

INTEGRATIVE FUNCTIONS OF THE "MINI-PROJECTS" OF THE DIDACTIC UNITS OF LANGUAGE TEXTBOOKS IN THE SOCIAL ACTION-ORIENTED APPROACH (SAOA)

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Abstract (by the editor of the book)

Christian Puren, the major developer of the action-oriented approach just after the publication of the Common European Framework of Reference for Languages (CEFR, 2001), which sets the goal of training learners as social actors, contributed to this edited book with his two chapters. In his first chapter, Integrative functions of the "mini-projects" of the didactic units of language textbooks in the social action-oriented approach (SAOA), Puren examines "three forms of didactic integration that an adapted "project pedagogy" makes it possible to achieve in language textbooks: the integration of the different areas of activity, the integration of the different spaces of teaching-learning-use, and the integration of the different methodological matrices with their documentary logics and their components of cultural competence". Thus, Puren indicates, in detail, that "one of the functions of the didactic unit of the textbooks, is to ensure the coherence and synergy of the contents and activities of these different spaces", and also that the pedagogical projects have "the feature of integrating different spaces: (The class as a (micro-)society in its own right, the outside society simulated in the classroom, the classroom as a didactic space and the external outside school-society), the pedagogical projects make it possible to integrate these different spaces themselves, calling for all the methodological matrices.

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Sigles

- CEFR: *Common European Framework of Reference for Languages : Learning, teaching, assessment* (COE 2001)
- LC2: Target Language and Culture
- SAOA: Social Action-Oriented Approach

Introduction

The authors of the 2001 Common European Framework of Reference for Languages (CEFR) announce in their text, without drawing all the didactic implications, a new approach that they call "action-oriented approach". In the chapter where they define it very briefly, they present it implicitly, but clearly, as being distinct from the communicative approach since they oppose the reference action of the communicative approach - the speech act - to that of the "social agents:" While acts of speech occur within language activities, these activities form part of a wider social context, which alone is able to give them their full meaning" (p. 9).

On the same page of the CEFR, this interpretation is validated by the fact that the authors consider the learner in class as a real social agent of his learning, whereas in the communicative approach the learner acts as if he were a social actor during artificial activities precisely called "simulation":

*The approach adopted here, generally speaking, is an action-oriented one in so far as it views **users and learners** of a language primarily **as 'social agents', i.e., members of society** who have tasks (not exclusively language-related) to accomplish in a given set of circumstances, in a specific environment and within a particular field of action. (p. 9, je souligne)*

Now, this homology between the classroom society and the external society is the fundamental historical principle of the so-called "project pedagogy" from John Dewey in the U.S.A. to Célestin Freinet in France, including Ovide Decroly in Belgium. Applied to school language teaching, this homology leads to the conception of a Social Action-Oriented Approach (SAOA) in which the classroom is considered a real micro-society in which learners are invited to become collectively involved in an authentic common project, namely the teaching-learning of a Target language and culture (LC2), while simultaneously carrying out real projects in the outside society.

This SAOA, with its principle of homology between the classroom micro-society and the outside society and its project-based approach, has at least three decisive advantages, from a pedagogical point of view, over the communicative approach:

(1) The SAOA reintegrates the teaching-learning of languages in the school into all the disciplines taught with, on a par with the practical objectives in LC2, the educational aims of the school system, those of forming a critical but responsible, autonomous but solidary citizen¹.

(2) The SAOA reintegrates the school didactics of cultural languages into the great historical movement of active pedagogies, by relying on a project pedagogy which has proven itself for a long time in very diverse environments, and whose strengths and advantages, but also its limits and possible drifts, are therefore known.

