

PEDAGOGICAL PROJECT AND ENGINEERING OF THE DIDACTIC UNIT

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Abstract

Within the framework of the theme of this conference entitled "Language teachers, project engineers", I will limit my intervention to the devices conceived by the teacher in the space of the class with an explicit principal objective of teaching-learning of the foreign language-culture, whether this device corresponds to the whole of its project, or whether it corresponds to a didactic exploitation in the classroom of project activities carried out outside the classroom (exploitation of documents collected or experiences lived during a professional internship abroad, for example), or conversely to a preparation in the classroom of projects which will then be carried out in the field. More precisely, I will focus on a form of device that is as central as it is unavoidable, namely the didactic unit, which, I will show, assumes indispensable functions, whereas it poses a problem when the teacher implements pedagogical projects: the combination of the two formats constitutes a real "problematic": in conclusion, I will not propose any solution(s), but rather possible modes of management.

1. Introduction

In their call for papers, APLIUT officials write that language teachers in LANSAD programs in general and in IUTs in particular are called upon to implement project engineering "which concerns all types of projects: research projects, pedagogical projects, equipment or partnership projects."¹

For my part, I will only deal with the engineering of pedagogical projects². I apologize for proposing an inaugural conference that does not cover the overall theme of this APLIUT Congress. I have had some experience with "research projects" in my career, but they were in the field of didactics of languages and cultures, and I have no experience with equipment or partnership projects in a LANSAD context. So, I limited myself for this conference to my competences, in order to continue to invalidate - at least as far as I am concerned - the famous Peters' law, which, applied to my case, could be stated in the following way: a speaker is constantly invited to intervene in congresses and colloquiums until he finally accepts to do one that has led him to cross his first level of incompetence...

My reflection will thus be limited to the devices conceived by the teacher in the space of the class with an explicit principal objective of teaching-learning of the foreign language-culture, whether this device corresponds to the whole of its project, or whether it corresponds to a didactic exploitation in the classroom of project activities carried out outside the classroom (exploitation of documents collected or experiences lived during a professional internship abroad, for example), or conversely to a preparation in the classroom of projects which will then be carried out in the field. More precisely, I will focus on a form of device that is as central as it is unavoidable (and we will see why), namely the didactic unit, which I will show to be indispensable, while posing a problem when the teacher implements pedagogical projects: the combination of the two formats constitutes a real "problem": in conclusion, I will not propose any solution(s), but rather possible modes of management

2. The teacher, an engineer who designs didactic devices

It is common in general pedagogy to define the teacher by the different functions he/she assumes. There are many such models in general pedagogy, but in language-culture didactics, it seems to me that his basic functions are the following³ :

-transmission of knowledge: as a specialist in the language-culture and its teaching, the teacher brings to the classroom his or her knowledge and the guarantee of this knowledge;

-learning training: the teacher is also a learning specialist, who must progressively train the learners in order to make them more autonomous;

¹ This text is the result of a conference held during the XXXII^e Congress of APLIUT on the theme "Language teachers, project engineers", IUT de Vannes - June 3, 4 and 5, 2010. It has been published in *Les Cahiers de l'APLIUT*. I would like to thank its director for his permission to publish it on my personal website.

² I should speak here of "didactic" project engineering, since this is the adjective that corresponds to our discipline, the "didactics of languages and cultures". Nevertheless, I do not have any qualms about the expression "pedagogical project": because it has become common usage, and especially because it is certainly the pedagogues, and not the methodologists/didacticians of language-culture, who have invented and diffused the project as a teaching-learning device.

³ I list them here in a non-hierarchical order: depending on the environment and the time, it will be one or the other of these functions that will prove to be the priority.

-*correction of errors*: the dominant cognitive theory in our discipline is constructivism, according to which learning is a permanent deconstruction-reconstruction of the interlanguage; we learn by hypothesis-testing-error, and correction is therefore essential for the learner to realize his errors and make new hypotheses and new tests);

-*help and guidance*: the dominant version of this theory is socioconstructivism, with the idea that learning takes place in what Vigostky calls the "proximal zone of development"; we learn by doing, thanks to the "scaffolding" in particular of the teacher (his help and guidance) what we could not do without him;

-*animation*: the classroom is a collective space and time where the teacher must necessarily manage group phenomena, organize the alternation between different types of activities (identification, conceptualization, application, training, etc.) and different modes of activity (individual, small group or large group);

- *design of didactic devices (i.e. of teaching-learning)*: it is, for some pedagogues and didacticians, among whom I count myself, the central function, the one to which all the others are subordinated by putting themselves at its service; we know that design is at the heart of the engineer's job, and this is why these pedagogues and didacticians mainly consider the teacher as a designer of didactic devices, the teaching job as "didactic engineering

For my part, I base my conception of the didactics of languages and cultures - its epistemology - on three reference authors:

- Edgar MORIN, French sociologist and philosopher, for his *complex epistemology*⁴ : the object of the didactics of languages and cultures, namely the interrelated and situated processes of teaching-learning, is indeed complex in nature;

- Richard RORTY, an American philosopher, for his *pragmatist epistemology*, which seems to me to be particularly suitable for the management of the relationship between language-culture didactics and the so-called "reference theories", in particular the pedagogical, linguistic, cognitive and cultural models (for the latter, it is those proposed by cultural anthropology, sociology, philosophy,...); he thus considers that practice does not have to be considered as a degradation of theory, but that on the contrary theory must be considered as an auxiliary of practice.⁵

- Herbert SIMON, for his *epistemology of engineering*. This author is probably little known to language teachers, but he is famous in other fields: he received the "Turing Medal" (the "Nobel Prize for Computer Science") in 1975 for his research on Artificial Intelligence and Cognition Science, and the Nobel Prize for Economic Sciences in 1978. In particular, in 1969 he published a book entitled *Sciences des systèmes, sciences de l'artificiel (Systems Sciences, Sciences of the Artificial)*⁶ , in which he defined the engineer as a designer of artifacts - hence his definition of the engineering sciences as "sciences of the artificial". Now, the teaching-learning devices in a language classroom are artifacts intended not only to make up for the absence of natural

⁴ Cf. in particular his *Introduction à la pensée complexe*, ESF éditeur, Paris, 1990, 160 p.

⁵ Cf. in particular *L'espoir au lieu du savoir. Introduction au pragmatisme*, trans. Paris, Albin Michel (coll. "Bibliothèque internationale de philosophie"), 1995, 158 p

⁶ Herbert A. SIMON, *Sciences des systèmes, sciences de l'artificiel*, translated from English by J.-L. Lemoigne, Paris, Dunod (coll. "afcet Système"), 1991, 230 p. [1^e ed. the Massachusetts Institute of Technology, Cambridge, Massachusetts, 1969, 1981].

acquisition - of a "linguistic bath" - but also to avoid its risks; in the same way that a bridge is an artifact designed by an engineer to avoid the need to swim across rivers.

Given the historical significance of the metaphor of the "linguistic bath" in our discipline, one can see where I am going with this metaphor of the bridge, which I oppose to it: the main interest of a language class lies in its very artificiality; in its capacity to propose artificial devices which will guide and help the learners in their journey between the two shores of their mother tongue and the foreign language, to facilitate their displacements within their "interlanguage". The simonian epistemology of engineering, applied to the didactics of languages and cultures, allows us to break with the project of the communicative approach, which consisted, on the contrary, in transforming the classroom into a linguistic mini-bath, through the systematic use of "simulation". Some drown in the great linguistic waters (the brutal dive into a foreign country), others, on the contrary, do not find their account because the river is reduced to a small net (that of reduced class hours). This is the genius of the engineer of the bridges and roads: to make a work of art which makes it possible to pass from one bank to the other as well when the river is in flood, as when its bed is dry...

I also like the way in which a French teacher of German spun the metaphor of the linguistic bath at the end of the 19th century:

*How many people ignore grammar! For many, it is enough to throw children into the middle of the German language, just as one throws people into the water to teach them to swim, as the proverb says. And first of all, this proverb seems to us to be one of those which it would be perhaps dangerous to take literally; but moreover, the comparison does not seem to us to be exact. Where can we take this full load of German? Not in the classroom, of course. A glass of water is not a river; and if it is said that one can drown in a glass of water, we have not yet heard that one can learn to swim in it. The German language only flows freely on the other side of the Rhine. Do we want to take all our students there?*⁷

GIRARD M. " De la Méthode dans les Classes Élémentaires [III] ", *Revue de l'enseignement des langues vivantes*, n° 5, July 1884, pp. 143-146.

3. The three levels of didactic engineering

We can consider that there are three levels of didactic engineering:

3.1 The "micro" level

Is that of the "tasks" in the sense that I attribute to this term, that of units of meaning within the learning action. I had addressed this level in my lecture at a previous APLIUT congress, held on 5-7 June 2003 in Auch, entitled "From the task-based approach to the co-actional perspective", and which was published in the issue of the *Cahiers de l'APLIUT* that collected the proceedings of that congress.⁸ In particular, I proposed a typology of tasks based on their main orientation, which can be identified by their first evaluation criterion: tasks can be oriented towards communication, language, procedure, process, result or product. This is, of course, an essential level for designing learning activities.

⁷ One will appreciate the cleverness of the last question, which was felt to be totally rhetorical at a time when France was bathed in acute "revanchism" after its 1870 defeat by Prussia, and the loss of Alsace-Lorraine.

⁸ PUREN Christian, " De l'approche par les tâches à la perspective co-actionnelle ". Proceedings of the XXV^e APLIUT Congress, 5-7 June 2003 in Auch, *Les Cahiers de l'APLIUT* (revue de l'Association des Professeurs de langues des Instituts Universitaires de Technologie), vol. XXIII, n° 1, February 2004, pp. 10-26.

3.2 The "meso" level

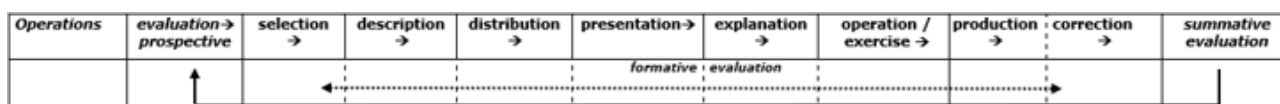
This is the level of what is traditionally called the "didactic unit" (or "lesson") in language textbooks⁹.

This level is just as essential as the micro level of the tasks. At this medium level, in fact, didactic units perform at least four absolutely essential functions:

a) The didactic units divide the totality of the contents and learning objectives into portions which can be arranged in a progressive manner in a rational pathway marked out and controlled by intermediate objectives and periodic evaluations. Let's take the example of a 50-hour course: it would not be possible to propose a single evaluation, the one that would correspond to the final certification at the end of the 50 hours. Both learners and teachers need to check regularly along the way whether their course is progressing correctly and at a good pace.

On this point, the structure of the didactic units, whatever it may be, is the emerging point (for the learners, and in the textbooks) of what I call the "primary procedure of the didactic design": cf. diagram below, and the appendix of this article for more details.

Primary procedure of the didactic design (in French)



In the emerging part of this procedure, we find the famous ternary structure of the didactic unit that the Anglo-Saxons designate by the acronym "PPP", *Presentation - Practice - Production*: to "Presentation" correspond, in my model, "Presentation" and "Explication" (*explanation*); to *Practice*, "Exploitation" and "Exercisation" (*Exercising*).¹⁰

b) The didactic units, as their name indicates, bring unity, that is to say coherence, between the different areas of didactic activity, which happen to be numerous and heterogeneous: oral and written comprehension, oral and written production, grammar, lexicon, phonetics, culture. It would be no more feasible to spend the 50 hours of this course simply lining up a series of juxtaposed tasks with no link between them. In this same conference in Auch in 2003 (and in the corresponding article), I presented the different principles of didactic unity that have been successively privileged in the course of the history of language-culture didactics. It is always a "unicity", which is always announced in the titles of these units: unicity...

- ... of the grammar point: *Of the article, Of the plural of nouns, Declension of nouns, Of prepositions, ...* ;
- ... of the lexical theme: *The classroom, The yard, The house, The town square, ...* ;
- ... of the cultural theme: *Imágenes de España, Países de América, Mundo actual, Fiestas, ...* ;

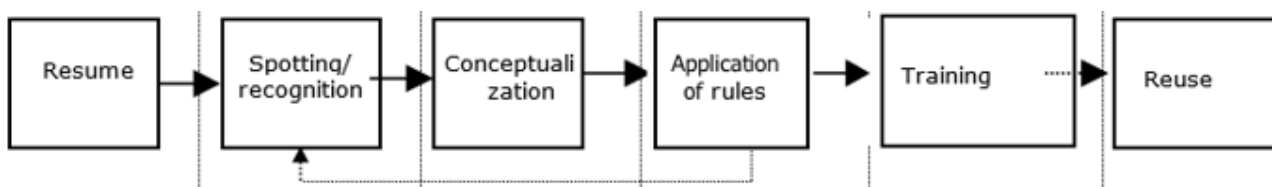
⁹ "Meso" is a neologism of Greek origin synonymous with "intermediate", "middle".

¹⁰ Certainly missing from this "PPP" model is the framework in which it must necessarily be included to be coherent, namely evaluation in its three moments and three functions (diagnostic, formative and summative).

- ... of the communication situation, symbolized by the place of communication: *At the window, In the elevator, In the street, At the post office,...* ;
- ... of action, well, for the last few years: *We are going to organize a birthday party, We are going to organize a group vacation, We are going to elaborate a guide for better living, We are going to make a cookbook.*

c) The didactic units synergize the different tasks proposed to the learners in these different areas, so that they reinforce each other. It would not be more feasible in this 50-hour course to group the tasks by type, spending for example 10 hours on presenting documents, 10 hours on exploiting them, 10 hours on language exercises, and then 10 hours on communicative tasks. Let's take the example of the standard procedure for teaching grammar at school (which appeared with the direct methodology of the beginning of the XX^e century), and which is "secondary" to the previous one, since it only concerns one part of it, the "exercise":

*Secondary procedure of the didactic design
(the one applied to the grammar and vocabulary activities)*



It is the articulation of these different tasks, applied successively to each of the selected grammatical structures, that is supposed to gradually bring the learners to a sufficient level of mastery of this structure so that they can reuse it for their personal expression.

d) The didactic units, finally, ensure the indispensable intensive repetition of a limited number of language and cultural contents, without which learning is not possible, by concentrating all the activities on these same contents in a limited time. It would be no more feasible, still in the same 50-hour course, to provide for only one appearance of each newly introduced linguistic form, and only one opportunity for learners to reuse it.

The most commonly used device for what is also called "re-talk" is the didactic integration from and about a single document, authentic text or manufactured dialogue. The audiovisual didactic unit of the first and second generations¹¹ seems to be very different from the French explanation of texts, but it has the same device of maximum didactic integration: a single document serves as a support for all the activities programmed within the didactic unit.

3.3 The "macro" level

Is that of the didactic projects, which will necessarily take place over at least several weeks, or even several months or an entire year.

However, if there is a perfect compatibility between the micro level of the tasks and the meso level of the didactic unit (the function of the latter is precisely to put the various tasks in

¹¹ See pages 354-356 of my *Histoire des méthodologies de l'enseignement des langues* (Nathan-CLE international, 1988, 448 p. Available online on the APLV website: <http://www.aplv-languesmodernes.org/spip.php?article813>.

coherence and in synergy), this compatibility does not exist *a priori* between the didactic units and the project (a project is not a set of didactic units: that is the definition of a textbook!)

I will take two concrete examples that illustrate the difficulty of combining the two different temporalities, that of the didactic unit and that of the pedagogical project:

-The first example is borrowed from an FLE manual for teenage beginners (level A1)¹². In Unit 4 (of a total of 6), learners are asked to imagine and draw their class mascot. In this case, however, it is obvious that the specific evaluation criterion for the projects -their level of success- can only be applied at the end of the course: only if this mascot is still a mascot for all the students at that time can it be said that it has really been the class mascot.

-The second example is taken from another FLE manual for older teenagers and adults aimed at level B2¹³. It is written in the Foreword of this manual (p. 3): "At the end of each unit, a "Workshops" page gathers tasks-projects to be carried out in groups, so that learners can actively reuse the knowledge acquired throughout the unit, calling upon their creativity."

In Unit 3 of this manual, the following "project task" is proposed among others:

4. Classroom Journal

Class discussion on the name of the newspaper.

Each day, a student (or a pair of students) writes an article on the events that took place in the city, choosing a photo.

The newspaper is published at the end of the fortnight or month.

This project, as we can see, does not "fit" in the unit, and could not fit in any unit: one wonders why a class journal should only start in unit 3, and if it is continued afterwards, it will necessarily be interesting for the learners to reuse the acquisitions of the following units as well

In their 1993 book entitled *Pour une pédagogie du projet*¹⁴, Isabelle BORDALLO and Jean-Paul GINESTET, following all the specialists in the field, point out as the main danger of pedagogical projects that of "productive drift"¹⁵ (p. 148). 148): the success of the projects (in particular the quality of the final production, when this is the case) takes precedence over the learning of the language-culture, whereas these projects - at least those organized by the language teachers - should remain in part a pretext for this learning, and not be an objective in themselves. The problem seems to me to be particularly acute in the case of projects organized by language teachers in the LANSAD sector (to which these authors do not refer), because the projects there necessarily have an objective other than language learning, namely that of professionalization.

4. Available elements of didactic engineering in language-culture didactics

Hence the problematic implicit in the title of my conference ("Pedagogical project and engineering of the didactic unit"), and which can be defined by the following question: how to combine these two different scales of conception of didactic devices? And by a second, non-subsidiary question: does a "differential" in the technological sense of the term (a mechanism that manages the difference in speed of rotation of the front wheels when a front-wheel drive

¹² *Sac à dos 1*, Céline HIMBER, Charlotte RASTELLO, Fabienne GALLON, Hachette, 2006.

¹³ *Édito. Méthode de français*, Élodie HEU, Jean-Jacques MABILAT, Didier, 2006.

¹⁴ Isabelle BORDALLO & Jean-Paul GINESTET, *Pour une pédagogie du projet*, Paris : Hachette-Éducation, 192 p.

¹⁵ I would have said "productivist drift", but "productive drift" is indeed the expression generally used by pedagogues.

car takes a turn) exist in cultural language didactics, that is to say, a system that can simultaneously manage these two temporal scales, that of the project and that of the didactic unit?

More prosaically, the question, as global as it is concrete, is the following: how to exploit in class the activities carried out during the out-of-class projects, and conversely, how to orient the projects in such a way as to allow this exploitation?

In the classroom, as we have seen, it is not yet possible to see how it would be possible to do without didactic units. To return to the metaphor of the differential, it is the overall didactic coherence in force –what I call a "didactic configuration", which should normally provide this adaptation mechanism allowing this two-way articulation between out-of-class project¹⁶ and classroom activities.

I have presented and illustrated this concept of "didactic configuration" in detail in a lecture available on the Internet as a PowerPoint presentation with sound.¹⁷ I will also go into more detail in my first workshop this afternoon.

Very briefly, here: a didactic configuration is a coherent set of elements that have been "configured" in relation to each other¹⁸ from a new social situation of reference (*i.e.* the situation that we want to train learners to be able to manage in a foreign language-culture). These elements are those that appear in the column headings of the table that I use to present the historical evolution of the different configurations over the last century:

Social situation of reference				
Reference social competences		Social actions of reference	School tasks of reference	Corresponding didactic constructions
language	cultural			

However, from a didactic point of view, we currently have four simultaneously active "didactic configurations" (sorry...). These are the ones that give us the "didactic engineering elements" currently available.

The first configuration, which corresponds in school didactics to direct and active methodologies, provides two models of didactic unit:

- didactic integration from and about a single document (applied at the time, at the beginning of the 20th century, this model is implemented in the "explication de textes à la française";
- the "civilization file", which brings together different documents on a single theme.

¹⁶ It is difficult to see how, in a LANSAD type of training, the projects could be limited to the didactic space of the language class...

¹⁷ This conference can be accessed from my personal website (<http://www.christianpuren.com>) under the heading "Travaux personnels", at the following entry: [2010g](#). "The new actional perspective of social action with regard to the historical evolution of the didactics of language-cultures". [See also a commented version of this model of the historical evolution of didactic configurations in the section "Bibliothèque de travail" > [Document n° 029](#)].

¹⁸ Exactly in the sense that a computer can be described as a "coherent configuration" if its various components (processor, graphics card, mass storage, screen, software, etc.) are adapted to each other for optimum efficiency according to the needs and uses of users, as intended by its designers.

The second configuration, which corresponds to the communicative approach, strongly destructures the didactic unit (it mixes the different phases of the canonical model of the didactic unit, which the Anglo-Saxons call the "PPP model" (*Presentation-Practice-Production*) in the service of the two privileged devices: the immediate interaction between learners and the simulation (by which one wants to escape from the classroom situation).

The third configuration, which corresponds to the implementation of what the authors of the *CEFR* call "plurilingual and pluricultural competence", is oriented towards the systematic implementation of mediation competence, i.e. towards activities involving interpretation, reformulation or translation, such as syntheses or, conversely, explanatory developments, or even reports and accounts of activities. These mediation activities alone cannot suffice to build another model of didactic unity, but they are now essential for preparing students for an increasingly internationalized professional world.

The fourth configuration, that of the actional perspective, which also emerges in the *CEFR*, is of particular interest to our problematic, since in its current implementation, the authors of textbooks seek to integrate the project - which is the activity most in line with the new objective of training a "social actor" - within the didactic units themselves. This is not an easy undertaking (it is even paradoxical, for the reasons we have seen above), and it is understandable that these authors cautiously use the term "task" to designate what they propose at the end of their didactic units. This is the case, for example, in *Rond Point 1* (Difusión, 2004), the first FLE textbook to claim to be based on the "action approach".¹⁹ The authors of *Édito* (see references in note 10 above) were inspired by the famous judgment of Solomon in choosing the term "tasks-projects"... This expression they chose is a perfect illustration of the very real problem of didactic engineering that textbook designers, but also teachers, are now faced with: how to articulate and/or combine didactic units and pedagogical projects?

Conclusion

There are *a priori* two possible strategies to manage this problem of the impossible and yet necessary combination between the pedagogical project and the didactic unit as they exist and as we know it. These two strategies are already well attested:

1) The first one consists in reducing the pedagogical project to the dimension of the classical didactic unit by making it a "final task" which simply replaces the communicativist simulation in its primary function of situation of reuse of the linguistic forms introduced in this unit. This is the strategy favored so far by publishers (at least those I know best, those of French as a foreign language). And we understand them, because the more autonomy the learners have (which is one of the aims of the pedagogical project), the less work on language and cultural content can be pre-programmed (yet this pre-programming corresponds to the main function of textbooks).

2) The second consists, on the contrary, in enlarging the didactic unit to the dimension of a mini-project: this is what is made possible, for example, by "Cyber surveys" (*Webquests*) and "scenarios" such as the one implemented for the certification in the Diploma of Language Competence (DCL, <https://www.education.gouv.fr/le-diplome-de-competence-en-langue-dcl-2978>²⁰).

¹⁹ The subtitle of the textbook is: "A French method based on task-based learning". The expression "final task" is the one most commonly used by the authors of official French instructions concerning school language teaching. The adjective "final" has of course the meaning of "at the end of each didactic unit".

²⁰ Link updated November 2022.

3) But there is a third strategy, just as logical as the two previous ones, and which consists in abandoning the didactic unit while integrating - because it remains absolutely essential that they are assured - its different functions in the very conception and management of the pedagogical projects.

Afterword of February 2011

Strategy n° 3 presented above is certainly the most "elegant" because it is the most coherent with the project pedagogy, but it is also the one that will inevitably require the most work from the teacher, and moreover work during the project, depending on its progress.

There is another, arguably more comfortable strategy:

4) Classroom work is done in parallel on didactic units and on projects, in a "compartmentalized" manner: the language progression and the activities centered on the language (grammar and lexicon, in particular) are done following the textbook, the pedagogical projects being centered on the learners (their autonomy, their motivation) and on the cultural contents

5) And finally, there is a fifth type of strategy, which consists of switching from one to the other of the four preceding strategies according to convenience. Beware in this case of the "dispersion" effect for the learners... and the high management cost for the teacher. But it is undoubtedly possible to link them together over time.

Let's take a concrete example. In the *Version Originale 3* manual (B1, Éditions Maison des Langues, 2011), there is a teaching unit in the manual on the media. It is Unit 8 entitled "No news, good news!" whose contents are presented as follows in the general table of contents:

Tableau des contenus

UNITÉ	TÂCHE	TYPOLOGIE TEXTUELLE	COMMUNICATION
8. Pas de nouvelles, bonnes nouvelles !	Présenter le flash d'info du jour et/ou réaliser un flash-fiction.	• Textes journalistiques (oraux/écrits) • Titres de presse • Unes de journaux • Faits divers • Articles de presse • Statistiques • Sommaires de journaux • Chartes	Rapporter les paroles d'autrui • Rendre compte d'événements • Présenter des faits et des informations
RESSOURCES GRAMMATICALES	RESSOURCES LEXICALES	PHONÉTIQUE	COMPÉTENCES INTERCULTURELLES
• Les suffixes (-tion, -age, -ment) • Le passif • Le pronom en • Les moyens pour présenter une information comme non vérifiée (conditionnel, selon..., d'après) • La nominalisation	• Le lexique des intempéries • Le lexique des dégâts • Le lexique de la presse écrite • Le lexique de l'information télévisuelle	• L'intonation comme outil de mise en relief	• La confiance des Français dans l'information • Presse et déontologie : la charte des journalistes français • Presse et enseignement des langues
			100

It would probably be possible to propose to the learners, successively:

- 1) to carry out a webquest on the media (see for example the file on this type of activity on the Académie de Versailles site – broken link), the results of the research being used collectively to develop semantic fields on the thematic vocabulary;
- 2) to study the unit in the textbook, which would ensure in particular the work planned therein on grammatical resources;
- 3) to compare the textual typology or cultural content proposed in this unit with what appears in the documents selected by the learners for their research on the Internet;
- 4) Finally, if the learners are interested, extend the two tasks proposed in this unit –or replace them– with a media education project.

Christian Puren, 12/02/2011

APPENDIX - PRIMARY PROCEDURE OF THE DIDACTIC DESIGN

<i>Operations</i>	<i>evaluation</i> → <i>prospective</i>	<i>selection</i> →	<i>description</i> →	<i>distribution</i> →	<i>presentation</i> →	<i>explanation</i> →	<i>operation / exercise</i> →	<i>production</i> →	<i>correction</i> →	<i>summative evaluation</i>
	↑	←-----→								↓
						<i>formative evaluation</i>				evaluations
TYPES (examples)		prior analysis of language needs	speech analysis	linear	global	explanation of texts "à la française".			argumentation	certificative
						semantic explanation	open/closed fiscal years	in real time/repeated		
CRITERIA		frequency	simplicity	utility	favorable context	keywords	active competence	focus on meaning	re-use	syntactic complexity
METHODS (examples)		needs analysis	distributional analysis	didactic unit	fabricated oral dialogue	synonymy	repetitive method	articulatory method	debate	deviation from the average
TOOLS (examples)		frequency list	grammar book	official programs	tape recorder	dictionary	workbook	self-correcting file	role-playing framework	competency descriptors

1. Definition of the different operations

evaluation: an operation consisting in collecting information by quantitative measurement and/or qualitative assessment of learners' productions, either before a teaching/learning sequence to help in its design ("prospective evaluation" or "diagnostic evaluation"), or during a sequence to help in its management ("formative evaluation"), or at the end of a sequence to assess it ("summative evaluation").

selection: operation consisting in choosing the linguistic forms or the cultural facts that one has decided to teach. It can be made on explicit criteria, like that of the *Fundamental French*, at the end of the 50s, on the frequency, distribution and distribution.

description: operation consisting in applying to linguistic forms and cultural facts a common model of understanding: for example etymology or a semantic field for the lexicon, morphosyntactic grammar for the sentence, textual grammar for the texts, etc.

distribution or gradation: operation consisting in chronologically distributing the **linguistic forms** and the **cultural facts** retained by **selection**.

progression: special case of **distribution**, defined according to explicit and rational criteria such as known→ unknown, simple→ compound, simple→ complex, easy→ difficult, frequent→ rare, more useful→ less useful, standard language→ specialty language, standard register→ special register, etc.

presentation: 1. the process of introducing a new **linguistic form** for the first time (orally or in writing, by the teacher, the textbook or a learner). In audio-visual **methodology**, for example, this is done through the initial listening of the basic dialogue. 2. Any organized mode of presentation of a linguistic form: dialogue, focus, alphabetical list, semantic field, morphological constants, etymological family, etc.

explanation: action aimed at helping students access meaning or significance ("semantic explanation"), or at conceptualizing the regularities or rules of language ("metalinguistic explanation").

exercising: from narrow, directed exercises (e.g., recitation of memorized texts or paradigms) to more open-ended exercises (e.g., role-playing from an outline)

production: it corresponds to situations where the learner will be able to re-use the language forms introduced in the didactic unit with others acquired beforehand for his personal expression in a communication situation (in audiovisual methodology, this corresponds to the final phase called "free expression")

correction: operation consisting in informing the learner of the conformity of his production to different types of rules (phonological, syntactic, morphological, cultural, etc.)

2. These different operations apply to the ten teaching/learning areas:

1. oral comprehension
2. written comprehension,
3. oral expression
4. written expression
5. culture
6. grammar
7. lexicon
8. phonetics
9. phonics-graphics relationship (spelling, punctuation, presentation)
10. learning methodology

The examples given in the table above are for different areas.

Note: The complete version of this document is available in French ([Document 034](#)).