

"THE EXPERIENTIAL" IN DIDACTICS OF LANGUAGES-CULTURES: AN ATTEMPT AT MODELLING

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Abstract

This text is the English translation of the article entitled "L'expérientiel en didactique des langues-cultures: essai de modélisation" (online April 2, 2021). In didactics of languages-cultures (DLC), "the experiential" can be defined as any form of experience lived by the learner directly in a foreign language, which is elicited and exploited by the teacher for the purposes of teaching-learning a foreign language-culture. It can also be described by its notional components - authenticity, spontaneity, experience, affectivity, emotionality, pleasure, confidence, conviviality, imagination, creativity, relationality, interactivity, corporeality...) - and the four techniques most commonly used in school didactics to provoke this experience: play, song, poetry and drama. Implementations of the experiential can be classified on a continuum that ranges from the most isolated ("techniques") to the most integrated ("methodologies", often referred to as "unconventional"), via approaches integrated with conventional methodologies. And they can be linked, as techniques or approaches, to one or other of the existing methodological matrices: active, communicative-intercultural, plurilingual-pluricultural and action-oriented. At the end of this article, we present a model that crosses these different typologies, and which a priori covers the whole problematic of experiential learning in DLC. (English translation online June 3, 2023)

Regularly used acronym

-DLC: Didactics of Languages and Cultures

Introduction

In didactics of languages-cultures (henceforth abbreviated "DLC"), "the experiential" refers to everything that can be done to apply the pedagogical principle that underpinned the great revolution in direct methodology at the very beginning of the 20th century, as stated in 1903 by a German teacher, Émile Bailly, with regard to teaching children¹: "A living language [...] is learned by living that language!"

One of the very first direct methodologists, Charles Schweitzer, caused a sensation in his classes at Paris's Hôtel-de-Ville when, between 1892 and 1895, he gave German lessons to primary school teachers, taking them on a tour of the city's monuments. In this way, he believed, the language learned "It's a language that's learned on the spot, a language that's lived" (quoted by Puren 1988a, p. 87).

The school discipline of "modern languages" was thus opposed to the "ancient languages" –Latin and classical Greek– with which it had been in strong competition since the early 1870s², but it was also a question of distinguishing itself by putting forward, along with the direct and active methods, the "intuitive method" promoted since the end of the previous century by all modernist pedagogues. In his *Dictionnaire de pédagogie et d'instruction primaire* of 1887, Ferdinand Buisson wrote of this intuitive method: "[It is] the only one [...] which proposes to act not on one faculty, but on all; which grasps in the child the whole human being in order to train his senses, judgment, imagination and feeling at the same time."³

The "direct principle" historically gave its name to the "direct methodology" of the 1900s⁴ because it was extended, in the course of its development, from the lexicon - now explained in a foreign language - to all areas of teaching, as can be seen in the following passage from the official instruction of 1908, where the active, direct and intuitive methods combine to teach literature in a way that provides students with a genuine "literary experience"⁵, which the active methodology, heir to the direct methodology, would take up again in the 1920s-1960s.

Students will discover and feel the beauty of texts directly and for themselves; they will come face-to-face with a writer's personality through immediate contact with fragments. The method applied to the teaching of literature will therefore be the same one that has given possession of vocabulary and grammar: it eliminates all intermediaries, it teaches the word by image, grammar by example,

¹ BAILLY Émile, "L'enseignement de l'allemand dans l'école allemande et la méthode intuitive", *Les Langues modernes* n° 6, décembre 1903, pp. 168-179.

² See PUREN Christian, *Histoire des méthodologies* (Paris: CLE international-Nathan, 1988), chap. 1.3 "Le développement de l'enseignement scolaire des langues vivantes étrangères en France au XIX^e siècle et la méthodologie traditionnelle", pp. 31 ff.

³ The need to bring all school knowledge to life has endured to the present day, and the principle of "active pedagogy" is still relevant today. A recent article on The Conversation by Pierre Léna and Jean-Paul Rossignol (2021) reminds us that this requirement applies to all school subjects, that science too must be "alive", and that it can only be so in the classroom if it is already alive in teachers, whose training needs to be (re)designed for this purpose.