In their long-standing but still relevant book, Isabelle Bordallo and Jean-Paul Ginestet (1993, pp. 11-13) warn teachers against the drift towards productivism ("The product to be produced is more important than the learning objectives"), the drift towards technicism ("Planning by the teacher is excessive") and the drift towards spontaneity ("The project is invented as it goes along, without any clearly defined objectives at the start"). The technical drift is all the more difficult to avoid in the case of mini-projects integrated into the didactic units of the textbooks, since one of

¹ Depending on personal or national ideological orientations, one will tend to use this formula, or the opposite formula: "... a responsible but critical citizen, solidary but autonomous "... In teaching an LC2 to adults, it will not, of course, be a question of training them in these citizenship skills, but of asking them to rely, in the collective management of the teaching-learning process, on these skills which they have in principle already acquired

the essential functions of the latter is the pre-programming of language and cultural content unit by unit and throughout the year.

Even if it can allow for various articulations between different modules within its didactic units, and even if some of its components (grammatical precision, final lexicon, training for certification tests and other methodological sheets) can be used more freely as autonomous resources, the textbook is fundamentally a tool for organizing and programming the joint processes of teaching, learning and evaluation in their contents, materials, tasks and methods. The task is not impossible, however: in a paper entitled "How to integrate the project approach into classroom work on didactic units in language textbooks?" (Puren 069-en), I present seven concrete measures that can easily be implemented in the classroom to integrate the main features of the project approach into classroom work despite everything, without upsetting the organization of the didactic unit.

(3) The SAOA allows the implementation of interdisciplinarity, increasingly promoted in educational systems, in particular between L1, L2, possibly L3 and even other languages known by the students. The students, in fact, will be encouraged to enrich the documentary resources with personal documents, and they will be able to envisage, once their language productions have been produced, to implement mediation by transferring them into their own language in order to "project" them into their own society.

It is not these three forms of pedagogical integration that I am going to discuss here, but the three forms of didactic integration that an adapted "project pedagogy" makes it possible to achieve in language textbooks: the integration of the different areas of activity (chapter 1), the integration of the different spaces of teaching-learning-use (chapter 2), and the integration of the different methodological matrices with their documentary logics and their components of cultural competence (chapter 3).

There are in fact two main forms of implementation of project-based pedagogy in L2 school teaching (as for the teaching of all school subjects, moreover)

- long-term projects (from several weeks to several months, up to a full year) carried out in parallel with teaching on a classic basis of sequences designed by the teachers or didactic units from textbooks,

- and "mini-projects", so called because they are limited to the restricted framework of didactic units by implementing the weakest possible version - or, if one prefers, the strongest possible version - of a project approach compatible with the constraints of a language manual.

What we are going to deal with here, therefore, are the forms of didactic integration within the mini-projects proposed in the context of the implementation of the SAOA in language textbooks. We will look successively at the integration of (1) the different areas of activity, (2) the different teaching-learning-use spaces and (3) the integration of the different methodological matrices available.

1. The integration of the different fields of activity

The didactic units of foreign language textbooks, for all languages and in all countries where I have been able to analyze them, generally do not exceed 12-15 hours, or three weeks of lessons². This maximum duration is the result of two strong structural constraints:

- The learning time must be long enough for in each area of activity (written and oral comprehension, written and oral expression, interaction, and now mediation) there to be appropriation of the new knowledge and training in the corresponding techniques.

² So, for example, it will be a teaching unit of only 6 hours, if the teaching is only two hours per week.

- But this time must also be short enough to ensure that this knowledge has not been forgotten by the students, that it is still available in their minds at the end of the unit, when they will have to reuse it for their personal expression.

Demonstration by the absurd: it is immediately clear that it would be totally counterproductive to organize a 120-hour annual English course, for example, in the form of an initial sequence of 25 hours of grammar, then 25 hours of lexis, then 15 hours of phonetic correction, then 30 hours of oral comprehension, etc., before offering learners situations for reusing all the year's content only in the last hours of the course.

In order to manage this double time constraint as well as possible, the didactic units organize the coherence and the synergy of the learning contents.

- **Coherence** is obtained by implementing a principle of unity of what is precisely called "didactic unity". In the course of the history of school didactics³ of L2 in France since the 19th century, this unit has been provided successively by a point of grammar (in the grammar-translation methodology), a lexical focus (in the direct methodology of the 1900s-1910s), a single literary text representative of the target language-culture, LC2 (in the active methodology of the 1920s-1960s), a single initial dialogue (in the audio-visual methodology), a communicative situation (in the communicative approach, often likewise from one or more initial dialogues).

