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An Analysis of the Textbook Les Globe-trotteurs 1 in terms of the Social Action-oriented Approach

Les Globe-trotteurs 1 Ders Kitabının Sosyal Eylem-Odaklı Yaklaşım Açısından Bir Analizi

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Abstract. A recent development in the use of mini-projects in language textbooks is the publication of the French textbook *Les Globe-trotteurs 1*, which is written primarily for teenagers who study French as a foreign language abroad. This article aims to analyse the mini-projects and the final project in unit 4 of the textbook *Les Globe-trotteurs 1* in terms of the social action-oriented approach. It is concluded that the mini-projects at the end of the lessons of unit 4 serve, only, as communicative preparation for the final project, which itself mainly aims to allow the learners to resue the language content of all the previous lessons in semi-free production. Thus, the function of the proposed mini-projects and the final project is a pretext for communication. Accordingly, the proposed mini-projects and the final project in this unit can best be characterized as complex final tasks. Consequently, it can be concluded that the unit design is incompatible with the social action-oriented approach.
Keywords: Social action-oriented approach, Textbook analysis, Mini-projects.

Öz. Mini-projelerin dil ders kitaplarında kullanımına ilişkin son gelişmelerden biri, özellikle yurtdışında yabancı dil olarak Fransızca öğrenen gençler için yazılmış olan *Les Globe-trotteurs 1* adlı Fransızca ders kitabının yayınlanmasıdır. Bu makale, *Les Globe-trotteurs 1* ders kitabının 4. ünitesinde yer alan mini projeleri ve nihai projeyi sosyal eylem-odaklı yaklaşım açısından analiz etmeyi amaçlamaktadır. Ünite 4'teki derslerin sonunda yer alan mini projelerin sadece nihai proje için iletişimsel bir hazırlık işlevi gördüğü sonucuna varılmıştır; bu projenin amacı da öğrencilerin önceki derslerin dil içeriğini yarı serbest bir şekilde yeniden üretmelerini sağlamaktır. Dolayısıyla, önerilen mini projelerin ve nihai projenin işlevi iletişim için bir bahanedir. Buna göre, bu ünitede önerilen mini projeler ve nihai proje en iyi şekilde karmaşık nihai görevleri olarak nitelendirilebilir. Sonuç olarak, ünite tasarımının sosyal eylem odaklı yaklaşımla uyumsuz olduğu sonucuna varılabilir.
Anahtar Kelimeler: Sosyal eylem-odaklı yaklaşım, Ders kitabı analizi, Mini-projeler.

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Genişletilmiş Özet

Giriş. Avrupa Konseyi, resmi belgesi olan *Diller İçin Avrupa Ortak Başvuru Metni'nde* (2001) toplumdaki dil kullanıcıları ve sınıftaki öğrencileri sosyal aktörler olarak görmekte ve dil etkinliklerindeki konuşma eylemlerinin, sosyal bir bağlamdaki eylemlerin parçası olduklarında anlamlı olduğunu savunmaktadır; bu da iletişimsel yaklaşımın ana eylemi olan dil etkileşiminden, sosyal eylem odaklı yaklaşımın ana eylemine doğru bir geçişi işaret etmektedir. Öğrenenlerin daha sonra toplumda kısa süreli temas durumlarında dahil olacakları dil etkileşimindeki söz edimlerinden, öğrencilerin kendi kültürel bağlamında veya başka bir kültürel bağlamda kalıcı temas durumlarında gerçekleştirecekleri sosyal eylem kavramına geçiş ve demokratik vatandaşlık eğitimi hedefinin benimsenmesi sosyal eylem-odaklı yaklaşımın (SEOY) ortaya çıkmasına yol açmıştır. Sosyal eylem, kamusal alanda birlikte demokratik bir toplum oluşturmak için demokratik vatandaşlar olarak toplum içinde ve toplum üzerinde birlikte hareket etmeyi ve mesleki alanda birlikte bir şeyler yapmak için üretken profesyoneller olarak birlikte etkili bir şekilde çalışmayı ifade eder (Acar ve Puren, 2024). SEOY'daki (Puren, 2009) amaç-araç homolojisi ilkesi, öğrencileri kendi toplumları içinde ve üzerinde demokratik vatandaşlar olarak birlikte hareket etmeye (sınıfın mini toplumu ve/veya dış toplum) ve mini toplumlarında (sınıf) üretken profesyoneller olarak birlikte etkili bir şekilde çalışmaya yönlendirir. Görev temelli dil öğretiminde öğrenenleri dil etkileşimine dahil olmaya yönlendiren pedagojik araç *görev* iken, SEOY'da öğrenenleri sınıf içinde ve/veya dışında sosyal aktörler olarak hareket etmeye yönlendiren pedagojik araçlar, sosyal eylemin en iyi modelleri olan pedagojik projeler ve mini projelerdir (Acar, 2020, 2021a, 2021b; Puren, 2014a, 2019a, 2019b).

