Christian PUREN
www.christianpuren.com

THE STANDARD LANGUAGE EXERCISATION PROCEDURE

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Acronyms

–AVM: audiovisual methodology
–FFL: French as a Foreign Language

1. Introduction

The present analysis is a continuation of several documents available on my site for several years, some of which are appended or quoted here:

–« Procédure standard de l'enseignement scolaire de la grammaire », www.christianpuren.com/bibliothèque-de-travail/009/. I take up this procedure throughout this article, analyzing how it works and illustrating it with extracts from textbooks.

– « Outils et méthodologie d'analyse des manuels de langue. L'exemple des procédures d'enseignement-apprentissage de la grammaire », http://www.christianpuren.com/mes-travaux/2001h/.

–« L'organisation d'un parcours d'autonomie guidée en enseignement-apprentissage grammatical: comparaison entre un dispositif papier (manuel) et un dispositif informatique (site Internet) », www.christianpuren.com/mes-travaux/2001i/.

–Cours en ligne « La didactique des langues-cultures comme domaine de recherche », Dossier n° 2, « La perspective méthodologique », www.christianpuren.com/cours-la-dlc-comme-domaine-de-recherche/dossier-n-2-la-perspective-méthodologique/.

> In this document, the methodological perspective is illustrated mainly in relation to the teaching-learning of grammar. The appendix contains some documents reproduced elsewhere on my site and cited in this text, as well as an analysis of grammatical exercises in textbooks (task 4, p. 17), the answers to which are available at www.christianpuren.com/cours-la-dlc-comme-domaine-de- research/dossier-n-2-la-perspective-methodologique/corrigé-dossier-n-2/.

–« La didactique des langues-cultures comme domaine de recherche », Dossier n° 3, « La perspective didactique 1/3. Modèles, théories et paradigmes », www.christianpuren.com/cours-la-dlc-comme-domaine-de-recherche/dossier-n-3-la-perspective-didactique-1-4/. On page 21 of this document, there is an exercise comparing three types of exercises from three different textbooks, all dealing with the French verb *avoir*. One of them, from the textbook *Espaces*, is included in this article, p. 24. The answers are available at www.christianpuren.com/cours-la-dlc-comme-domaine-de-recherche/dossier-n- 3-la-perspective-didactique-1-4/corrigé-dossier-n-3/, pp. 11-13

The standard procedure of language exercisation (schema)
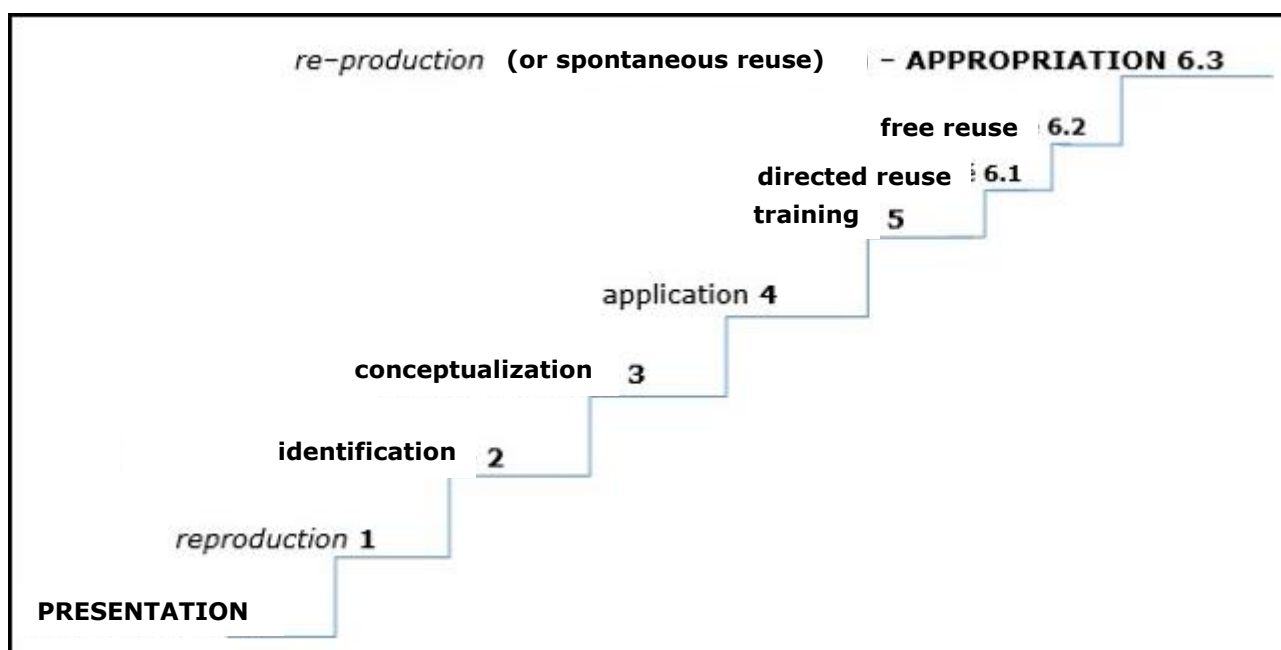
A procedure is a series of successive operations or activities aimed at a single objective. We will see that in the case of the language exercisation procedure, each of the operations corresponds to a teaching-learning activity, a different type of exercise and a specific level of mastery of a language form. I will use here indistinctly "activity" and "operation". The first notion refers rather to the exercise (as when we speak of the need to "vary the activities" in class), the second to the level of mastery (we thus speak of "cognitive *operation*")[1]. "Exercising", a convenient neologism that groups together all types of exercises, is one of the operations of the "fundamental procedure of didactic design" that I have presented elsewhere[2].