- **Synergy** is obtained, in all these methodologies, by the fact that the work in each area of activity helps the work in the other areas:

- In the collective oral commentary of a document in active methodology, the same language contents are successively found in oral comprehension (in the teacher's questions on the document), in written comprehension (that of the document worked on), in oral expression (in the students' answers and the exchanges between them about the document), in grammar and lexicon exercises, and finally in written expression (in a small production by the students as a reprise or an extension of the document, for example).
- In the audiovisual methodology, the same vocabulary from the initial oral dialogue is used in the oral explanation phase of this dialogue, in lexical, grammar and handwriting exercises, in directed reuse activities such as descriptions of the images in the dialogue and the passage of this dialogue in the indirect style, and finally in semi-freedom of use activities (personal comments on the characters and their adventures, personal testimonies, etc.)
- In the communicative textbooks, the same content is presented in the supporting dialogues, taken up in the grammar section in the form of language functions and concepts with corresponding exercises, and reused by the students in the final simulations.

Textbook authors who sought to implement SAOA in the 2000s naturally shifted to the single action as a principle of coherence for the instructional unit. For example, here is how Unit 3, entitled "En route!", in the first French as a foreign language textbook claiming to follow this new approach, Rond-Point 1 (A1, Difusión-Maison des Langues, Barcelona-Paris, 2004):

Nous allons organiser des vacances en groupe.

³ For a synthetic presentation of the different methodologies to which he alludes later, see here the article by Ahmet Acar. For a more detailed presentation of the historical succession of these different principles of unity of the didactic unit, cf. Puren 2004c.

Pour cela nous allons apprendre :

- à exprimer nos goûts et nos préférences
- à parler des lieux où nous passons nos vacances

Et nous allons utiliser : [extrait]

- les articles indéfinis
- « il y a » et « il n'y a pas de »
- le pronom indéfini « on »
- le verbe « faire »
- les moyens de transports
- le lexique lié aux loisirs
- les saisons, les mois⁴

Textbooks implementing the SAOA cannot ignore the need for synergy in learning activities: at least some of the documentary resources provided for in the teaching unit are subject to their own "didactization" (activity instructions), ensuring that their language and cultural content in reading comprehension and oral expression are taken up, and some of this language content is selected, in particular according to the overall grammatical progression of the course, to be the subject of exercises during the teaching unit.

The logic of the project only leads to a wider selection of language content than that which appears in the students' intermediate productions (e.g. note-taking, drafts) and in their final productions. Insofar as the students, with the teacher's agreement or even at the teacher's instigation, have decided to carry out variants of the mini-project proposed in the didactic unit involving them researching and exploiting additional documents, it may be necessary to have them work on language content not initially planned in the didactic unit. In order not to explode the annual grammatical and thematic progressions of the course, however, it is desirable that the variants of the mini-project only deal with the themes, so that the additions of language content are limited as much as possible to the lexicon, and that they are only worked on by the groups of students who have chosen such or such variant. In short, it is clear that while "classic" textbooks can be adapted to SAOA (cf. Puren 069-en, cited above), the initial development of a textbook in SAOA requires the implementation of a particular "engineering of the didactic unit", different from the PPP (Presentation, Practice, Production) or "pre-task, task, post-task" models (cf. Puren 2011b).

This leeway taken by learners or left by teachers will necessarily be restricted in the very early stages of learning, especially if teaching children. For example, here is what was proposed in the pedagogical guide of an EFL textbook published in France, *Busy box*⁵, for 8 year old children. This was the second "project" of the year⁶ :

Projet 2 Your project: « Pets » Radio Show !

- Play animal games
- Make a mask • Sing a song
- Record interviews

⁴ We are going to organize a group vacation. For this we will learn: - to express our tastes and preferences / - to talk about the places where we spend our vacations. And we will use: [excerpt] - indefinite articles / - "Il y a" et "il n'y a pas" / - the indefinite pronoun "on" / - the verb "faire" / - the means of transportation / - the lexicon related to leisure / - the seasons, the months.

⁵ *Busy Box 2002*, Éditions multicolores, www.editionsmulticolores.com (The link is broken, and the publishing house, which was created by the authors themselves for the production and distribution of their manual, no longer exists).

⁶ The six teaching units in the manual are called "projects". They are (1) "Making a poster of your favorite heroes", (2) "Recording a radio show about animals", (3) Preparing a Christmas show, (4) Celebrating a birthday at school, (5) Shopping, (6) Organizing a mini-Olympics at school". Each learning unit is considered a mini-project in itself.

Teacher's sheet

6. Discussion of the project

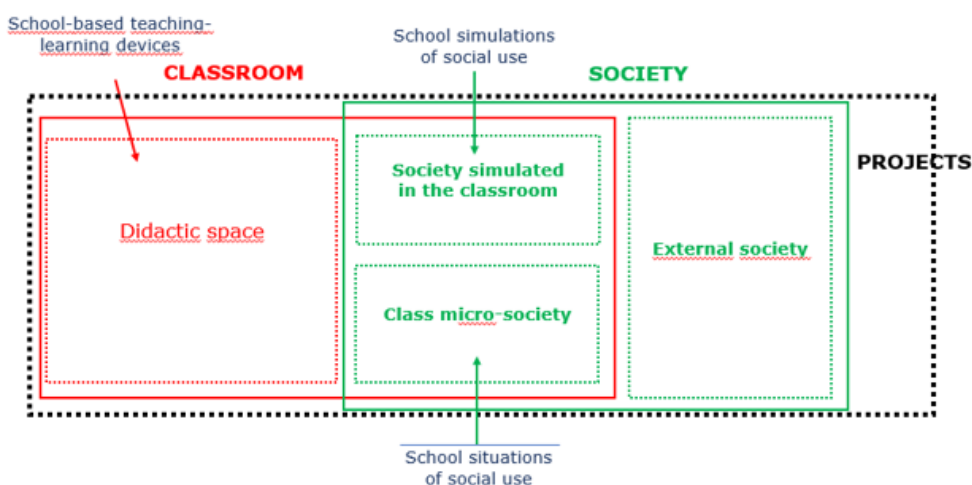
Students silently read the presentation of the project and look for the transparent words: radio, show, animal, mask, interviews.

Present this research as an investigation, a hunt for clues. Then initiate a discussion about the project: What is the project? What will they have to prepare? How will they organize themselves? What will they need? What will they need to learn? Do they know about radio shows? (Clarify that for the radio show "farts" students will have to produce a radio show). Record the students' suggestions on a large sheet of paper, which will be completed during the project.

We can see that the margin of autonomy for the students is limited - it only concerns the way in which the project is carried out - and that the students' responses are largely predictable, but that from the outset, the teacher is determined to ensure that the students are collectively involved in carrying out the project from the very beginning of the teaching unit. The essential educational functions of project-based pedagogy, in fact, are the empowerment and accountability of students, which presupposes that they are personally involved, that it is, at least in part, "their" project.

2. The integration of different teaching-learning-use spaces

In the didactics of languages and cultures, the two main areas of teaching-learning-use and their intersections, as well as the integrating function of the projects, can be represented in the following way, which I will comment on below.⁷ One of the functions of the didactic unit of the textbooks, as we have seen, is to ensure the coherence and synergy of the contents and activities of these different spaces, in particular by proposing a "common thread" between its "entry" (the stated principle of didactic unity)⁸ and its output (the students' final productions): we will see that in an action perspective, the mini-project can function, between these different spaces, as what deserves to be called a "Ariadne's thread" in this case.



There are two main spaces in language and culture didactics, that of the classroom (red lines and characters), and that of society (green lines and characters), with two main types of intersection, which define a total of four different main working spaces, the class as a (micro-)society in its own right (2.1), the outside school society simulated in the classroom (2.2), the classroom as a didactic

⁷ This diagram is a simplified version of a model Puren 080 (in French).

⁸ About the different elements that have successively served, in the course of the history of the didactics of languages-cultures, as "entries" in didactic unit (the grammar point, the lexical focus, the authentic document, the communication situation, and finally the action), cf. Puren 2004c (in French).

space (2.3) and the external outside school-society (2.4). The pedagogical projects have this remarkable feature of integrating these different spaces (2.5).

2.1 The class as a micro-society in its own right

The foreign language (L2) classroom is by nature a plurilingual micro-society where members must live together and act together within the framework of a common project, the teaching-learning of this L2.

It has long been a space for the implementation of "experiential learning", which aims to make students live in the classroom in a foreign language: the means used are games, songs and theater, mainly, but also all types of activities calling on the body, imagination, emotion, creativity, etc.⁹ They are particularly used in teaching children, but are still of interest with older students, including adults.

This is the space favored by the SAOA, a methodology for teaching foreign languages and cultures that places students in situations of action with a social dimension, in which the teacher asks them to act within their real class micro-society as true citizens involved with her in a common teaching-learning project. In this space, communication between students and between students and the teacher is a means serving the social action carried out by the students, even if this social action remains to a certain extent (like any project) a pretext for learning the foreign language-culture by making them communicate with each other and by confronting them with foreign cultures.

2.2 The outside school society simulated in the classroom

This is the space favored by the communicative approach, a methodology in which students are asked, in class, to act out situations with foreigners pretending they were outside the classroom. They are even asked to pretend they are foreigners themselves. In this space, communication is both the means and the end: students practice communicating with each other in a foreign language so that they can later communicate with strangers in the outside society.

However, simulation situations are not disregarded by SAOA. Indeed, they are a tool to prepare for real-life actions as can be seen in professional training. This is also case in the language textbooks for specific purposes, for example, which all include situations of reuse in simulation of professional action. It can also be used in pedagogical projects: a project leading to a public theatrical performance by students, for instance, will require numerous "rehearsals", which provide training for the final performance through simulations of this performance. This is why at least the very last simulation is ideally done in stage clothes on the real stage, to make it as realistic as possible. This true-to-life quality can also be observed » in the design of flight simulators for the training of future airline pilots. It is realism of the simulations that differentiates "actional" simulations from "communicative" simulations.

2.3 The classroom as a didactic space

It is the space, where the teaching process is consciously and explicitly linked to the learning process. It is an artificial but necessary environment, in which the teacher conceives "exercise" devices designed for students to carry out, most often on the basis of stimuli (mainly questions and instructions from the teacher or the textbook, and the items in the exercises), academic reflection activities (metalanguage, meta-cultural, meta-cognitive activities), application of rules and reproduction of models (grammar training)¹⁰. It is also in this space that two other activities closely

⁹ Cf. Puren 052 (in French), point 5, "À propos de l'expérientiel", with bibliographic references.

¹⁰ Cf. Puren 2016c (in French).

linking teaching and learning are carried out, namely correction and evaluation, which can be extended by "remediation" activities.

In the school environment all these activities are considered essential for all students to finally reach a level of mastery of language forms (the "appropriation" level) which allows them to manipulate themselves the language in a personal communication and/or action situation.

2.4 The external outside school-society

Each of the other three spaces has a specific type of relationship with the outside society:

- a. The didactic space is projected directly into the external social space with the learning activities to be carried out at home: review ("revision of lessons"), extension or, conversely, personal preparation of activities which will be used in class (for example, personal research to complete a lexical field).
- b. The space of the simulations mimics that of the outside society (see point 2. *above*).
- c. The class micro-society takes on the multilingual and multicultural situation and issues of the outside society:
 - The foreign language-culture classroom is by nature a plurilingual micro-society where whose members must live together and act together within the framework of a collective project: the teaching-learning of this foreign language-culture.
 - It is also by nature a multicultural society because it is composed of very diverse learning cultures (those of the students with their different cognitive profiles, previous learning experiences and personal strategies), the teaching culture (that of the teacher with his or her own cognitive profile, didactic training and professional experience), and the teaching-learning co-culture that all have to elaborate together more or less explicitly, with more or less compromises, in order to work together effectively.