Yöntem. Bu çalışma, öncelikle yurtdışında yabancı dil olarak Fransızca öğrenen gençler için tasarlanmış olan *Les Globe-trotteurs 1* adlı Fransızca ders kitabının 4. ünitesindeki mini projeleri ve nihai projeyi sosyal eylem-odaklı yaklaşım açısından analiz etmek için nitel bir araştırma yöntemi olarak doküman analizini kullanmaktadır. Sayfa sınırlaması nedeniyle, analiz için 4. ünitedeki üç mini proje ve nihai proje seçilmiştir. Bu nitel araştırma çalışmasında kullanılan doküman analizi, "hem basılı hem de elektronik (bilgisayar tabanlı ve internet üzerinden iletilen) materyalleri gözden geçirmek veya değerlendirmek için kullanılan sistematik bir prosedürdür" (Bowen, 2009, s. 27). Bu çalışmada analiz edilen veriler, 4. ünitedeki mini projeler ve nihai projedir. Bu çalışmanın araştırma sorusu şudur: *Les Globe-trotteurs 1* ders kitabının 4. ünitesinde yer alan üç mini proje ve nihai proje, dil ders kitaplarında sosyal eylem-odaklı yaklaşımın uygulanmasına yönelik araçlar olarak mini projelerin özelliklerini yansıtmakta mıdır?

Bulgular. Bu ünitenin (Ünite 4) nihai hedefi iletişimseldir (örneğin, *yakın çevre hakkında konuşmak*) ve iletişimsel hedefi takip eden dilbilgisel ve işlevsel-kavramsal hedefler yer almaktadır. Ancak, sosyal eylem odaklı bir ders kitabı ünitesinde, ünitenin nihai hedefi, ünitenin başına konulan genel mini projede belirtildiği gibi bir sosyal eylemdir ve iletişimsel ve dilbilgisel gibi diğer hedefler, SEOY'ın sadece iletişimcilerden ziyade sosyal aktörler yetiştirmek olan nihai hedefi doğrultusunda yalnızca ikincil hedefler olabilir. Bu ünitenin nihai hedefinin iletişimsel olması, ünitenin sonundaki nihai projeye, ünitenin genellikle öğrencilere iletişimsel bir yeniden kullanım durumu sağlayan nihai bir iletişimsel görevle sona erdiği çoğu iletişimsel ders kitabında olduğu gibi, her dersin dil içeriğini yarı serbest üretimde yeniden kullanma işlevi yükler.

Ünite 4'teki üç mini proje, öğrencileri ünitenin sonundaki nihai projeye hazırlamayı amaçlamaktadır. Bu nihai proje, öğrencilerin gruplar halinde, her karakterin *adını, soyadını, yaşını,*

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yaşadığı yeri; fiziksel görünümünü; giyim tarzını; kişiliğini yazarak kendi çizgi roman karakterlerini ve ailesinin birkaç üyesini yaratmalarını istemektedir. Bu hazırlıkla (nihai proje için) ilgili eleştiri, bu üç mini projenin öğrencileri (mini projelerde öğrendikleri) dilbilgisel ve işlevsel-kavramsal kaynakları nihai projede az ya da çok serbestçe yeniden kullanmaya hazırladığı, dolayısıyla hazırlığın iletişimsel hazırlıkla ilgili olduğudur. Bununla birlikte, SEOY'daki proje mantığı, bir projenin adımlarının veya görevlerinin genel projenin bir parçası olduğu ve basit iletişimsel hazırlık, yani serbest üretimde dilbilgisel ve/veya işlevsel kavramsal kaynakların yeniden üretilmesi olarak hizmet etmediğidir. Ancak Ünite 4'teki üç mini proje nihai projesinin bir parçası değildir. Nihai projeye hizmet eden mini projelerin sıralaması, bu mini projeler nihai projenin bir parçası olmadığı için eylemsel değil iletişimsel bir mantığa sahiptir. Bunlar sadece iletişimsel hazırlığı amaçlamaktadır: Öğrencileri (mini projelerde edindikleri) dilbilgisel ve işlevsel kavramsal kaynakları nihai projeyi gerçekleştirirken yarı serbest üretimde yeniden kullanmaya hazırlamak, ki bu da nihai projeye yeniden kullanım işlevi rolü vermektedir.

Tartışma ve Sonuç. *Les Globe-trotteurs 1*'in yazarları 4. Ünite için öğrencilere ünitenin başında şu şekilde bir mini proje önerebilirdi: Tüm sınıf olarak, aile değerlerini teşvik etmek için yarattığınız bir karakter ve onun bazı aile üyeleri arasında geçen bir olayı içeren bir çizgi romanın üç panelli ilk sayfasını tasarlayın ve sosyal medyada paylaşın. Bu genel mini projede, genel mini proje hedefi, iletişimsel bir hedef değil, sosyal eylem hedefi olan *aile değerlerini teşvik etme'*dir. Daha sonra öğrencilere, bu makalede özetlenen mini projelerin özelliklerini ve ünitenin dilbilgisel ve işlevsel kavramsal hedefleri gibi diğer ikincil hedeflerini karşılayan bir sosyal eylem senaryosu sunulabilir. Öğrenciler daha sonra gerekli bilgileri araştırıp yönetebilir ve ürünlerini geliştirmek ve değerlendirmek için tüm sınıf olarak kriterler geliştirebilirler. Karakterin ve aile üyelerinin şekli ve boyutu, çizgi romanlarının ilk sayfasındaki paneller, sayfadaki panellerin sırası ve sayfa düzeni gibi ürün özellikleri üzerinde gruplar halinde çalışabilirler. Olaya birlikte karar verebilir ve bunu gruplar halinde her bir panelin konuşma balonlarına yazabilirler. Gruplar ara ürünlerini (panellerini) sunabilir ve sınıf arkadaşlarının tepkilerini alabilirler. Grup ürünlerini (grubun her bir paneli) bir araya getirerek nihai ürünlerini oluşturduktan sonra ürünlerini yayabilirler. Ardından, mini projelerinin ürün ve süreç boyutuna ilişkin kolektif bir öz değerlendirme yapabilirler. Takip eden gün ve haftalarda izleyicilerin tepkilerini de alabilirler.

Les Globe-trotteurs 1'in yazarları iletişimsel yaklaşım ile sosyal eylem-odaklı yaklaşımı bir bütünlük ve sinerji içinde birleştirmeyi tercih ederlerse, ki bu Puren'in (2020) haklı olarak alternatif olarak sunduğu bir stratejidir, Acar'ın (2024) ana hatlarını çizdiği çoklu-metodolojik çift-ünite tasarımı bir öneri olarak sunulabilir. Bu çoklu-metodolojik çift-ünite tasarımında, ilk ünite iletişimsel bir *sunum-alıştırma-üretim* ünitesidir ve öğrencilerin tüm ünitenin dil içeriğini yeniden kullanmalarını sağlamak için nihai bir iletişimsel görevle sona erer ve sonraki ünite bir bütün olarak bir mini proje ünitesidir. Öte yandan, iletişimsel ünitenin ve bir sonraki mini proje ünitesinin konuları aynı veya yakından ilişkilidir. Böylece, iletişimsel ünitede, öğrenciler bir sonraki ünitedeki mini projeyi gerçekleştirmelerini sağlayacak dil ve belgesel kaynakların çoğunu kazanacaklardır. Buna göre, böyle bir çoklu-metodolojik çift-ünite tasarımında, iletişimsel yaklaşım ve sosyal eylem-odaklı yaklaşım tutarlılık ve sinerji içinde birleştirilir.

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Introduction

With the emergence of the communicative approach (CA) in Europe, the goal of language teaching was to prepare the learners to meet others in short-term contact situations and be involved in language interaction with the users of the target language as indicated specifically by the Council of Europe (CoE) document *The Threshold Level in a European-Unit/Credit System for Modern Language Learning by Adults* (Van Ek, 1975). Thus, in the CA and its so-called strong version, namely, task-based language teaching (TBLT) (Ellis, 2003; Estaire and Zanon, 1994; Nunan, 1989; Willis, 1996) the targeted action that we prepare the learners for in the external society is language interaction, and similarly, in the classroom, the learners are trained in language interaction through tasks so that they will become effective communicators later on in society.

With the publication of the Common European Framework of Reference for Languages (CoE, 2001), a new goal for language teaching emerged in Europe, that of training social actors:
"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. 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).

As outlined in this way in its official document, CoE (2001) considers the users in the external society and the learners in the classroom as social actors and argues that speech acts in language activities are meaningful when they are part of actions in a social context, which indicates moving from the main action of the CA, namely language interaction, to the main action of the social action-oriented approach (SAOA), namely social action. Even if this departure from the CA to the action-oriented approach (AoA), which is renamed as the SAOA by Acar and Puren (2024), is not clearly explained in CoE (2001), Puren (2002) treated it coherently and systematically in his article published just after the publication of CoE (2001). Considering learners as social actors in the classroom, furthermore, means leading the learners to act as social actors in their mini-society (classroom) for them to be social actors in the external society later on. The CoE (2001) also indicates democratic citizenship as an educational goal as follows:

> "The second summit made preparation for democratic citizenship a priority educational objective, thus giving added importance to a further objective pursued in recent projects, namely: To promote methods of modern language teaching which will strengthen independence of thought, judgement and action, combined with social skills and responsibility" (p.4).

Moving from speech acts in language interaction that the learners will be involved in short-term contact situations later on in society to the concept of social action that the learners will perform in permanent contact situations in their home or another cultural context along with the adoption of the goal of democratic citizenship training leads to the emergence of the SAOA. Social action refers to acting together in and on society as democratic citizens to make a democratic society together in the public domain and working together effectively as productive professionals to make things together in the occupational domain (Acar and Puren, 2024). The end-means homology principle in the SAOA

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(Puren, 2009) leads learners to act together in and on their society (the classroom mini-society and/or the external society) as democratic citizens and work together effectively as productive professionals in their mini-society (classroom).

While the pedagogical tool that leads the learners to be involved in language inteaction in TBLT is the task, the pedagogical tools that lead the learners to act as social actors in and/or outside the classroom in the SAOA are pedagogical projects and mini-projects, which are the best models of social action (Acar, 2020, 2021a, 2021b; Puren, 2014a, 2019a, 2019b).

Mini-projects and language textbooks

Pedagogical projects are designed, implemented, and evaluated by the learners with the maximum possible level of autonomy and responsibility in line with their goal, which is to educate the learners as critical but responsible, autonomous but supportive citizens (Puren, 2017). In order for the learners to be such social actors in the external society later on, they should act collectively and autonomously by undertaking the responsibility of designing and implementing their actions in their mini-societies (classroom). Consequently, pedagogical projects cannot be preplanned and then imposed on the learners by an outside authority such as textbook writers since they are partly incompatible with the constraints of language textbooks. It is because language textbooks offer the learners preprogrammed and restricted linguistic and cultural content that the learners work on later on. The other limitation of the textbooks, specifically textbook units, refers to the time limitations. These units must be long enough to let the learners work on the unit content and language activities so that they can learn and use the language and cultural content of the unit but short enough for the learners to remember and reuse the content they have already studied in (semi-)free production activities (Acar and Puren, 2024).

Mini-projects, however, offer a compromise between pedagogical projects, which require maximum autonomy from the learners, and language textbooks, which are preprogrammed and limited. Thus, a mini-project is a form of pedagogical project which is restricted by the duration of a textbook unit and which allows semi-predetermination of the language and cultural content of the unit, which the learners will learn and use to realize the mini-project offered in the textbook unit. Acar and Puren (2024) give a detailed account of the tools and the process for developing mini-projects. They offer two phases for developing a mini-project: "1) writing the overall mini-project by using the overall mini-project components, 2) writing the scenario by using the scenario components as Lego pieces" (Acar and Puren, 2024, p.154). They put forward that a mini-project is formed of the overall mini-project and the scenario and each of them is written using several tools. The overall mini-project components consist of:
"-the overall mini-project objective
-the target audience
-the final product" (Acar and Puren, 2024, p. 154).

The scenario components, where the distribution of work such as group or whole class is indicated, are:
"-Documentation

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-Product specifications
-Intermediate evaluation grid
-Intermediate product(s)
-(Group) presentations of intermediate product(s)
-(Peer-teacher) evaluation of intermediate product(s)
-Final product(s)
-Social projection
-Final (teacher-public-collective self-) evaluation of the mini-project" (Acar and Puren, 2024, p. 154).

Each of the scenario phases is formed by taking into account the characteristics of mini-projects. A mini-project scenario can be written in this order but this order is not universal or fixed. What Acar and Puren (2024) suggest is that these components should be used flexibly like Lego pieces to form mini-project scenarios so scenario design may change from one mini-project to another. All mini-project scenarios, however, must utilize at least documentation, a final product, a social projection of this final product, and a final (collective) evaluation. The major specific characteristic of pedagogical projects is "the presence of design, implementation, and evaluation phases that offer the learners the maximum possible level of reflective dimension, autonomy, and collectivity" (Acar and Puren, 2024, p.158.) Mini-projects carry this major characteristic of pedagogical projects as much as possible but since they are preplanned in a textbook unit they do not give the learners the same level of autonomy as pedagogical projects do. Complexity is a macro characteristic of mini-projects since social action is a complex action and as a consequence of the complexity it is designed in advance. That is why the presence of design phase constitutes a characteristic of mini-projects.

The mini-project design in a textbook unit consists of the overall mini-project, scenario, intermediate objectives and resources. The ultimate objective of a mini-project is not communicative since the scenario leads to a final product, which serves the mini-project objective in the design. This displays another characteristic of mini-projects, which is the fact that communication is a means of social action. The reality dimension is yet another characteristic of mini-projects. Even if simulated mini-projects are also present in the SAOA as long as they are realistic, the real mini-projects are given priority since "real mini-projects will train learners in advance for real future actions so that they can intervene in real societal issues as real citizens in their own or external society" (Acar and Puren, 2024, p.159.)

The reflective dimension in the design refers to proaction, which is a cognitive operation. The textbook writers reflect on the action that they will design. During the implementation of mini-projects, however, this time the learners carry out the cognitive operations of metacognition and the retroaction by reflecting on the actions in progress and, in a recursive way, how well they have realized the steps. Collective self-evaluation of the product and process dimensions of the mini-project also shows the reflective dimension in the final evaluation phase of the mini-project.

Regarding autonomy, the learners reserve the right to modify the mini-project design when they read the mini-project before realizing it. Besides, the textbook writers can offer the learners some degree of autonomy in the mini-project design by offering the learners options in the steps of the mini-project scenario. The learners also have the autonomy to modify the documentary resources of the

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mini-project by adding some resources of their own. Learner autonomy can also be increased by allowing the learners to use their L1 when they need to do so in realizing the steps of the mini-project. As to the collective dimension, which is another characteristic of mini-projects, "the learners' product will be a collective product representative of their collective identity as members of a society" (Acar and Puren, 2024, pp.162-163).

Method

This section provides information about the research design, study group, data collection tools, and data analysis.

Research design

This study makes use of document analysis as a qualitative research method to analyse the mini-projects and the final project in unit 4 of the French textbook *Les Globe-trotteurs 1,* which was designed primarily for teenagers who study French as a foreign language abroad*,* in terms of the SAOA.

Study group

Due to page limitation, three mini-projects and the final project in unit 4 are chosen for the analysis.

Data collection tools

Document analysis, which this qualitative research study utilizes, is "a systematic procedure for reviewing or evaluating documents—both printed and electronic (computer-based and Internet-transmitted) material" (Bowen, 2009, p. 27).

Data analysis

The data analysed in this study are the mini-projects and the final project in unit 4. The research question of this study is: Do three mini-projects and the final project in unit 4 of the textbook *Les Globe-trotteurs 1* reflect the characteristics of mini-projects as the tools for implementing the SAOA in language textbooks?

Findings

The analysis of the French textbook *Les Globe-trotteurs 1* in terms of the SAOA

The French textbook *Les Globe-trotteurs 1* (A1.1) (Jarlang, Pellé, Quétel, Jade, Fouillet, 2023) is prepared primarily for teenagers who study French as a foreign language abroad. The name of the textbook (The Globetrotters) refers to the CA, more specifically, the short-term contact situations (the use situation of the CA), where the linguistic challenge for these globetrotters would be to manage

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oral interaction (the use action of the CA) to meet others (the use goal of the CA). Thus, the message conveyed through the title of the textbook is not compatible with the SAOA, which aims to prepare the learners as social actors for permanent contact situations in their home or another cultural context, where the main challenge for them is to act together in and on their society as democratic citizens to make society together and work together effectively to make things together as productive professionals.

The units of the textbook consist of three lessons, each of which ends with a mini-project and these three mini-projects serve a final project at the end of the unit. Structuring each unit of the textbook in terms of three mini-projects is problematic in terms of the SAOA since a mini-project is a form of pedagogical project which is restricted by the duration of a textbook unit, in other words, a mini-project is a textbook unit as a whole in a social action-based textbook. Pedagogical projects, however, can not be predetermined and imposed on the learners and, thus, are incompatible with the predetermined nature and time limitation of a textbook unit as explained before. Thus, what the textbook offers as a final project at the end of the units can be a mini-project at most.

The analysis of Unit 4

The title of unit 4 is *My family*. At the beginning of the unit, the three lessons with their mini-projects and the final project are presented as follows:

Lesson 1 I am talking about my family members and describing their physical appearance.
• The family
• Physical description
• Possessives (1): my / your / his, her
Mini-Project 1
Invent a new character from a well-known comic book family and describe his/her physical appearance.
Lesson 2 I am talking about clothes.
- Clothes
- The verbs to wear and to put on
- Adjectives for color
- Describing clothing styles
Mini-Project 2
Present the clothing style of a celebrity.
Lesson 3 I am talking about people's character.
- Adjectives for character
- Adjectives for gender and number
- Asking questions
- Adverbs of frequency
Mini-Project 3
Imagine an interview with a series character.
Final Project
Create a comic book character and his/her world.

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The first page of the pedagogical guide of the textbook for Unit 4 states the objectives of this unit as follows:

> "In this unit, students will learn to talk about their close circle, starting with the family circle. To do this, they will learn the vocabulary for family members as well as all the structures necessary for the physical description of a person. They will then expand the description with the vocabulary for clothing, which will be an opportunity for them to acquire the vocabulary for colors and to discover the verbs *porter* and *mettre* in the present indicative. Finally, they will complete the presentation with a moral description using adjectives for character and adverbs of frequency. To do this, they will also study how adjectives work in terms of gender and number as well as possessive adjectives and how to ask questions in French. The final project consists of creating a comic book character and his/her family universe."

This statement indicates that the ultimate objective of this unit (Unit 4) is communicative (e.g. *talk about their close circle*) and then there are lexicogrammatical and functional-notional objectives following the communicative objective. In a social action-based textbook unit, however, the ultimate objective of a unit is a social action as stated in the overall mini-project, which is placed at the beginning of the unit and the other objectives such as communicative and lexicogrammatical can only be secondary objectives in line with the ultimate goal of the SAOA, which is to train social actors rather than simply communicators. The fact that the ultimate objective of this unit is communicative assigns the final project at the end of the unit the function of reusing the language content of each lesson in semi-free production as in the case of most communicative textbooks, where the unit generally ends with a final communicative task, which provides the learners with a communicative reuse situation.

Unit 4 consists of three lessons, each of which ends with a mini-project but the objectives of each lesson are also communicative: *I am talking about my family members and describing their physical appearance* (lesson 1), *I am talking about clothes* (lesson 2), *I am talking about people's character* (lesson 3). The fact that the objectives of each lesson in the unit are communicative assigns the three mini-projects at the end of each lesson the function of reusing the language content of each lesson in semi-free production. The three mini-projects in Unit 4, on the other hand, aim to prepare the learners for the final project at the end of the unit. This final project requires the learners, in groups, to create their comic book character and a few members of his/her family by writing for each character *first name, last name, age, place where he/she lives; physical appearance; clothing style; personality.* Thus, in mini-project 1, the learners will *invent a new character from a well-known comic book family and describe his/her physical appearance.* In mini-project 2, they will *present the clothing style of a celebrity.* In mini-project 3, they will imagine interviewing a series character. The criticism regarding this preparation (for the final project) is that these three mini-projects prepare the learners to resue the lexicogrammatical and functional-notional resources (which they learned in the mini-projects) in the final project more or less freely so the preparation relates to communicative preparation. The project logic in the SAOA, however, is that the steps or tasks of a project are part of the overall project and they do not serve as simple communicative preparation, that is, resuing the lexicogrammatical and/or functional notional resources in free production. The three mini-projects in Unit 4, however, are not parts of the final project. The final project is about creating a comic book character and a few members of his/her family but in mini-project 1, the learners are required to *invent*

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a new character from a well-known comic book family so this not not the character of the final project but a different character. In mini-project 2, they will *present the clothing style of a celebrity* but not the clothing style of the comic book character and members of his/her family in the final project. In mini-project 3, they will imagine *interviewing a series character* and again not with the comic book character and members of his/her family in the final project, in which case mini-project 3 would have to be placed after the final project since the learners must already have created the comic book character and members of his/her family in order to consider interviewing with them. Thus, the sequencing of the mini-projects that serve the final project does not have actional but communicative logic since these mini-projects are not part of the final project. They simply aim at communicative preparation: Preparing the learners to resue the lexicogrammatical and functional notional resources (which they gained in the mini-projects) in semi-free production while carrying out the final project, which assigns this final project the role of reuse function.

The three lessons with their mini-projects and the final project on the first page of Unit 4 *My family* were presented above. The full mini-projects and the final project with their scenarios (these mini-projects are presented to the learners at the end of each lesson and the final project at the end of the unit) are given below. Under each mini-project and the final project, a pedagogical guide for the teachers as to how to implement these mini-projects and the final project in the classroom are also presented from the pedagogical guide for Unit 4 of the textbook *Les Globe-trotteurs 1:*

Mini-Project 1
Inventing a new family member

1. In small groups, invent a new character from the Dotcom family or another comic book family: an uncle, an aunt, a cousin...
2. Imagine his/her name and describe his/her physical appearance.
3. Present him/her to the class.

Digital alternative: Use software to create characters.

Pedagogical guide: Mini-project 1: Inventing a new family member

Objective: Describe a person and talk about his or her family.

- Form small groups and invite each group to create a new member of the Dotcom family or another comic book family. They'll have to invent his/her identity and give a physical description. Encourage them to be unusual and draw the character.
- Each group then presents its character to the class group and then a vote is held for the best character according to the established criteria (originality of the family, identity, and physical description).
Digital alternative: Students can create their characters using free online software, such as Doppelme.

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Mini-Project 2
Describing a clothing style.

1. Look on the Internet or in a magazine for a photo of a celebrity whose style you like.
2. Write a text describing the clothes he/she is wearing in the photo and explain why you like them.
3. Read the texts of the other students in the class. Which styles do you like best?

Create a blog or magazine with texts from the whole class.

Pedagogical guide: Mini-project 2: Describing a clothing style

Objective: Describe a clothing style, express your opinion.

-This project can be done individually or in pairs.
- Invite your students to choose photos of a celebrity whose style they like, then ask them to write a few sentences to introduce the person, to give as complete a description as possible of his/her outfit and finally to write a few sentences to express their appreciation. Ask them to publish their article and the photo on the class blog, or on a piece of paper displayed in the classroom. Then ask each student to read his/her classmates' articles and to write at least three comments to express their appreciation in turn.
- Then ask the class to elect the style of the day, by choosing one of the published photos. You will have established some selection criteria such as price, originality, aesthetics, etc.

Digital alternative: It is possible for students to prepare their presentation on a free online virtual wall, such as Padlet.

Mini-Project 3
Interview with a series character

1. In pairs, choose a character from a series you like.
2. Prepare an interview to find out more about this character: write down four questions.
3. Imagine the character's answers.

Publish the interview on the class social network.

Pedagogical guide: Mini-project 3: Interview with a TV series character

Objective: Ask questions and talk about a person's character.

- Before carrying out the project, show your students the Asking Questions box.
- Form pairs and invite them to choose a TV series character that they particularly like, then ask them to take on the role of a journalist who would interview this character. Encourage them to think about what they have always wanted to know about this character and what might interest other viewers.

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- Once the questions are written, you can ask another group to answer them by taking on the role of the character. This interview can take the form of an article, a video or a podcast, which will then be an opportunity for students to work on their pronunciation.

Digital alternative: It is possible for students to write their interview with free online software, such as Madmagz. They can then post their work on the class blog or, why not, on a virtual wall (Padlet).

Final project
Create a comic book character and his/her world.

1. In groups, create your character and a few members of his/her family. Write down your ideas.

For each character:
• first name, last name, age, place where he/she lives;
• physical appearance;
• clothing style;
• personality.

2. Draw the characters and describe them in a few lines. You can present them on a magazine page or a blog. Use software to create comic book characters.

Pedagogical guide: My final project: A comic book character

Objective: Create a comic book character, his/her identity, appearance and personality as well as his/her family universe. To do this, the students will mobilize all the resources acquired so far.

Materials: Sheets of paper, pencils and markers

Procedure:
- Form small groups and invite them to invent a comic book character. First, ask them to choose the genre of comic book they want to create: science fiction, detective, humorous, fantasy, etc. From there, they can invent their character.
- Then, ask them to create an identity sheet for the character with their personal details. Invite them to imagine the physical appearance of the character, as well as his/her clothing style.
- Finally, ask them to define a few character traits that seem important to them (qualities and flaws).
- Once the main character has been created, ask the students to invent a family universe for him/her composed of two or three members. They can draw his/her family tree and give some physical and moral characteristics of these members.
- Invite your students to create the final product: this is an article for a blog or magazine, accompanied by an illustration. Go among the groups to correct the writings and guide the students. The final productions can be displayed in the classroom.
- Then invite the class group to get to know all the characters and then elect their favorite character by justifying their choice.

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Digital alternative: It is possible for students to create their characters with free online software, such as Doppelme.

Earlier in this article, it was argued that the major specific characteristic of pedagogical projects is "the presence of design, implementation, and evaluation phases that offer the learners the maximum possible level of reflective dimension, autonomy, and collectivity" (Acar and Puren, 2024, p.158.), which mini-projects carry as much as possible. It was also argued that mini-projects have a design phase, as a consequence of complexity, which is formed of the overall mini-project, scenario, intermediate objectives and resources. In the overall mini-project objective in the design, the ultimate objective of a mini-project is not communicative since the scenario leads to a final product, which, itself, is at the service of the overall mini-project objective in the design. Thus, communication, in a mini-project, is at the service of social action. The scenario components in the design, on the other hand, are presented as documentation, product specifications, intermediate evaluation grid, intermediate product(s), (group) presentations of intermediate product(s), (peer-teacher) evaluation of intermediate product(s), final product(s), social projection, final (teacher-public-collective self-) evaluation of the mini-project.

The pedagogical guide for Unit 4 presents the objective of mini-project 1 in terms of a communicative objective: *Describe a person and talk about his or her family*. This indicates that in mini-project 1, the learners will, in small groups, invent a new character from the Dotcom family or another comic book family so that they will gain the necessary language resources to be able to *describe a person and talk about his or her family.* Thus, one important characteristic of mini-projects, namely, communication as a means of social action, is not met. The pedagogical guide invites, for mini-project 1, the learners to vote for the best character according to the established criteria (originality of the family, identity, and physical description) but the formation of these criteria is absent in the scenario of the mini-project. The learners should have been encouraged to form these criteria before inventing a new character from the Dotcom family or another comic book family so that they would create the character according to these criteria. The learners are offered to evaluate the characters they have created but there is no collective self-evaluation of the process dimension of the mini-project. Documentation related to creating a character is also absent in the scenario, that is, the learners are not led to search for and manage information before creating the character. Work on product specifications is limited *to imagining the character's name and describing him/her physically.* In step 1 of the scenario, the learners are immediately encouraged to invent a new character from the Dotcom family or another comic book family. Consequently, the scenario does not reflect a social action scenario. After group presentations, the learners will choose the best character but it is not stated what the aim of choosing the best character is, in other words, what is the rationale for choosing the best character? What will the learners do with this best character? Thus, the overall mini-project objective in the design is absent. The collective dimension, in this mini-project, is present since the learners are encouraged to work in groups and choose the best character as a whole class by voting but the collective dimension is at the service of a language action, not social action. Autonomy is present in group work and the collective whole-class evaluation but the learners are not offered options in the scenario steps so that they can freely choose the option that suits them the most. Finally, this mini-project is not a real social action but a creative or imaginative one, which is possible in terms of the SAOA but this characteristic alone can not make it a mini-project. This mini-project can best be

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characterized as a complex final task (with a scenario) which, first, aims to reuse the language content of lesson 1 in semi-free production and, second, to allow the learners to gain the necessary language content to be able to realize the final project at the end of the unit. Thus, the function of this task is a pretext for communication.

The pedagogical guide for Unit 4 presents the objective of mini-project 2 in terms of a communicative objective: *Describe a clothing style, express your opinion*. This indicates that in mini-project 2, the learners will create a blog or magazine with texts from the whole class so that they will gain the necessary language resources to be able to describe a clothing style and express their opinion. As in mini-project 1, one important characteristic of mini-projects, namely, communication as a means of social action is not met. The learners are required to write a text describing the clothes of a celebrity from his/her photo that they found on the Internet and explain why they like them. The last step of the mini-project is 3. *Read the texts of the other students in the class. Which styles do you like best?* On the right side of the mini-project, there is another instruction indicated not as the last step of the mini-project by placing it as the fourth step but separately as *Create a blog or magazine with texts from the whole class.* In the pedagogical guide, the students are required to publish their article and the photo on the class blog, or on a piece of paper displayed in the classroom. Thus, here, the class blog is mentioned but the class magazine is not. If we assume that the final product is a blog or magazine, then there is no work on product specifications or specifications of this blog or magazine, nor are the learners required to make any documentation regarding the final product in the scenario. After each student reads his/her classmates' articles and writes at least three comments to express his/her appreciation in turn, the class elects the style of the day, by choosing one of the published photos. The instruction of the pedagogical guide writes *You will have established some selection criteria such as price, originality, aesthetics, etc.* As in the first mini-project, however, these selection criteria should have been worked on in the scenario so it should have been a step of the scenario but it is only seen in the pedagogical guide. Electing the style of the day according to some selection criteria reflects a collective self-evaluation not of the product or process dimension of the mini-project but of a student's written text. Besides, *Create a blog or magazine with texts from the whole class* pop up after the scenario so the learners see it after carrying out the steps rather than knowing beforehand that they would create a blog or magazine with their texts. The overall mini-project objective is also absent: What is the aim of creating a blog or magazine with texts from the whole class? The collective dimension, in this mini-project, is absent or limited to pair work since the pedagogical guide writes that *this project can be done individually or in pairs.* Thus, autonomy relates either to individual autonomy or pair work, as in the case of the communicative approach, and not to collective autonomy (of the class group), as in the case of the SAOA. The learners are not offered options in the scenario steps either. Finally, this mini-project is a real communicative action but not a real social action and can be characterized as a complex final task (with a scenario), as in the first mini-project. The learners do not create a blog or a magazine during the scenario but simply put their written texts on a blog or in a magazine. As in the first mini-project, the function of this complex task is a pretext for communication or reusing the language content of lesson 2 and to let the learners gain the necessary language content to be able to realize the final project at the end of the unit.

The pedagogical guide for Unit 4 presents the objective of mini-project 3, again, in terms of a communicative objective: *Ask questions and talk about a person's character*. This indicates that in mini-

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project 3, the learners will carry out a simulated interview so that they will gain the necessary language resources to be able *to ask questions and talk about a person's character.* As in mini-projects 1 and 2, one important characteristic of mini-projects, namely, communication as a means of social action is not respected. The learners will, in pairs, choose a TV series character they like and, by taking on the role of a journalist, interview him/her, whereas another pair will take on the role of the character and reply to their interview questions. This mini-project can better be characterized as a simulated final communicative task even if a separate instruction, apart from the scenario, is *Publish the interview on the class social network.* What is the aim of publishing the interview on the class social network? The overall mini-project objective is again absent. Autonomy is restricted to interindividual autonomy as in the case of the communicative approach, that is, pair work, and collective dimension is also restricted to pair-work, not group work or the whole class work. The scenario is not a social action scenario but a communicative scenario leading to a communicative action, an interview, which has not a social action aim but a communicative objective. The pedagogical guide suggests that *This interview can take the form of an article, a video or a podcast, which will then be an opportunity for students to work on their pronunciation.* This, again, indicates that this article, the video or the podcast, if the interview takes one of these forms, are pretext for language work: *an opportunity for students to work on their pronunciation.*

As to the final project at the end of the unit, the pedagogical guide for Unit 4 presents the objective of this project as *Create a comic book character, his/her identity, appearance and personality as well as his/her family universe. To do this, the students will mobilize all the resources acquired so far.* This objective is not communicative but it is not a social-action objective either. It targets an imaginary or fictional product: a comic book character, his/her identity, appearance and personality as well as his/her family universe but it is not stated what the aim of or the rationale for creating this product is, in other words, the overall mini-project objective is absent. The explanation in the pedagogical guide, just after the objective *To do this, the students will mobilize all the resources acquired so far*, however, indicates that this project is also a pretext for communication, even a pretext for resuing the language content of the unit. Thus, this project can more precisely be characterized as a complex final task.

Regarding the scenario, the first step of this project requires the students to create, in groups, their character and a few members of his/her family before any work on documentation and product specifications but the pedagogical guide, first, requires the students to choose the genre of comic book they want to create, which could have been a step of the scenario offering learners a margin of autonomy. Work on product specifications, in the project scenario, is restricted to the first name, last name, age, place where he/she lives; physical appearance; clothing style; personality of the character and the members of his/her family and the pedagogical guide requires the students to create an identity sheet for the character with their personal details but there is no work on product specifications such as the page layout, type font, size of the characters etc., about which there could have been a step that leads the students to decide on such product specifications. There is also no collective self-evaluation of the product and process dimension of the project in the last step of the project scenario. The pedagogical guide, however, requires inviting the class group to get to know all the characters and then electing their favorite character by justifying their choice, which relates to the collective self-peer evaluation of their productions. The last step of the project scenario ends with the

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instruction *You can present them on a magazine page or a blog* but the pedagogical guide gives the instruction that *The final productions can be displayed in the classroom.* These can be seen as options, which relate to autonomy, to allow the students to choose freely whether they will present their productions on a magazine page or a blog or display them in the classroom but the format of a magazine page and a blog page would require work on product specifications accordingly. There is, however, a focus on group autonomy and collective dimension in this project since the students are led to work in groups to produce their products.

Conclusion and Recommendations

The ultimate objective of Unit 4 of the textbook *Les Globe-trotteurs 1* is communicative. Regarding the three lessons in the unit and their mini-projects, the lesson objectives in the unit are also communicative and these mini-projects have a communicative reuse function. Besides the three mini-projects serve as communicative preparation for the final project, all of which characterize them not as mini-projects but as complex final tasks. The final project is also a pretext for reusing the lexicogrammatical and functional notional resources (which the learners worked on in the three mini-projects), and it lacks an overall mini-project objective (in terms of the SAOA). Besides, the learners begin to realize the final project at the end of the unit without being involved in the steps of this project during the unit. The objective of this final project, however, is not stated, in the pedagogical guide, in terms of a communicative objective but it is not a social action objective either. It is not stated what the rationale for creating a comic book character as well as his/her family universe is. The final project has, to some extent, a collective dimension and addresses collective autonomy. There is a final product but there is no documentation on the final product in the scenario. Work on the product specifications is also very inadequate. Such features lead to the characterization of this final project as a complex final task.

It should be noted that pedagogical projects, in the SAOA, can not be predetermined and then imposed on the learners by an outside authority such as textbook writers but should be designed, implemented, and evaluated by the learners with the maximum possible level of autonomy and responsibility in order to train social actors who can act in and on their society collectively and autonomously by undertaking the responsibility of designing and implementing their actions in and/or outside their mini-societies (classroom). The maximum a social action-oriented textbook unit can offer the learners in a predetermined way is a mini-project and actually a social action-oriented textbook unit is a mini-project unit as a whole, where the mini-project design is offered to the learners at the beginning of the unit, the learners implement the mini-project during the unit and finalize it at the end of the unit. Besides, in the overall mini-project design the ultimate objective of a mini-project is not stated in terms of a communicative objective, which can only be a secondary objective of the unit, but in terms of social action.

The writers of *Les Globe-trotteurs 1* could have offered, for Unit 4, to the learners such an overall mini-project at the beginning of the unit: *As a whole class, design a three-panel first page of a comic book featuring an incident among a character and some of his/her family members that you create to promote family values and share it on social media.* In this overall mini-project, the overall mini-project objective is *promoting family values*, which is not a communicative objective but a social

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action objective. The learners could then be presented with a social action scenario that meets the characteristics of mini-projects as outlined in this article and other secondary objectives of the unit such as lexicogrammatical and functional notional objectives. The learners could, then, search for and manage the necessary information and develop the criteria for developing and evaluating their product as a whole class. They could work on product specifications such as the shape and size of the character and the family members, the panels on the first page of their comic book, the order of the panels on the page and the page layout etc., in groups. They could decide on the incident together and write it, in groups, in speech bubbles of each panel. The groups could present their intermediate products (their panels) and get the reaction of their classmates. After creating their final product by bringing together the group products (each panel of the group) they could disseminate their product. Then, they could make a collective self-evaluation of the product and process dimension of their mini-project. In the following days and weeks, they could also get the reactions of the audience.

If the writers of *Les Globe-trotteurs 1* prefer to combine the CA with the SAOA in coherence and synergy, which is a strategy that Puren (2020) rightly offers as an alternative, one suggestion is the plurimethodological pair-unit design that Acar (2024) outlined. In this plurimethodological pair-unit design, the first unit is a communicative PPP unit, which ends with a final communicative task to allow learners to reuse the language content of the whole unit and the following unit is a mini-project unit as a whole. The topics of the communicative unit and the following mini-project unit, on the other hand, are the same or closely related. Thus, in the communicative unit, the learners will gain much of the language and documentary resources that will allow them to realize the mini-project in the next unit. Accordingly, in such a plurimethodological pair-unit design, the CA and the SAOA are combined in coherence and synergy.

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