne [6].

Il revient dans sa chambre. Là, il **se chaussera** et **s'habillera** et, pendant ce temps, Mme Vincent et les enfants feront leur toilette. Mais Mme Vincent va passer une heure dans la salle de bains! Du rouge sur les lèvres... du vernis sur les ongles (m.) et puis un peu de poudre (f.)... « Margaret, demande M. Vincent, avez-vous fini ? Le train de New York part à 8 h. 45 ! Nous allons être en retard ! »



MAUGER Gaston, *Cours de langue et de civilisation françaises 1^{er} et 2^e degrés*, Paris, Hachette, 1984 [1^e ed.1953]. Unité 24, p. 64.