I use "language form" here as a convenient generic notion designating any linguistic reality that can be observed and worked on separately[3], regardless of its nature, its dimension and the type of grammar that supports it:

–This linguistic reality can be in lexicon (a "word", a derivation process, a semantic field...), in grammar (an element of verbal or grammatical paradigm or a whole paradigm, a grammatical structure or a structural opposition, the different realizations of a speech act, a set of logical articulators in a text), in phonology (a phoneme, an opposite pair) or in the relation between graphemes and phonemes (which traditionally corresponds in French as a mother tongue to the domains of reading and spelling: the different ways of pronouncing the two letters *ai* and the different transcriptions of the sound [o], for example).

–It can be related to morphological, syntactic, notional, functional and "discursive" grammar –the latter, taken in its broadest sense, encompassing textual grammar and enunciative grammar–, or the "learner's grammar", the interlanguage (cf. the document "Modèle des différents types de grammaire en didactique des langues-cultures", www.christianpuren.com/bibliothèque-de-travail/018/).

In the teaching of an L2, linguistic reality is often observed and worked on in relation to the L1 (e.g. different equivalents in L2 of a word or structure in L1), the comparison of the two languages offering a natural and convenient support to the operations of identification and conceptualization.

This standard porcedure of language training completes another one already published on my site and dealing with authentic texts (cf. the document "Analyse actionnelle de l'explication des textes littéraires (tableau)", www.christianpuren.com/bibliothèque-de- travail/041/, with the various articles to which it refers). This other standard procedure of exercise, the traditional "French-style" explanation of texts, concerns the coherent set of linguistic forms that constitute a "text", or some of its forms but as they are included in this text and in relation to this text. The standard language exercisation procedure on which this analysis focuses, on the contrary, concerns the language forms considered in themselves, even if they are extracted from a text, and even if, in order to carry out their reuse, the learners will reuse them to produce their own texts.

The standard procedure of language training appears for the first time with the direct methodology, which was developed in France during the years 1890-1900 for the school teaching of modern foreign languages. To my knowledge, it is the most complete and progressive methodology ever proposed, and the one that has been used for the longest time up

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[1] The fact that each of these exercises corresponds to a specific level of cognitive difficulty and that the activities are never linear (they are in fact frequently subject to recursion, inversion, repetition, etc.: cf. The fact that the activities are never linear (they are frequently subject to recursion, inversion, repetition, etc.: cf. the beginning of the conclusion) would have justified talking about "process" just as well. One may consult the definitions I propose of these two notions of "procedure and "process" in the mini-glossary (in French) entitled "« Le champ sémantique de l'"agir" en didactique des langues-cultures », www.christianpuren.com/bibliothèque-de-travail/013/.

[2] Available at www.christianpuren.com/bibliothèque-de-travail/034/.

[3] Ferdinand de Saussure, in his *Cours de linguistique générale*, speaks of the "fact of language", and this expression is used, for example, in French official texts for school language teaching.

to now[4]: these are the two reasons why it seems to me to deserve the qualification of "standard procedure". We shall see that later methodologies have proposed variants of it, sometimes very reduced (see Appendix 4, p. 32), and for this reason certainly less adapted to school teaching.

This standard procedure corresponds to a progression in the mastery of a language form:

–One may be able to recognize a form, for example a verb form ("It is a present subjunctive") without remembering how it is formed and what its uses are: conceptualization –concerning morphology and syntax respectively– has not yet been mastered.

–One may be able to conceptualize or recall a conceptualization without being able to produce the correct form in an application exercise (to use the example above: "Put the verbs in parentheses in the necessary indicative or subjunctive form").

–One may be able to apply a grammar rule without being able to implement it immediately in an intensive oral exercise, where there is no time to think.

–One can do this last type of exercise "without fail" without being able to "spontaneously reuse" the corresponding form, *i.e.* to produce it instantly for personal expression within days or weeks of studying it.

The weakest and/or slowest learners particularly need guidance and support for each of these types of exercises, and each of the corresponding levels of mastery should be assessed separately, so that they can be seen as stages in their learning progression. Language learning in a classroom can be compared to a group of children or teenagers climbing a staircase: in order for everyone to reach the top, the teacher must make sure that the less athletic and those with disabilities have both feet flat on one step before moving them to the next step, while others will run up the stairs on their own and skip steps...

The exercises of the standard procedure are of the same type for learning and for evaluation: one can only evaluate a learner's ability to locate a particular language form, for example, by giving him/her other locations of the same form. The only differences concern the assessment exercises relating to application and training: they include fewer items in principle, and, to increase the degree of difficulty and the level of autonomy required of the learner, they concern more different forms at the same time and are not accompanied by a reminder of the rule or the model to be reproduced,

Strictly speaking, one cannot speak of a "re–production exercise", because this is a matter of spontaneous reuse, which cannot be the case in an exercise, since any exercise, by its very nature, guides more or less strongly towards the production of one or more specific forms. But the need to go very slowly and progressively with many learners in this work on the language is so strong, and the transition between training and spontaneous production, in particular, so difficult for them, that the authors of textbooks have made two extra steps before the top of the staircase: these are, as can be seen from the initial schema on the first page, the exercises of "guided reuse" and "free reuse".

It often happens –to use a metaphor– that learners go back down the stairs, a few steps... or all the way down. If a language form is not revisited from time to time (and this is particularly the case during the summer holidays, or from one year to the next...), learners may regress in their mastery of it, *i.e.* go through the learning process in reverse: some can no longer spontaneously re-use this language form; ➜ others can no longer re-use it in a free or directed re-use situation; ➜ others can no longer use it in a training exercise;➜ ...➜ ... some can no longer even recognize it in an oral or written document.

Benjamin BLOOM published in 1956 a famous "taxonomy" in which he classified by order of increasing difficulty the different cognitive operations that learners are led to perform in the activities offered to them (see Appendix 1). This taxonomy is too complex, with too many concepts and, for many, too difficult to distinguish, to be really functional: this is not only the

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[4] It was used continuously in foreign language teaching from the 1900s to the 1960s, and after a period of abandonment during the behaviourist and communicativist era of the 1960s-1990s, it was gradually reinstated in textbooks, often with the exception of training exercises.

case for the didactics of language-cultures, since many pedagogues have subsequently proposed simplified versions. It so happens that one of them, that of Louis D'HAINAUT, was taken up in 1981 by three French as a foreign language didacticians[5] with concrete examples of language exercises for each level (see Appendix 2). I will compare each operation of the standard procedure to these levels and examples, because this comparison will lead me to specify the specific characteristics of this standard procedure, which emerged directly from within the didactics of language-cultures.

Finally, I will relate the different operations of this standard procedure to the "cognitive instances" of language teaching-learning: the model is also reproduced in the Appendix to this article (Appendix 3).

2. The standard procedure

The standard procedure for language training is between:

–presentation, which consists of the authors of a textbook making the first appearance of a new form, or the reappearance of a previously presented form, either orally (in an audio document), or in writing (in a written document);

> *Remarks*
>
> –In traditional textbooks (before the direct methodology of the 1890s-1910s in France), the forms to be worked on in the unit were systematically presented at the very beginning of the unit, and, as the pedagogy of the time dictated, in a transmissive method[6], *i.e*. in the form of lists of vocabulary, verbal paradigms and statements of grammar rules accompanied by a few illustrative examples.
>
> –The presentation of new language forms at the beginning of the unit is done, in modern pedagogy, in a "contextualized" way, *i.e.* by means of "introductory documents" (in particular descriptive, narrative or dialogues, either manufactured or authentic).
>
> –In modern textbooks (since the active methodology of the 1920s-1960s), this mode of presentation in the form of lists, paradigms and statements is still used, but it comes after the introductory document,
>
> - either after the forms have been identified in this document and before the conceptualization, to complete the forms (thus, all the persons of a verbal conjugation will be presented after a document in which only some of them appear),
> - or after the conceptualization exercise, to present the results, which can be used immediately as a support for the application exercises.
>
> – Since the third generation of audiovisual methodology in the 1980s, language textbooks have increased the number of support documents within the teaching unit that can be used on an ad hoc basis: it is not unusual, for example, for a short text to be used solely for grammatical identification, or a short recorded dialogue for the identification of one or two phonemes.

– and **appropriation** or "assimilation", which is the final objective of teaching a new form: a form is said to be assimilated by the learner or to have been appropriated when he is able to reuse it spontaneously for his personal expression or action: the expression "spontaneous reuse" is then often used to designate the learner's production.

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[5] DALGALIAN Gilbert, LIEUTAUD Simone, WEISS François, *Pour un nouvel enseignement des langues et une nouvelle formation des enseignants*, Paris, CLE international, 1981, 144 p. They will be referred to in the rest of this article as "the authors" (*i.e.,* of the adaptation to D'Hainaut's taxonomy).

[6] On the concept of "method" in the sense of a minimal unit of methodological coherence, see "Trois exemples de méthodes", www.christianpuren.com/bibliothèque-de-travail/005/, which presents, among other things, the definition and detailed description of the method opposed to the transmissive method, *i.e.* the active method.

The two extreme limits of a learner's mastery of a language form are the first is "**reproduction"** (in one word), where the learner takes up a language form, either in isolation or in a paradigm or message that has been provided to him and which he simply reproduces identically, and the second is "**re–production**" (in two words, with a hyphen), where he spontaneously takes up a language form to produce on his own a new message in a personal communication or action situation. It is immediately clear that copying a poem or reciting it (*i.e.* reproducing it) does not correspond to the same level of difficulty and mastery of the language as producing a new one (e.g. write an original poem in a literature workshop), even if the ideas are inspired by the first one and the language forms are combined in a different way. Another example: the same statement, "It's a beautiful day!", corresponds to a *reproduction* if the learner produces it during the recitation of a text containing this statement, and to a *re–production*, or spontaneous re-use, if he or she produces it when addressing a classmate, at the end of the lesson, by looking at the sky and immediately exclaiming.

2.1. Reproduction

The reproduction is sometimes done immediately after the initial presentation of the forms introduced in the didactic unit, thus at the very beginning of the procedure: this was the case in the audiovisual methodology (AVM), where the questions put by the teacher at the end of the first listening of the dialogue led the learners to take back orally certain forms even before they underwent the following operations of the procedure[7]. Reproduction is also done to this day on the support texts, authentic or not, during the initial reading (silent or oral) of these texts by the learners, or from the initial questions of the teachers, which lead the learners to answer by already taking up certain forms of the text as they are. In a way, this involves doubling the initial presentation made by the teacher or the textbook by means of a second presentation made by the learners themselves, in the application of the active method[8].

In the children's textbooks –in which the "instance" of imitation and memorization is always very much solicited (see Appendix 3)–, we can find this type of reproduction at different moments of the procedure. In Unit 1 of the *Zoom Pas-à- pas A1.1* textbook (Éditions Maison des Langues, 2015, Unit 1, p. 10) we find, for example, in connection with the same sound recording, the following series of instructions:

> *1. Je regarde et j'écoute.* [*I look and listen*: global identification of the communication situation, presented in a vignette].
> *2. J'écoute et je montre où vont les enfants.* [*I listen and show where the children are going*: locating different places represented in a series of vignettes].
> *3. J'écoute et je dis si c'est vrai ou faux*. [*I listen and say whether it is true or false*: Identifying ideas in the text in a "true or false" exercise].
> *4. J'écoute et je répète.* [*I listen and repeat:* Oral repetition by learners of recorded statements, immediately after listening].

We can see that the reproduction requested in instruction 4 comes after the spotting exercises.

For the same reason, one also finds in children's textbooks, generally at the end of the teaching unit, documents such as songs and poems which are not used as teaching aids (the text is sometimes not even explained, or is explained very briefly), but which are presented solely for the purpose of being learnt by heart and immediately sung or recited. Singing and reciting are very particular production operations: they are in fact reproductions which function at the same time as training: in this case, phonetic training (work on the pronunciation of phonemes,

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[7] This reproduction is referred to as "resume" in the schema of "The four historical procedures of grammar teaching-learning", Appendix 4.

[8] See note 7 above. On examples of the implementation of the active method, see also "La mise en œuvre de la méthode active. François CLOSSET 1950", www.christianpuren.com/bibliothèque-de- travail/006/. For a list of all the methods that have appeared in the history of language and culture didactics, classified in opposing pairs, see the "Les oppositions méthodologiques fondamentales", www.christianpuren.com/bibliothèque-de-travail/008/.

rhythm, and intonation). There is a combination of different activities in the exercisation procedure.

The reproduction of the basic dialogue of a lesson by two or three learners in front of the class in the form of a "sketch", playing the role of the characters (this phase of the didactic unit was called "dramatization" in AVM) is apparently very similar to that of the recitation of a poem after it has been learned by heart. But in reality? it works in a different way, insofar as it applies to the basic document, and not to an "annex" document dedicated to the sole memorization-recitation. In the AVM, there was indeed a previous memorization, but it was carried out in an implicit way by means of the repetitions of the lines asked to the learners during the two previous phases of semantic explanation and recitation. In the AVM, there was also previously memorization, but it was carried out in an implicit way by means of the repetitions of the lines asked to the learners during the two previous phases of semantic explanation and phonetic repetition of the dialogue. So, when the learners replay the scene, this reproduction that they then carry out functions not only as phonetic training, but also as lexical and grammatical training, as the sketch mechanically leads the learner actors to orally repeat the vocabulary and structures previously presented by means of the basic dialogue and then explained[9]. This is therefore another type of combination within the exercisation procedure.

The corresponding activity in D'Hainaut's taxonomy (see Appendix 2) is the following:

Activity	Examples
1. Reproduction The circumstances of execution are identical to the circumstances of learning. The activity is about elements.	• repeating a word or phrase, write from memory, • reciting a text, • playing a dialogue learned by heart.

We find the same type of activity with the same name for the first level of this taxonomy and for the first operation of the standard procedure.

Some critical remarks:

–It may seem inappropriate to call a sentence, and even more so a text and a dialogue, an "element". It is probable that the authors have understood by "element" here any set of words, whatever its size, which is learned as a whole in order to be reproduced as a whole: this is indeed what happens in the reproduction operation, including the recitation of a whole text learned by heart.

–The circumstances of performance are not always identical to the circumstances of learning: for example, learners may recite poems at the school festival in front of their parents, even though they have learned them in class with the teacher. The term "circumstances" is never used again in the rest of the table, which shows that it is not a relevant parameter. What is identical in this reproduction operation is the end and the means, the objective and the method: in order to be able to reproduce a poem, for example, one reproduces it many times, verse by verse, then stanza by stanza, then in its entirety, reciting it for oneself in the same way as one then wants to recite it to others.

–"Reciting a text", as we have seen above, is not only a reproduction, but also a phonetic training.

–In this document, taken from a book published in 1981, "acting out a dialogue learnt by heart" clearly refers to the AVM sketch: we have also seen above that in this methodology, this little theatrical performance constituted not only phonetic training, like any recitation, but also lexical and grammatical training.

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[9] Please refer to the "Schéma de l'unité didactique audiovisuelle première génération" available at www.christianpuren.com/bibliothèque-de-travail/011/.

The authors[10] probably could not think of different combinations of operations in this way because they had chosen the static model of the taxonomy, not the dynamic model of the procedure.

2.2. Spotting/recognition (= identification)

For learners, "spotting" (the first time a new shape) or "recognizing" (the following times a shape already seen before) means identifying a certain element in a set, from the clues provided by the material itself and/or its didactics. Here is an example of complex identification:

(*Club Ados*, Éditions Maison des langues, 2014, lesson 2, p. 16)

– To do the above exercise, learners must perform the following in succession:

1. visual *spotting*: identify who is greeting or saying goodbye, based on the clues provided by the attitudes and gestures of the characters;

2. *spotting of* the written expressions of greeting (*b* and *c*), response to greeting (*d* and *f*) and farewell (*a* and *d*);

3. *locating* correspondences between the visual elements and the written elements previously identified, taking into account the clues provided by the titles or proper names. ("Yes sir", it is Sandra who answers the teacher; therefore, "Hello Sandra, how are you,", it is the teacher who addresses her).

The spotting activity is widely used, in a simpler and more ad hoc way than in the above example, in language textbooks and workbooks, particularly for the work :

–*on phonology*, in particular to identify two or three phonemes that have an impact on the meaning of words; this is an exercise called "discrimination":

Entre nous 1 (A1), Éditions Maison des Langues, 2015. Unit 3, p. 61

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[10] See note 6 above.

[*Exercise instructions: "In what order do you hear the sounds?"*]

–on the lexicon, where a wide variety of exercises are proposed: gap-filling texts, matching exercises, semantic classifications, picture-word relationships, crosswords, riddles (based on definitions or mimes), etc.

Since the communicative approach, textbook authors have tried to contextualize these exercises –because they can otherwise become boring – including in mini-situations where they ask learners to get involved (see exercises 2.A and 2.B below):

Entre nous 1 (A1), Éditions Maison des Langues, 2015. Unit 7, p. 135

[Exercise instructions: *1. What is the most appropriate outfit for...? 2A. Adrian is going skiing in the Alps. Help him pack his suitcase. What can he take? 2B. In turn, tell us what you are taking for the following occasions.*]

When the learners are at an advanced level, spotting is often a way of getting them to first recall a conceptualization that they are supposed to have already carried out and therefore to be able to recognize (as in instruction A below: in order to follow the instruction, one must know the definition of irony and its marks), if necessary by going to look for the corresponding resource (as in the following instruction B) :

Version originale 4 (B2), Éditions Maison des langues, 2012. Unit 5, p. 61

[Exercise instructions: *A. In his sketch, Fernand Raynaud expresses irony through the reasoning of the customs officer. Read these two excerpts and say how they are ironic. B. With the help of the grammar book, find an example of hyperbole in this sketch*.]

In this case we have a reversal of the direction of the standard procedure:

$$identification \Leftarrow conceptualization$$

Finally, it should be noted that the spotting operation does not appear as such in D'Hainaut's taxonomy, where we move directly from reproduction to conceptualization. The level of cognitive difficulty of spotting can be variable, as we have just seen: it can be a factual spotting ("Note the forms ending in *-ent* in this text.") or a complex one (as in the cases where a conceptualization is necessary to perform it, cf. the above reproduction of *Version originale 4*). The reason why the authors left it out of this taxonomy is probably that they only considered complex spotting, as we will see at the end of the next point 2.3: "identify" and "recognize" are thus for them examples of conceptualization.

2.3. Conceptualization

Conceptualization, as a process, is the operation of reflecting on a language form in order to become aware:

–of its meaning (in language) or its significance (in discourse);

–of the set to which it belongs from the semantic and/or morphological point of view: such a person of a verbal conjugation; an adverb in -*ment*; an adjective of the series that can be prefixed with *anti*-; a word belonging to such and such a semantic field; the hyperonym, synonym or antonym of a word[11]; an expression to carry out such and such a speech act; etc.;

–of how it functions syntactically, textually, or enunciatively (e.g., what is the "grammar rule" for its use);

–of the false rule that may have generated it, when it is a learner's error (in this case, the learner must reflect on his interlanguage to become aware of it and thus make it evolve more quickly).

We can also speak of "conceptualization" in phonetics-phonology, when learners understand how to pronounce the French [R], i.e. the "fattened" "r" of northern France, or when they grasp the difference between interrogative intonation and exclamatory intonation; or again, in "spelling" (more precisely in the "spelling-phonetic relationship") when they become aware, for example, that the letters "o", "au" and "eau" correspond in French to the same sound [o]. "Conceptualization" is therefore both the operation (the process) and the result of this operation: it can be said that, in order to apply a rule, learners rely on the conceptualization they have acquired.

Conceptualization thus corresponds, among the different "cognitive instances" of learning, to the "Reason" instance (see Appendix 3).

The "corpus" of reflection (*i.e.* the set of forms on which the learner must reflect) can be found in a support document (this can be the basic document of the unit, if there is one , or a small document specially chosen for the exercise): the learners can then be invited to locate these forms themselves. When all the elements of a paradigm or the variants of a structure necessary for conceptualization are not present in the support document or cannot be given by the learner, the authors of textbooks give them straight away (a verbal conjugation, for example).

As soon as it is thought that they have the means to do so, the learners can also be invited to complete this corpus themselves (implementation of the active method),

–or from a document:

Entre nous 1 (A1), Éditions Maison des Langues, 2015, Unit 4, p. 72

[Exercise instructions: *Read the announcement of this association, then complete the table of the verb "to write".*]

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[11] For more examples on lexicon, see the document "Tools for teaching and learning lexicon in the language classroom" at www.christianpuren.com/bibliothèque-de-travail/059/.

–or from the knowledge previously acquired by the learners:

C'EST INTOLÉRABLE

A. *C'est intolérable ! C'est insupportable !*
Imaginez, sur le même modèle, d'autres
exclamations exprimant le mécontentement.
Comment sont formés ces adjectifs ?

Version originale 4 (B2), Éditions Maison des Langues, 2012. Unit 7, p. 83.

[Exercise instructions: *A. "This is intolerable!" "This is unbearable!" Imagine, on the same model, other exclamations expressing discontent. How are these adjectives formed?*]

The rule can be given in the textbook:

1) *implicitly* (*i.e.* without recourse to grammatical metalanguage);
This was the case in the "structural tables" of the audio-oral and audiovisual methodologies:

6		veut achète	quelque chose.	7			veut achète	rien.
Il		oublie attend aime			ne		oublie attend aime	
Elle		parle demande plaît écrit téléphone	à	quelqu'un.	Il	n'	parle demande plaît écrit téléphone	à	personne.

La France en direct 1, Hachette, 1971. File 14, p. 126

2) *explicitly* but schematically, by means of a table accompanied by simple metalinguistic indications, as is still the case today (in this example, the learners are also asked to complete the table themselves by finding the necessary forms in a document reproduced just before):

B. Relisez l'annonce et complétez le tableau.

C'EST OU IL/ELLE EST

C'EST		
Pour **identifier** ou **présenter** une chose ou une personne.		
C'EST	+ nom propre	*C'est Julie.*
	+ déterminant + nom	*C'est .... maison agréable.* *C'est .... quartier.*
	+ pronom tonique	*C'est moi !*

IL/ELLE EST		
Pour **caractériser** une personne ou une chose.		
IL/ELLE EST	+ adjectif	*Elle est .... pour 4 personnes.*
	+ nom de profession	*Il est .... et il adore ce quartier bohème.*

(*Between Us 1* (A1), 2015, Unit 3, p. 58)

In another textbook, the following table...

Les articles indéfinis		
	masculin	**féminin**
singulier	un ami	une amie
pluriel	des amis	des amies

(*Teen Club*, Unit 1 p. 16)

... is continued with a number of words presented in the unit:

Les connaissances

MASCULIN	FÉMININ
un copain	une copine
un copain du judo, du collège	une copine du judo, du collège
un voisin	une voisine
un ami (du basket...)	une amie (du basket...)
un camarade de classe	une camarade de classe
un cybercopain	une cybercopine

(*Teen Club*, Unit 1 p. 17)

Here we are right at the interface between grammar and lexicon, as was the case in the structural tables, which also served as a second presentation of the vocabulary of the didactic unit, after a first presentation in the basic dialogue.

3) *explicitly* through the "statement" of the rule.

In the following two examples, the authors wanted to integrate the active method –*i.e.* involving the learners– in the formulation of the rule:

a) The rule is given by the learners by answering the questions in the textbook:

(*Backpack* A1, Santillana, 2005)

[Exercise instructions: *A. Look at the possessive adjectives in the poster: ... a) "Ma" precedes a feminine noun? b) "Mes" precedes only masculine nouns in the plural? c) And "mon", what does it precede? B. Compare with your language.*]

b) The statement (bottom right column, yellow background) is completed by the learners:

Original version 2 (A2), Éditions Maison des Langues, Unit 4, p. 55.

[Exercise instructions: 5. *The car in the city. A. Read this excerpt from a discussion forum. Who do you agree with? B. Look at the circled verbs and the underlined verbs. C. The circled verb forms are in the present tense. They both depend on a verb of opinion. Find the verbs, classify them in the following table and complete the rule*.]

If the rule is not stated in the textbook, and even if it is given in the grammar book, the teacher generally has the learners verbalize it in class, often asking them to give other personal examples (implementation of the active method).

A particularity of language teaching/learning is that learners may need certain grammatically complex forms very early on in order to communicate, both in the classroom and in society outside it; for example, polite expressions ("I would like to...", "Could you...?", "Could you...?", etc.). These forms are then introduced in a "global" way, *i.e.* without subjecting them to the conceptualization operation immediately after they are spotted; the AVM referred to these forms as "global acquisitions". This postponement in time of the passage from one operation to the next is a possibility that every teacher must be able to consider between all the operations of the standard procedure: it is up to him to decide, according to the needs of the learners.

This occasional "postponement", for certain complex structures, is carried out on several didactic units, but it is frequent within each unit itself: one repeats the same operation on a second language form before moving on to the next operation, which can then concern both jointly. For example, the operations of recognition➔ conceptualization will be carried out successively on two similar structures, before having them both applied in the same application exercise, because their prior comparison will have facilitated this last operation. Another example of "postponement": in textbooks, there are generally several pages of exercises ranging from identification to directed or semi-free reuse, before a final activity proposes a situation of free reuse of all the new language forms presented earlier in the unit; this is the classic function of the "final task" or "mini-project" of current textbooks.

In D'Hainaut's taxonomy adapted to language teaching and learning, this activity is presented and illustrated as follows:

ACTIVITY	EXAMPLES
2. Conceptualization One recognizes the membership of an element to a class, or a standard relation already met before, or the conformity of a construction	• Identify a phoneme • Classify a word in a grammatical category, a paradigm, a semantic field • Recognize a language register, an intonation pattern, a grammar rule • Recognizing enunciative intent • Linking statements and images

In the examples given, concerning "identify", "classify*"* and "relate", the authors seem to consider that the *formal* (simply factual) recognition of a language form –"it's an [R]"; "it's a verb in the imperfect tense"; "these are two words that designate furniture"; "it's the teacher who says 'Hello, Sandra, how are you?' (see point 7, the exercise taken from *Club Ados*) presupposes *semantic recognition* (the meaning or significance of the form: the "durative" value of the imperfect tense; the difference between a "chair" and an "armchair"; the informal nature of the teacher's greeting) and/or *procedural recognition* (the way the [R] is pronounced; the way the imperfect tense of verbs is formed and its uses; the parameters of the communication situation that explain the teacher's informal greeting). It is clear that this may not be the case. As I wrote above:

> One may be able to recognize a form, for example a verb form ("It is a present subjunctive") without remembering how it is formed and what its uses are, because conceptualization –concerning morphology and syntax respectively– has not yet been mastered.

Formal recognition presupposes semantic and/or procedural recognition in the recognition examples given here by the authors, provided that one understands "recognize a language

register, an intonation scheme, an intonation intention" in the sense of "recognize *which* language register, *which* intonation scheme, or *which* enunciative intonation *is* involved: a learner may indeed recognize that there is a language register, an intonation scheme, or an enunciative intention, but without being able to characterize them and explain their use; and even without being able to recall their characteristics and uses, even though the corresponding conceptualization has been done previously in class.

This is why it has been necessary, in the historical process of teaching-learning the language, to dissociate identification/recognition and conceptualization.

2.4. Application

Conceptualization only makes sense if it is followed by application: if one makes the learners carry out a conceptualization, it is necessarily so that they rely on the understanding of the form to produce it again themselves in a reflective way:

<div align="center">conceptualization➜ application</div>

Like conceptualization, which it therefore mobilizes again, application corresponds, among the "cognitive instances" of learning, to the "Reason" instance (see Appendix 3).

Here are two examples from *Club Ados*, right after the following presentation of two paradigms, that of indefinite articles, and that of "presentatives" (*c'est/voici*):

(*Teen Club*, Unit 1 p. 16)

Example 1

This exercise is placed immediately below the reproduction above.

(*Teen Club*, Unit 1 p. 16)

To complete this "gap exercise", the learners must choose:

1) between "*voici*" and "*c'est*" before proper names (Clément, Monsieur Bernard, Amandine);

> Note that this part of the exercise is in fact badly designed: the "rule" is given in an implicit way by means of a visual presentation ("*Voici*" is used to present to someone a person close by when they are looking at each other / "*C'est*" is used to present to someone from afar a person, when they are not looking at each other") whereas these parameters cannot be spotted in writing, and all the more so in this exercise as the sentences are decontextualised, *i.e.* given without the questions that would normally precede them (the question is only indirectly repeated in item *d*). The production requested in c ("*C'est Monsieur Bernard*") does not correspond to any of the models given (*C'est/V*oici + the first name + article). One can also say in French "*Ah, voici Nadia, (c'est) une copine de Zoé*", to announce her arrival.

Finally, visual presentation does not allow us to know whether or not we can say, when directly introducing a person to someone: "*Voici une copine. C'est Nadia*", or "*Voici Nadia, c'est une copine*". However, we cannot blame the authors for the latter inaccuracies. It is logical and even preferable that in lesson 2 of an A1 level textbook, they limit themselves as they do here to the simplest and most frequent formulas.

2) between "un", "une" or "des", and to do this the learners must find the word that follows the dotted lines, its gender and number, and then apply the "rule" of morphological choices given in the table "Indefinite articles".

Example 2 (this is the next exercise in the textbook):

(*Teen Club*, Unit 1 p. 17)

–First part of the instructions: "Complete the dialogue with "un", "une", "des."

To apply this first part of the instruction, learners must

> 1. Locate the written word with which *a/an/of* must agree (it is the one following the three dots "..."),
>
> 2. identify the number of the word (whether it is singular or plural),
>
> 3. identify the gender of the word (whether it is masculine or feminine) if it is singular.

These three successive identifications are essential to be able to apply the rule, which was given just before in the textbook in the table of "indefinite articles".

An application exercise therefore necessarily requires the learners to repeat the previous operations, *i.e.* identification (they must know what the application is about) and conceptualization (they must remember or re-read the rule to be applied). The grammar learning procedure is then "recursive" (it "loops" the new operation with the previous operations:

identification ➔ application ➔ training
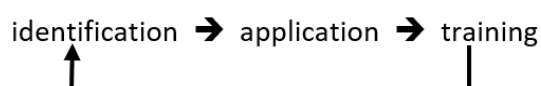
This is why the application exercises are preferably done in writing, so as to give the learners time to carry out all these operations at their own pace.

–Second part of the instruction: "Listen and check."

To apply this part of the instruction, learners should:

> 1. identify the oral form of each indefinite article when listening,
>
> 2. mentally locate the corresponding written form,
>
> 3. locate or not the same corresponding written form that they have written.

This is a self-assessment of the conceptualization that the learners did just before.

All the exercises reproduced above as examples of application exercises are so-called "substitution" exercises, which are done on the axis of the so-called "paradigmatic" language. The

"Paradigms" are the virtual columns in which other words could be found, and therefore eventually placed, without modifying the rest of the sentence[12]. These are the paradigms used in structural tables, such as the one reproduced above from *La France en direct 1*:

When we want to move from implicit grammar to explicit grammar, we give each column a title that will designate the grammatical nature of the words that can be placed in that column:

–Table 6: Personal pronoun / verb / preposition / impersonal pronoun with positive value

–Table 7: Personal pronoun / negation 1st part / verb / preposition / impersonal pronoun with negative value (= negation 2nd part)

The second axis of language is the syntagmatic axis, horizontal, that of the written line or spoken chain, where words are in relation to each other: these relations are called "structures". Exercises on the syntagmatic axis are "transformation" exercises, because, contrary to what happens in a substitution exercise, the structure of the sentence is transformed.

Some transformation exercises do not require any substitution, especially when it comes to intonational structures. Example:

He's coming. (affirmative sentence)➔ *He's coming?* (interrogative sentence)➔ *He's coming!* (exclamatory sentence).

But most of the transformation exercises lead to substitutions on the paradigmatic axis at the same time. Here are the first items of a few different transformation exercises of which one can easily imagine other items following:

–*I'm coming tomorrow*. ➔ *When will you arrive?* (going to the corresponding question)

–*We always have dinner at the same time* ