

Literature and the Teaching of French as a Foreign Language in Morocco : Rethinking the importance of the literary text using new approaches

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Abstract: Currently, the level of the French language in Morocco is in progressive decline throughout the school curriculum. This trend is considered discouraging. One example is the secondary education cycle. It faces significant struggles that defy trivial treatment. This is due to the demands imposed by educational institutions that ignore the needs of students in favor of literary works and learning methods. A student's level of French language proficiency frequently drops due to several limiting factors. As a result, he feels alienated from his studies and loses the impetus to learn the language. From this point of view, the main objective of this work is to defend the cause of the use of literary text in the teaching/learning of FLE as well as to seek other approaches and pedagogical methods to improve the quality of the teaching/learning of French at the qualifying secondary level. To do so, it is necessary to go back over the history of the teaching of literary works and its institutionalization in the last reform in Morocco.

Keywords: Literary works, Teaching/learning French as a foreign language, ICTE, E-learning, Adaptation.

1. Introduction:

Literature as a form of communication has existed since the beginning of civilizations. It is one of the most important art forms that contributes greatly to the development of societies. Creative works such as novels, poems and plays have immense power to change people's minds and hearts because people learn better when they are exposed to literary works; therefore, schools should encourage their actors (teachers - students) to make good use of these materials since the most basic way of teaching a foreign language is to use literary works in the classroom. From this perspective, it is interesting to take a new look at the possibilities of enhancing the functions allocated to literature in the language classroom.

Literature is a widely used form of education in the world and different models can be used when teaching it such as aesthetics, culture, training as well as language. Therefore, language and culture are at stake when a literary work is exhibited in a space. For this reason, teachers today agree to consider the literary space as the place where language(s) and culture(s) intermingle, which would allow the construction of an intercultural communicative competence, essential to the speaker of the plurilingual/pluricultural societies of our time.

It is quite evident, over time, that the literary links with French as a foreign language are as durable as they are complex. Moreover, not only have the links continued during periods of crisis, but they are also capable of generating many controversial debates around the place and role that should be attributed to literary texts in the act of teaching/learning a modern language. As a result, the place of literature in teaching in general and in teaching a foreign language in particular triggers a large number of questions about the roles of literary language in the development of the learner's competences - both general and communicative language skills - for example, if literature were not the aesthetic fruit of language, an entity inherent to the class in question here (language class) ? Or is it not the "language laboratory that reveals the potentialities of language", the "language monument" solemnly avowed by [1]? Moreover, how can we exploit this literary support in new perspectives?

2. Place of literature in the teaching of FLE

2.1 History of the teaching of literary works:

Throughout the evolution of methodologies and communicative approaches the literary text has always been at the heart of debates in the teaching/learning of French, whether in a second or foreign language context. But, more specifically, and because of the didactic style of French as a mother tongue, the conservative character of its language courses has always been ahead of the trends. The official instructions unquestionably place the study of literary texts at the center of the teaching objectives for students from preschool to high

school. This trend contrasts significantly with FLE. Sometimes these materials occupy a major place and other times they are sidelined. In this case, these approaches will develop independently of literature and often against it.

Let us begin with the direct method at the end of the 19th century. Literature dominated the learning of the language and "literary texts serve as supports for the study of civilization" [2]. This learning, essentially grammatical, allowed foreigners who studied French to "come into contact with one of the richest civilizations of the modern world, to cultivate and adorn their minds through the study of a splendid literary language, and to become, truly, distinguished people [3]. This was done, since it was a matter of proposing a corpus of great authors recognized by the school and university authorities. Afterwards, from 1920 and due to the active methodology, the literary text underwent a small change. It becomes a basic text accompanied by explanatory notes and with fundamental objectives around the formative and cultural.

The evolution of public opinion, psycho-pedagogical innovations and philosophical theories affect French learning classes and have played a determining role in the evolution of FLE didactics. With the audiovisual structural-global methodology, "the monopoly of literary texts is reconsidered, the supports are diversified and the literary text falls into disuse" [2]. It is a method that has considered language as an oral practice, has relegated literature from the teaching of FLE, has distanced itself from the literary norm and has created "a teaching in which the expression of each student is received in relation to its own communicative ends and not examined in a deviation to be reduced in relation to a standardized realization" [4]. We are therefore witnessing a devaluation of the written text and the literary text, whose character does not favour the learning of the oral language. But with the advent of communicative approaches in the 1980s, the interest of written language as a whole was rediscovered. Experts are opting for authentic documents because of the great need for support texts. These documents proliferate within the language classes without distinction and it is thus that the literary text marked its return and is reinserted in the teaching of languages as an authentic document among many others, all judged without discernment. This return is evident according to [5] [6] [7] [8]. In the same way the Common European Framework of Reference grants to the literary studies "educational, intellectual, linguistic and cultural finalities and not only aesthetic" [9].

2.2 Case of Morocco : Itinerary of the status of the literary text:

The status of the French language in Morocco is very particular. It depends on several factors (historical, political, social, economic, cultural and even emotional), and at each implementation of new reforms, restorations or periodic modifications of the teaching programs, the Ministry of National Education constantly issues directives called "instructions" or later "orientations". For this reason, it seems essential to us to search the official texts for the place of literature in the teaching/learning of French in order to reveal the hidden reasons behind the change of location of these types of texts as the official documents change.

2.2.1 The official instructions of 1969:

Just after independence, the official instructions of 1969 were part of a period that "was essentially characterized by the political will to train Moroccan executives by trying to ensure a balance between the Arab-Muslim tradition and Western modernity" [10] Literary texts are strongly present in these instructions according to the Ministry of National Education: "The texts included in the program have been chosen among works of the 16th, 17th, 18th, 19th, and 20th centuries; it is clear that the true knowledge of a language is not complete without that of the great works that, over the centuries, have illustrated it" [11]. This document insists on the intercultural aspect of literary texts by emphasizing the necessity of a very good knowledge of French culture and history: "As he acquires a greater mastery of the French language, the student is moreover more and more curious to know French realities. And the study of literary texts, tackled in the second cycle, makes necessary a study of the morals, the circumstances, the country from which they emerged" [11].

2.2.2 The New Official Instructions of 1976, 1979, 1987 and the pedagogical recommendations of 1994:

From the above, we can see that historical and cultural factors have played a determining role in the conception of the official instructions. However, a clear break with the old pedagogical practices inherent in traditional methodologies was announced with the emergence of the new didactic approach of the FLE which is the communicative approach. Consequently, the official instructions of 1976 adopt this approach by affirming that "the objectives of learning a modern language are in harmony with the principles of modern pedagogy" [12]. These objectives envisage "to create in each student a power, a competence, so that he can use it in life, and not to accumulate in his memory a knowledge of which he would have to account for only at the examination" [12]. This inflection in the teaching of literature was reinforced by the official instructions of 1979 by showing the gap between usual and sustained language: "Neither the level of language reached at the end of the first cycle, nor the aims of the teaching of French determined in particular by the plans of economic and

social development, nor the motivations of the students, made it possible to maintain a systematic teaching of French literature and civilization. The study of literary masterpieces came up against the insufficient mastery of the usual language" [13]. Similarly, the main idea of the official instructions of 1987 was: "To act through language" and "to use language in a given situation" [14] confirmed by Mohamed Taleb: "the end of the The end of the 1980s brought new conceptions [...] French must be "functional" and utilitarian" [15] as well as the pedagogical recommendations of 1994 reinforce and accentuate this orientation since this interval is marked by the Arabization of scientific subjects in high schools. The literary text has suffered another setback and this time it is drowned in the diversity of the proposed media. Several types of discourse are used in the reading sessions: "journalistic, advertising, didactic, scientific, literary, legal, prescriptive and technical discourse" [16]. Therefore, priority is given to the usual and functional option.

2.2.3 The new reform and the pedagogical orientations of 2007:

The Special Commission on Education and Training was created by King Hassan II in March 1999. Its objective was to develop new programs and approaches to education through the creation of the National Charter for Education and Training. Ultimately, this institutional renewal aims to improve the teaching and learning of French at all school levels by programming integral works in secondary education instead of textbooks. These works are considered to be "one of the purposes of teaching French at the secondary level [...] and the main support for the various activities that characterize this teaching" [17] and their pedagogical-didactic programming aims to ensure a better French learning experience for learners.

Several Moroccan and French authors, since the school year began in 2002/2003, have contributed to this sudden and noisy return of literary texts supported by a rethinking of teaching techniques and methods. This overhaul refers to constructivist and psycho-cognitivist learning theories and aims to replace traditional classes with a combinatorial model of knowledge "acquired in and through action" according to the pedagogical guidelines [17] and in which students actively participate: "actor of their learning".

From the previous, we can conclude that in parallel to the pedagogical objectives defined in 1994 and which give a great importance to communication, the new reform gives rather a similar importance to another type of objective. This is the cultural objective. Indeed, one of the first goals of this change is the training of an autonomous citizen who can appropriate universal civic and human values and who is endowed with skills likely to facilitate his integration into the labor market and the world around him. For this, the Moroccan educational system adopts an intercultural approach by integrating works of art into the teaching and learning of FLE in high school. However, the question that arises here is: to what extent is this institutional choice relevant? Given that the current use of this new medium rarely allows the emergence of this intercultural reflection.

3. Didactics of literature between contributions and challenges:

3.1 What is a literary text:

A literary text is any text that meets the criteria that determine literariness. These include syntax and punctuation, lexical and grammatical spelling, the relevance and richness of vocabulary, the presence of figures of speech, the register of language and the function sought (narrative, descriptive, expressive, argumentative, injunctive, poetic). This arsenal aims to have a sophisticated style woven with the aesthetic concerns of the authors to capture the interest of readers.

3.2 Need for integration of the literary text:

To remedy the obvious problems of classroom communication, communicativists suggest the use of authentic documents. Authentic documents, which have been used in the past, are ephemeral in nature. This means that these documents are short-lived and relate only to specific times and places. The authenticity of literary works, on the other hand, is their distinctive advantage because they are multifunctional and can last forever. These texts are also able to retain their relevance to the outside world despite aging. They present a source of pleasure, incite dialogue, generate tasks and provoke reactions. Séoud states that "the authentic document, transposed in the classroom, loses its authenticity ; The literary document, on the other hand, is self-sufficient and, due to its polysemy, its universal dimension, it can speak to everyone, beyond time and space" [18], reminds us that "the distinctive quality of the literary text, which it is good or even essential to take into account in didactics, is the polysemy that makes it possible for it to speak to everyone and that everyone can speak it" [18] and considers that "language makes literature and literature supports language" [18]. In this light, the didactics of FLE has every interest in renouncing monolithic choices and resorting to various types of texts and, consequently, to plural readings. Therefore, the assumption of language without literature was challenged and several didacticians began their speeches by explaining how the use of literature in the classroom improves teaching. First of all, because the literary text is "a language laboratory" according to [19] and also "because in it language works and is worked on more than in any other text", as [20] says. In short, "the best document for the

soul of a nation, it is his literature; now, this one is nothing else than his language, such as it is written by privileged speakers" [21].

Today, everyone agrees that francophone literature, beyond the historical, political or economic aspects that are sometimes very ambiguous, recognized or denied, is, par excellence, the place, precisely, of the crossroads between language and culture as well as the domain of sharing and dialogue between them. Considering language as a means of communication and cultural expression means recognizing the integration of texts in the cultural teaching/learning of foreign languages, which "have many educational, intellectual, moral and affective, linguistic and cultural, and not only aesthetic, purposes" [22]. As such, its teaching can meet a wide variety of objectives, including "developing the spirit of analysis, developing linguistic skills, developing reading and writing skills, developing knowledge of literature, developing the student's cultural background, developing his critical spirit, allowing him to appropriate a heritage, developing his sense of aesthetics and sensitivity, giving him pleasure, participating in the formation of his personality" [23]. Therefore, thanks to their richness and multiplicity of meanings, literary texts allow us to develop communicative language skills (linguistic, socio-linguistic and pragmatic skills) as well as general skills (socio-cultural knowledge, life skills, intercultural awareness).

3.3 The challenges of the literary text:

3.3.1 Constraints:

"Literature cannot be taught", according to [24] in a famous speech: since one comes out of a calculus or drawing course capable of calculating or drawing, one does not come out of a poetry course capable of writing a single good verse. Similarly, [25] speaks of the "...difficult connection between literature and French as a foreign language...". This dysfunction is due to the impact of the strong tradition of text explanation, a major obstacle, according to didacticists, to the development of didactic thinking. However, not only was teaching literature confused with critiquing it, but also teaching literature and explaining it or explaining texts. Textual explanations interpret the text; this glorious exercise focuses instead on the text itself. This means that it bypasses and therefore excludes everything that is not related to the text. The student, the learner reader, continued to be ignored.

With the emergence and development of reception theories, things began to change in the right direction. The learner will now be at the center of the process and priority is given to reading that focuses on the construction of meaning by the student reader. The key is this separation of the great object-centered tradition from the subject-centered constructivist approach and the reliance on reading to achieve the objectives of foreign language learning. But the problem resides in the effort to initiate FLE learners from the beginning of learning to read literary text, to make them love literary text and to make them enjoy gradually to arrive at deciphering the message conveyed.

Literary texts are often considered difficult to use in the FLE classroom, especially at the elementary and even intermediate levels. This difficulty relates to several factors, namely linguistic (lexical density and syntactic complexity), cultural (if the text contains elements that are too culturally implicit, it will be difficult for the foreign learner to penetrate it) and conceptual (a text that is difficult in terms of the ideas developed).

3.3.1.1 Case of Morocco:

The genre-based approach to teaching and learning French in the Moroccan high school has been reintroduced since the publication of the last official text entitled "General Pedagogical Guidelines for the Teaching of French in the Qualifying Secondary Cycle" in 2007, due to the latest advances in the didactics of literature, reception theories that value the subject reader, and new learning theories such as cognitivism or socioconstructivism that place the learner at the center of the teaching/learning situation. Reforms followed one another (the charter, the emergency plan...) but the discourse of the crisis remained obsessive. The summary report published by [26] showed that there are many dysfunctions in the language strategy adopted by the school. In terms of language teaching, the report points out the mismatch between the language skills developed and those sought by the professional world. According to the UNESCO report (2010/11), the overall performance of the Moroccan education system remains insufficient despite the efforts made. Thus, the modes of evaluation for the baccalaureate reveal the distance between the goals of the system and the realities of the field. In this sense, [27] states that: "The merit of this research is that it has drawn attention to the various aspects of writing that pose problems for Moroccan learners at all levels of their schooling and has also made available to researchers a large body of work on all the phenomena observed. They have also made didactic proposals for the improvement of our educational system, especially in the teaching of French. Finally, all these researches have in a way sounded the alarm on the difficulties of the Moroccan learner in his learning of in learning to write in French. Throughout their schooling, Moroccan learners are evaluated on the basis of their written competence.

High school students discover full-length works of fiction programmed in all sections and classes of their educational program. On the baccalaureate exam, an excerpt from one of the three programmed works will be used as the basis for the test. This test includes a variety of questions that assess the reading and comprehension of the text as well as others that focus on figures of speech. Finally, the test ends with a written argumentative paper that has nothing to do with literary style. The philosophical charge of the Voltairian tale "Candide", for example, is lost in an approach focused on figures of speech and grammatical analysis.

Given the program's goal of introducing students to a literary text, the themes and mode of presentation chosen do not meet this goal. Especially when students take extracts from works in a reductive manner, they are taught something that lacks their interest. As a result, they learn French literature without any connection to their core business. A purely literal approach to interpreting literature leads to a misunderstanding of the work's intended meaning. This narrow perspective reduces literary works to a collection of words with no aesthetic value, which may undermine the text's ability to convey any message.

The problem here is to accumulate, par excellence, entry and exit profiles of students during their school career. This means that the child must be expected to demonstrate an understanding of the phonetic and semantic systems of the French language by the end of his third year of college. In addition, he must understand the conventions of communication and language levels. This would enable him to create written and oral messages with various complexities and dimensions. In short, he must be able to communicate effectively in French according to his needs. As for the qualifying secondary school student, " During this cycle, he is called upon to consolidate his achievements, to perfect his skills with a view to a broader and progressive appropriation of the cultural, discursive and linguistic dimensions of the French language "[28]. However, the results of the regional examinations of students in the 6th, 9th and first years of basic education show that the academic disparity still exists today. This is evident in the fact that students at these levels are still struggling to achieve their learning goals.

3.3.2 Solution tracks and didactic proposals:

Aiming high to aim right. The orientation that all literary training must take, including in FLE, is based on theories of reception as well as on the "marvelous miracle of reading" that Proust speaks of, which makes it possible to achieve all the objectives that one can hope for in learning a foreign language, from linguistic training to personality formation, and more besides. This active-productive reading component stimulates the imagination, interpretation, and production of the learners/readers while allowing for the development of their critical thinking and affective and emotional involvement. Therefore, we should free ourselves from the traditional, somewhat overly linguistic vision of the literary text, in favor of "the task [...] that most closely resembles the social action for which we want to prepare students" [29]. The aim is "to train students to be active citizens later on by having them act in the classroom itself as active citizens of the micro-society [...] and by proposing to them to carry out actions in the society outside the classroom [...]" [29]. From this perspective, the reader has thus become the epicenter of literary learning, and this aspect is in line with the actional approach that makes the learner an active agent in his educational journey. Thus, the pedagogical approach to fostering comprehension entries into the literary space must guide students through key points until they understand how each part of the story constructs its meaning. This process cannot be rushed and should not be done with an injunctive questionnaire. Instead, graded questions and answers should be used to encourage focused attention on the guiding, meaning-making threads.

The choice of literary texts to be offered in the FLE class is also a key issue that institutions must address carefully and thoughtfully by asking the following questions Is the theme of the text likely to interest the learners? Can the learners decipher the implicit, hidden communication intentions contained in the literary document to be used? If a text is very difficult, it is preferable to avoid using it in FLE class. We can always choose another, easier and more accessible text that takes into account our learners' interests and learning level. The teacher should have the power to choose the literary text to be used in class and adapt it according to the age, the language level, the interests of the learners, the motivational interest that the text itself presents and the objectives to be reached. And when we talk about teachers, we are automatically talking about the quality of training that the trainee teacher should receive in literature.



Figure 1: New process for teaching literary texts

This adaptation of literary works intended for didactic exploitation in the language classroom through a progressively autonomous reading on the part of the learner is valid with the new approaches favored by the integration of information and communication technologies in teaching (ICTE) in relation to the aspects of the actional perspective. Autonomy and individualization are among their points of convergence that we must take advantage of to improve the quality of teaching/learning of FLE. In this perspective, we can consider adaptive e-learning as a vector of this operation which constitutes a godsend in the field. "The challenge here is to understand the learner's behavior and propose content adapted to his needs. To do this, the adaptation must take into account the evolution of the learner's profile during the learning process" [30]. With adaptive e-learning in the FLE classroom, we can always vary the difficulty of the activities and tasks proposed as well as the difficulty of the literary texts chosen.

- Level 1: simple text + easy task
- Level 2: simple text + more complex task
- Level 3: difficult text + easy task
- Level 4: difficult text + more complex task

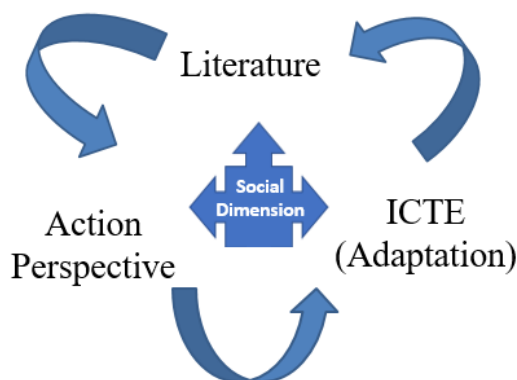


Figure 2: " TriSocial" approach

Using the principles of the action approach which considers the learner as a "social actor", the use of information and communication technologies (ICT), with their social function, allows for the implementation of social and interactive tasks to understand the literary text in its social dimension too. Examples of these tasks include online reading review, debate, role-playing, creative writing, simulation and individual or group project. This social dimension/function on which these three principles (literature - action approach - ICT) converge constitutes in itself the key to success of this new perspective of literature didactics in the teaching/learning of FLE. It is a new "TriSocial" approach based on this combination of social order to achieve the expected objectives if we really want to get the literary text out of its chronic malaise.

4. Conclusion:

In the process of our reflection, we have developed a concrete didactic proposal whose ambition is to defend the literary cause in the teaching/learning of FLE. Indeed, thanks to the "TriSocial" approach (literature, action perspective and adaptation through the integration of ICT), the teaching/learning of FLE could become a game like a treasure hunt.

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