⁴ Its promoters speak of the "direct method", designating both the principle and the methodology built around it. This direct methodology of the 1900s was the first version of the active methodology (sometimes called "méthode directe et active"), which was to be the official methodology for teaching modern languages at school in France from the 1920s to the 1960s (it is presented at length in Part 3 of my 1988 book). For my part, I reserve the term "method" for the minimal unit of methodological coherence (cf. Puren 2011k): what is proposed in the passage from the 1908 instruction is analyzed, from a micro-methodological point of view, as the implementation of a combination of the active method, the direct method and the intuitive method.

⁵ This expression was, quite happily, taken up by the designers of the international PIRLS assessment (*Progress in International Reading Literacy Study*), which focuses in particular on students' comprehension of literary texts at the end of their fourth year of learning their mother tongue at school: "The PIRLS reading assessment is based on a comprehensive framework that covers major reading purposes for **literary experience**, to acquire and use information, and to search for information on the internet." (emphasis added, official website <https://timssandpirls.bc.edu/pirls-landing.html>, last consulted 2021 03 18).

literature by text; and above all it brings the pupil directly face to face with concrete or spiritual realities, and not with words or abstract ideas.

In DLC, "the experiential" can be defined as any form of experience lived by the learner directly in a foreign language, which is elicited and exploited by the teacher for the purposes of teaching-learning a foreign language-culture. This definition may seem restrictive, but that's because it's strictly limited to the field of DLC, a discipline whose object is the joint teaching-learning process. This is why, in the present text, the models of the experiential that I will be proposing are related to the various aspects of the teaching-learning process. These are the "didactic configurations" available in this discipline.

To this definition of the experiential can be added, to better define the field of experiential, two descriptions:

–a non-exhaustive list of the different forms taken by this experience, which constitute its "notional components": the authentic, the spontaneous, the lived, the affective, the emotional, the pleasurable, the trusting, the convivial, the imaginative, the creative, the relational, the interactive, the corporeal...;

–and a list of the four techniques most commonly used in school didactics to provoke this experience: acting, singing, poetry and drama.

This article is based on a talk I gave remotely on March 15, 2021, during a study day organized by the Artlingo interdisciplinary project at the University of Strasbourg's Faculty of Languages, on the theme of artistic practices in DLC. As part of this university project, training courses are organized in project mode, with the aim of provoking "total and intensive immersion in a "language-culture" [...] through the integration of the close link between language and culture, between emotion and cognition [...]"⁶.

This term "emotion" is often taken in DLC as an umbrella term for the various notional components of the experiential listed above. The *Revue de linguistique et de didactique des langues (LIDIL)*, for example, devoted its 2013 issue 48 to "Emotion and language learning" (<https://doi.org/10.4000/lidil.3305>). One of the articles in this issue deals with the "emotional impact" of project-based pedagogy (Berdal-Masuy & Botell 2013): if Artlingo is a project organizing training in project mode, it's because one of the main characteristics of this form of action leads participants to become strongly and sustainably involved in a collective lived experience.

In fact, it's the same term "emotion" that I've been using for several years to designate the experiential among the various "instances" that a teacher can call upon to teach-learn a foreign cultural language:

Reason – Imitation – Memorization – Emotion – Reaction – Action – Impregnation

In the mini-model above⁷, these instances are placed in an order giving the acrostic "RIMERAI" is a nod to the importance of literary emotion in the teaching-learning process of DLC, with literature providing simultaneous contact with a language and a culture on a medium open to interpretation and emotion, and thus a good trigger for speaking out.

I have no personal experience of or research into DLC art practices, so in order to continue to avoid reaching my first level of incompetence, according to Peter's Law, I have chosen to approach the subject from the perspective of my specialty, DLC, and to develop a model of the possible relationships between the experiential and the artistic. These are the "didactic configurations" currently available in DLC⁸. Artistic practices and, more generally, artistic experiments, remain mostly confined to experiments limited in space and time, and by the number of people mobilized. In any

⁶ Official website <https://langues.unistra.fr/formation/ue-douverture/artlingo/>, last consulted 2021 03 18.