Conversely, the students' overall environment, school, family and social, strongly influences their work in the other spaces according to the knowledge, experience, and skills it provides them with, the image of the foreign language and its use that it conveys to them, and the support for their schooling that it does or does not provide (follow-up and help from parents, material conditions for work at home...).

2.5. The project as an integrator of the different teaching-learning-use spaces

The pedagogical project allows, as shown in the diagram above, the pedagogical project creates coherence and synergy in all the workspaces (in didactics of languages and cultures as in all school disciplines):

- *The space of the class micro-society* is the one in which the design of the project, its preparation, its conduct, as well as the elaboration of the final product are carried out.
- *The didactic space* is mobilized for the acquisition of language skills and language and cultural knowledge necessary for the realization of the project, for the expected language productions as well as, eventually, for their final exploitation.
- *The simulation space* can be mobilized for training prior to the realization of the final action, as we have seen *above* in the second paragraph of point 2.

- *The space of the external society* is mobilized for the search for the resources necessary for the project such as students' investigation in their social environment or documentary research. But it is also the space targeted by most projects, as the students' social action is finally "projected" into their social environment having after being conceived and prepared in class: publication of a newspaper or a collection of articles/poems/stories distributed in and outside school, presentation of a public show to which families are invited, visit to a site, a museum, a company, etc.

3. Integration of the different methodological matrices available

Among the different methodologies that have succeeded one another in France, two respond to issues that are still relevant today in terms of targeted competencies (the active methodology and the communicative approach), while two others have appeared more recently, the plurilingual approach and the SAOA, to respond to two new issues linked to the observation, made by the authors of the CEFRL in 2001, of a multilingual and multicultural Europe. This is why all of them can and must be considered as matrices available to be articulated or combined in the language school curricula or within the classroom sequences and didactic units¹¹. The following table, taken from Puren 2020c-en, presents the different characteristics:

**Methodological matrices currently available
in school didactic of languages and cultures in France**

	TARGETED SOCIAL COMPETENCES		Targeted using act ²	Privileged learning act
	Language competences	Cultural competences ¹		
1. Reading matrix: active methodology (1920-1960)	Ability to maintain contact with the foreign language from a distance through authentic documents	Ability to mobilize and extract knowledge about the foreign culture from and about authentic documents: metacultural component.	reading, speaking out on ("parler sur")	Collective oral explanations in class of authentic documents
2. Communicative-intercultural matrix: communicative-intercultural approach (1980-1990)	Ability to exchange information with visiting foreigners on an ad hoc basis during initial contacts or short stays	Ability to control cross-representations in interaction with others: intercultural component	meeting, talking with ("parler avec quelqu'un")	Interactions in class in simulations and role-playing
3. Plurilingual-pluricultural matrix: plurilingual-pluricultural approaches (1990-...)	Ability to "live together", <i>i.e.</i> , to manage linguistically the permanent cohabitation with allophones in a plurilingual and pluricultural society	Ability to understand the attitudes and behaviors of others and to adopt common attitudes and behaviors acceptable in a culturally diverse society: pluricultural component	living with, talking to each other ("se parler")	Cross-language conceptualization activities
4. Social-action matrix: co-language and co-cultural perspectives (2000-...)	Ability to "make society" and to work in a foreign language in a long-term with native and non-native speakers of that language.	Ability to developing with others common conceptions of collective action on the basis of shared contextual values: co-cultural component	acting with, consulting with ("en parler avec quelqu'un" = "se concerter")	real or simulated social actions carried out in project mode in class society and/or outside society

1. For a detailed presentation of these different components of cultural competence, see Puren
2. With the appropriate expressions in French.

Another remarkable feature of pedagogical projects is that they are likely, from a certain level of complexity onwards, to call upon all these matrices at the same time. The example, which I have

¹¹ Readers will have understood that I reject the idea that we have entered a "post-methodological era"...

taken up several times in my work (cf. Puren 053), is that of a project that I saw presented during a conference in South America. The project consisted of French as a foreign language from the inner city of a Central American capital going to read their Spanish translations of French poetry in classes in the poor suburbs of the capital at the end of the year. To do this, they had to carry out six different types of activities that mobilized the different methodological matrices in a combined manner:

Methodological matrices	RM	CA	PM	SAOA
1. Designing themselves the main lines of this project: which establishments to choose, which contacts to make, how to present the project on this occasion, with which purposes and objectives;		X		X
2. Defining collectively the criteria for selecting the poems according to the purposes and objectives chosen and select them, to divide the work into groups;		X		X
3. Studying the selected poems in depth so as to be able to render, in their translation into Spanish, the maximum number of connotations, implicit and stylistic effects according to the target audience;	X		X	
4. Translating the poems among themselves, justifying and defending their choices when there was disagreement; to compare their translations, to argue them, to take the necessary collective decision	X		X	
5. Preparing collectively the expressive readings and the answers to the reactions, remarks and possible questions of their audience;	X		X	
6. Carrying out their project in the classroom.		X		X

RM: Reading Matrix

CA: Communicative-intercultural Matrix

PM: Plurilingual-pluricultural Matrix

SAOA: Social-Action-Oriented Approach

This integration of the methodological matrices is naturally accompanied by that of their different components of cultural competence (cf. in the first table of this chapter 3, "Targeted social competences / Cultural competences"), and of their different documentary logics¹² :

Types of activities and objectives	Preferred documentary logics
Searching for and quickly read many collections of poems (or even just the titles in somaria) to make an initial selection.	documentation logic
Selecting poems based on their ability to immediately provoke the most discussion with students in the schools visited during the public readings. Communicating among project participants to manage the project, especially when working on the poems: exchanges during selection, literary analysis, translation, preparation of the expressive reading, anticipation of student questions and answers.	support logic
Exploiting all the didactic potential of the selected poems so that the project serves their own learning of the French language and culture(s).	document logic
Conducting a thorough analysis of the selected poems in order to make a professional translation, i.e., rendering the implicit meanings and connotations in a way that is understandable to listeners from another culture.	literary logic
Organizing and carrying out in the field this form of social diffusion and promotion of literature - public readings of poems. Eventually, designing, producing, promoting and distributing a collection of poems.	social logic

¹² For a detailed presentation of these different documentary logics, see Puren 066-en.

All these methodological matrices, with their privileged components of cultural competence and their preferred documentary logics, will of course not have to be mobilized in the mini-projects, but they will be immediately available when the students, particularly interested in a mini-project, want to transform it into a project disconnected from the textbook by extending it and developing it over the duration of several didactic units.

Conclusion

SAOA is not intended to replace previous methodologies, but to enrich the various methodologies available to educational leaders, textbook authors, and teachers. The real didactic break is not between the communicative approach and the SAOA, but in the passage, which is also currently found in other fields of the human sciences:

- from a paradigm of optimization-substitution: we look for the best methodology in the absolute, and when we think we have found it (and the unconscious postulate is that it is always the most recent...), we replace it with the new one;

- to a paradigm of adequacy-addition: the best methodology is in principle the one that is the most adapted to all the parameters of each of the teaching-learning-use situations of the L2. But we can postulate, without fear of being contradicted by reality, that all these situations are complex. The objectives are indeed different according to the levels and branches of the school curriculum; the methods must be diversified according to the types of documents used, the types of activities carried out, the ages, motivations, profiles and habits of the students.

Teaching is often compared to an art, and the teacher to a craftsman. One of my grandfathers was a woodworker-carpenter-cabinetmaker, as were all of them in his time, who had to work with very different materials, for very different products, and therefore with very different instruments. I can imagine his reaction if someone had come to him with a new tool –let's say a latest model crank handle drill– and told him that in order to use it properly, he would have to throw away not only his old drill, but also his saws and planes!... This is a bit like what the trainers used to ask the language teachers in the courses where they came to preach the new methodology and asked them to convert to it.

The advantage of the mini-pedagogical projects is their function of integrating the different areas of activity, teaching-learning-use spaces and methodology; they are, to use the craftsman's metaphor, a light and multifunctional machine tool. But this does not mean that teachers have to abandon the other instruments they are used to, with which they know how to work well, and which they will always use.

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