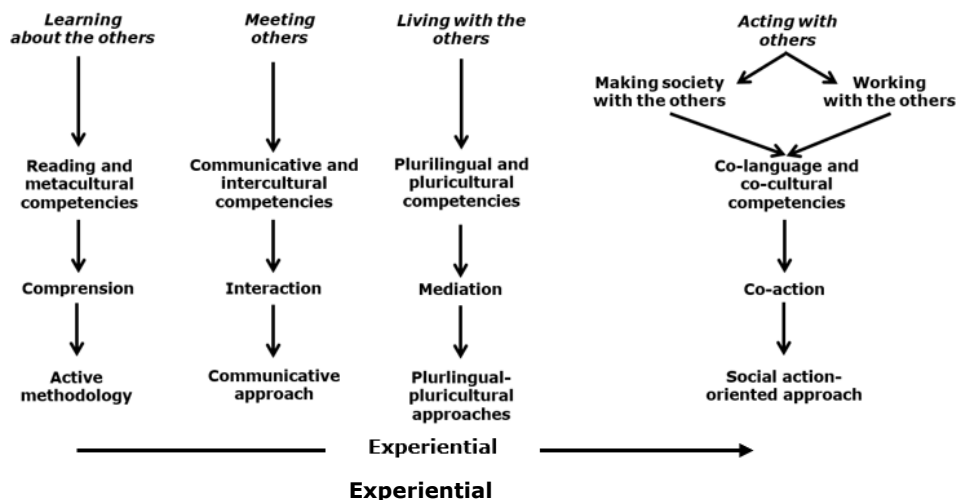
⁷ I refer to the document presenting this model (Puren 017) for a brief description of each of these instances: for the "emotion" instance, you'll find the one I proposed above.

⁸ I'll come back to this expression "didactic configurations" later. Concerning modeling as a privileged tool for apprehending and managing complexity, see the bibliographical references in the "Epistemology" section of my site, www.christianpuren.com/bibliographies/épistémologie/, points 3 and 4.

case, they have never achieved the objective of DLC, i.e. to generalize and perpetuate innovations in teachers' ordinary practices⁹. For my listeners, therefore, I thought it would be interesting to see artistic practices placed in an overall didactic framework.

1. The various methodological matrices available in didactics of languages-cultures

The current methodological situation in DLC can be represented by the diagram below (taken from Puren 052):



This model presents vertically the different "didactic configurations" available, which are those that have succeeded one another in France since the beginning of the 20th century. A didactic configuration is a system in which a priority social objective (horizontal 1st line); the corresponding language and cultural competencies (2nd line); a targeted social action which, due to a constant law of maximum end-means homology, is also the reference school task (3rd line); and the corresponding methodology (4th line)¹⁰ are all aligned.

Each of these social objectives may currently be the most appropriate and relevant for certain language courses for students or adults, either permanently or at certain points in their curriculum, and the same applies, therefore, to each of the corresponding methodologies. This is why I consider these methodologies as "matrices", which are didactic engineering resources available to educational authorities for the design of curricula, to publishers for the design of textbooks, and to teachers for the design of their sequences¹¹.

In this diagram, the representation of the "experiential" element, with its continuous horizontal line, indicates that the teaching of language-cultures has always, throughout its history, called on this instance, whatever the didactic configuration at the time.

In the remainder of this text, I propose to cross-reference this model of available didactic configurations with two very simple models of the experiential, a model of the *level of relationship* and a model of the *distribution of the relationship* between the experiential and the methodological matrices.

⁹ The same applies to most technological innovations that are supposed to generate didactic innovations: cf. Puren 2016d and 2018c.

¹⁰ Each methodology is developed from the preceding elements, drawing on the necessary components – linguistic, cultural, cognitive, pedagogical and technological– chosen from the models in force at the time. Cf. Puren 052 for a commented presentation of this schematization, and further bibliographical references.

¹¹ See Puren 073 for a more detailed presentation of these methodological matrices.

2. The level of relationship between the experiential and the methodological matrices

The experiential may be in more or less intense relationship with one or other methodological matrix(es), to the point of producing, as we shall see, its own specific matrix. These levels of relationship between the experiential and the methodological are represented in the diagram below by a continuum running from minimum to maximum:



Depending on the level of intensity of the relationship with the teacher's (or textbook's) reference methodology, the experiential will take the form of techniques, approaches, or an experiential methodology –in the latter case, the experiential methodology is the teacher's reference methodology¹². All are part of the historical heritage of DLC: indeed, they have constantly been used in parallel with "classic" methodologies, in articulation, integration or combination with them, or, in the case of experiential, so-called "non-conventional" methodologies, as replacements for "classic" methodologies.

2.1. Experiential techniques

Experiential *techniques* correspond to the minimum level of relationship: they are forms of punctual, isolated and self-sufficient implementation of the experiential, inserted into a given methodology without affecting its coherence. The techniques are in fact relatively autonomous: they are "methodological objects"¹³ that can be articulated, within didactic sequences, between themselves and with the dominant methodology regularly used, like pieces inserted into a Lego set.

In this way, you can get the students in your class to play or sing between sequences of active methodology or communicative approach, or even taking breaks during classes "In this case, we speak of an *articulation between experiential techniques and the communicative approach*."

In teaching children, the body and its various senses, as well as play, have been used to teach the rules of grammar, even within the traditional grammar-translation methodology. De Vallange, in his 1730 work *Art d'enseigner le latin aux petits enfans en les divertissant et sans qu'ils s'en aperçoivent* [*The art of teaching Latin to little children in an entertaining way, without them noticing*], suggests that teachers have pupils handle cakes called "grammatical ovens", intended to be eaten by them as the exercises unfold, and use card games, pictures, bracelets, fans, dolls and printing presses with them in class, music (the "musical grammar [...] which teaches Latin by singing"), or the fingers of the hand (the "digital grammar", which is learned "by bantering on the fingers").

In French audiovisual methodology, the forerunner of the communicative approach, students were asked to identify with the characters as they acted out the scene, using their intonations, facial expressions and gestures. But this experiential technique was only used at this point in the didactic unit: in an earlier phase of explaining the dialogue, and in a subsequent phase of exploiting the same dialogue by describing the images and switching to indirect style and narrative, the student was placed outside the scene and its characters. At the end of the didactic unit in communicative textbooks, we find a similar experiential technique, that of simulation or role-playing.

In this respect, experiential techniques are no different from methodological techniques such as those used to explain an unfamiliar word directly in a foreign language, to put students in a situation of

¹² Note that in a recent article to which I'll refer further on, 2019g, I still hesitate between experiential "techniques" (p. 2, p. 5) and experiential "approaches" (p. 7). In various versions of the Puren 052 document, I have successively used the terms "methodologies", "techniques", then "approaches"? before realizing, during the preparation of the conference at the origin of the present text, that each of these terms was appropriate depending on the level of intensity of the experiential relationship in mind.

¹³ On the definition of methodological objects, cf. Puren 2012f. For a list of methodological objects currently available in DLC (with a bibliographic reference for each), cf. Puren 2019g, p. 11.

"active listening" to an oral document, or to guide them, by means of the standard grammar practice procedure, from their first contact with a new language form through to their personal re-use of it¹⁴. I've suggested calling these methodological components "objects", after the name given by computer programmers to lines of software that have already been written and validated (*free bugs*), and which perform indispensable functions in computing (for software running on a workstation, for example, this means managing the relationship between keyboard and processor, memory and display, etc.). Programmers simply copy and paste the right "objects" into the right place in the new software they custom-build. To take a computer metaphor from the Lego metaphor, the lines of code of this or that technique, experiential or otherwise, which will govern teaching-learning practices during the course of their reading, are in a way copied and pasted as they are by the teacher or textbook author into his or her own "methodological software".

2.2. Experiential approaches

I propose to speak of an "approach" when the form of implementation of the experiential is integrated from the outset (one would say, for a mechanical part, "factory-set"...) within a methodological matrix, in such a way that it constitutes a component in its own right, to the point of giving all the teaching-learning practices of this matrix a particular "allure" (hence the term "approach" proposed here). A good example of this is the direct approach as integrated into the direct methodology of the early twentieth century under the name of "method" (cf. the quotation on p. 2 above).

Students will discover and feel the beauty of texts directly and for themselves; they will come face-to-face with a writer's personality and get to know him or her through immediate contact with fragments. The method applied to the teaching of literature will therefore be the same one that has given possession of vocabulary and grammar: it eliminates all intermediaries, it teaches the word by image, grammar by example, literature by text; and above all, it puts the pupil directly in front of concrete or spiritual realities, and not words or abstract ideas.
(Official instruction of December 1908)

This way of integrating the experiential provided the basis for reading literary texts in the active methodology of the 1920s-1960s. In a communicative language course, if the teacher systematically exploits certain experiential techniques as additional opportunities for students to communicate with each other in the language they are learning, this is also known as *integrating the experiential into the communicative approach*.

The same implementation of experiential learning can therefore correspond to a technique or an approach, depending on its degree of relationship - articulation or integration - with a methodological matrix.

The action-oriented perspective, on the other hand, seeks to turn the classroom into a society in its own right, where teachers and learners "experience" their teaching-learning as a collective project. In ordinary practice, the didactic units of textbooks and teachers' sequences generate such constraints - particularly in terms of pre-programming language and cultural content in the early years - that project-based pedagogy must be limited to "mini-projects" compatible with these limitations (cf. Puren 080). In these mini-projects, however, by allowing students a degree of autonomy and proposing an articulated series of coherent tasks in relation to a final production with a collective dimension (an "action scenario"), we strive to create a minimum of personal involvement in an ongoing collective work experience, so it's possible to consider these mini-projects as another example of an experiential approach.

There's a continuum between the necessarily modest mini-projects limited to the dimension of the didactic unit or class sequence, and the long-term pedagogical projects carried out in parallel with the use of the textbook, and classes conceived entirely in project pedagogy: we then move - and these are precisely two expressions used to characterize project-based work - from the "project approach" to "project methodology". Given the importance, already noted in the introduction to this text, of the collective lived experience that this approach seeks to create, it is possible to consider project

¹⁴ See Puren 2019g, p. 11, for a list of seven available techniques.

methodology, when implemented exclusively and systematically in the classroom, as an experiential methodology. In fact, Célestin Freinet, the author of reference for this pedagogy in France, considered what he proposed to be a set of coherent techniques designed to bring the values of democratic citizenship to life in the classroom.

At the same time, of course, the aim was to ensure that the subject matter was covered. For the language classroom, Freinet pedagogy provides, according to Gerald Schlemminger (2001), a set of "communication techniques": inter-school correspondence, the class newspaper, free text, the class library and printing (pp. 6-8). In an updated version of this text, taking into account the action-oriented perspective in didactics of languages-cultures, the author would no doubt speak of a set of "communication and action techniques"...

2.3. Experiential methodologies

An experiential methodology is one whose overall coherence is built on the systematization of one or more experiential techniques, and which its promoters therefore consider to be an "experiential matrix". A good example is provided by the presentation of Caleb Gattegno's *Silent Way* methodology on the website of the association that promotes it¹⁵:

In a Silent Way class, the subordination of teaching to learning can be implemented in the following sequence:

1. Students **experiment** with language. They produce a sentence, a grammatical construction, a combination of sounds.
2. The teacher gives feedback on the **experiment**, indicating the presence of an error or imperfection. This feedback represents the teacher's experiment or trial. Note that the feedback never includes correction of the fault, only an indication of where it lies.
3. The student has **an additional experience** in trying to correct himself, which provides feedback to the teacher.
4. The teacher deduces from the sentence produced whether his or her attempt was appropriate or useful.
5. The cycle continues until the student's production is adequate, correct and true. (emphasis)

Another example is James Asher's *Physical Total Response* methodology, based on learning language in constant coordination with body movements¹⁶.

We can speak of a *combination of the experiential and the communicative* if these two forms of teaching-learning are somehow fused in an egalitarian relationship to the point of generating an original overall methodology. I confess I have no concrete example to give¹⁷, but such a combination is entirely conceivable, and has certainly been realized in a personal capacity by certain teachers who are passionate about this or that experiential technique in their classroom practices.

These experiential methodologies are sometimes referred to as "alternative approaches" or "unconventional approaches"¹⁸. This was the experience of Célestin Freinet, who had to leave the French education system to continue applying his pedagogy.

This is certainly not the case with Freinet's pedagogy, or that of other great exponents of project-based pedagogy such as John Dewey in the U.S.A. or Ovide Decroly in Belgium, but experiential

¹⁵ Éducation Pour Demain (UEPD), www.uneeducationpourdemain.org (last accessed 2021 03 19).

¹⁶This methodology, like the previous one, has the honour of being presented on Wikipedia...

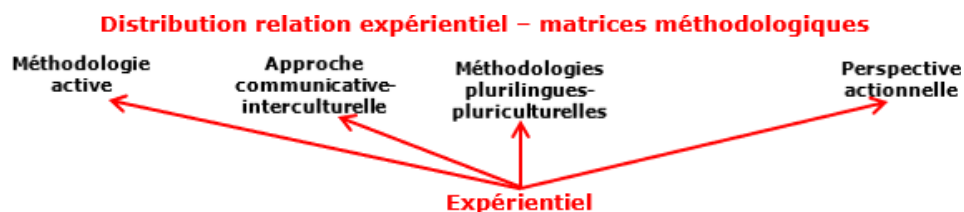
¹⁷ G. Schlemminger (quoted above, p. 7) did not set out to create an original methodology combining Freinet pedagogy and the communicative approach, as the title of his text "La pédagogie Freinet en classe de langue vivante" (Freinet pedagogy in the modern language classroom) makes clear.

¹⁸ For a selection of entries, see the dedicated page in France International Education's LISEO catalog, https://liseo.france-education-international.fr/index.php?lvl=categ_see&id=14525, or consult my summary of several articles dealing with these "different approaches" at the end of a special issue devoted to them in 1999 (Puren 1999c).

methodologies for language learning are generally based on a few simple techniques to which their promoters attribute virtues commensurate with the faith with which they expect teachers to apply them. I've had occasion, on several occasions, to say that they are to DLC what cults are to religions. A colleague, somewhat shocked by this polemical comparison, once suggested another, more politically correct and, on reflection, more appropriate one, which I'll use here: experiential methodologies are to DLC what alchemy is to chemistry.

3. The distribution of the relationship between the experiential and the various methodological matrices

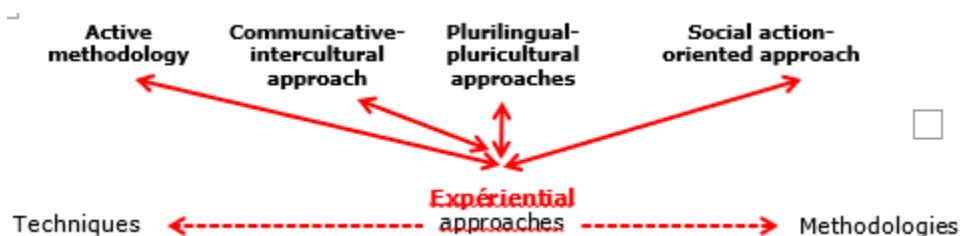
The following diagram shows the privileged relationships that can be established between one or more methodological matrixes:



In chap. 2.1 above, I gave examples of how experiential techniques can be combined with active methodology and the communicative approach (and even with the old grammar-translation methodology); in chap. 2.2, I gave examples of how experiential techniques can be integrated with direct methodology, the communicative approach and the action-oriented perspective; and in chap. 2.3, I mentioned the possibility of combining experiential techniques with the communicative approach. The experiential is a methodological resource that can therefore be "distributed" in different matrices, and this distribution can be plural, *i.e.* concern several matrices at the same time, when they are themselves articulated, integrated or combined in a conscious and reasoned way in a plurimethodological approach (on this approach and these different modes of relationship between several methodological matrices, cf. Puren 2020f).

Conclusion

The model of methodological matrices can now be crossed simultaneously with that of the *level* of relationship and that of the *distribution* of the relationship between the experiential and the methodological matrices. Together, the two models constitute the complex overall model announced in the title of this text, covering *a priori* the whole problematic of the experiential in DLC:



One of the questions posed in the orientation text for this Artlingo project study day was as follows:

How can we move beyond purely technical approaches to languages by proposing [experiential,] more inclusive approaches?

The approaches in question are experiential approaches (hence my addition above in square brackets), from which the Artlingo project leaders logically pose their problem, as can be seen in this other passage from the document:

From the outset, the aim of the [Artlingo] project has been to promote innovative language learning through artistic practice (theater, dance, music, puppetry, performance, soundpainting, writing workshops, etc.) in which students become involved, body and mind, in their own learning.

I wrote, at the end of the introduction to this text, that I was going to approach the experiential from my specialty, DLC, so my problematic is the reverse of Artlingo's, my corresponding question being:

How can we move beyond purely technical approaches to the experiential by proposing more inclusive [didactic] approaches?

I'll conclude with this reformulated problem (for my own benefit, and I apologize...). The level of integration of the experiential, in Artlingo *projects*, is the maximum level, that, precisely, of *project methodology*, very demanding as can be seen in the lines that follow those quoted above from the orientation text of the study day:

Teaching requires the collaboration of local, national and international (Spain, Italy, Turkey, Romania, Iceland, Great Britain, USA, etc.) arts professionals (theater companies, actors, poets, dancers, performers, etc.) and cultural institutions (cultural associations, HEAR, TJP, School of Architecture, Italian and Romanian cultural institutes, etc.) for an immersive and artistic approach to each of the languages envisaged.

We're dealing here with a type of innovation that's impossible to generalize and perpetuate in school language-culture teaching: it may give rise to local, one-off experiments, but in teaching it will never bring about real *change*¹⁹.

On the other hand, the experiential techniques I mentioned earlier –acting, singing, poetry and drama– are more common in school teaching, but cannot be said to be truly widespread: the reason is that, as techniques, they are not integrated into ordinary practices, and therefore constantly require specific management on the part of the teacher.

I believe that, between methodologies and techniques, the future of experiential learning in school education lies in the development of multiple approaches that will, in a way, "encapsulate" experiential learning in teaching-learning methodologies. Given the plurimethodological approach that will become increasingly prevalent in DLC in the future, there is undoubtedly a great deal of didactic research to be designed here.

Systemic modeling, such as the one I've carried out here throughout this text, is a tool adapted to complex realities; and its products, the models, are in DLC the indispensable interfaces or mediators for linking theory and practice (cf. Puren 2019i-es and his bibliography). According to Bernard Walliser (1977), they perform various functions²⁰, two of which I have implemented in my intervention at the Artlingo study day and in the present text, namely the cognitive (schematizing realities) and pedagogical (representing realities) functions.

I now invite my readers, as I invited my listeners back then, to "spin" the model I've presented here to implement the other two functions for themselves: heuristic (recognizing ideas and generating new ones) and interventionist (transforming realities); these should help them design didactic research on experiential approaches that can be generalized and sustained in teachers' ordinary practices.

¹⁹ On the difference between innovation and change, see the two references already given in note 9 on page 3: Puren 2016d and 2018c.

²⁰ See Puren 014 for an overview of these functions.

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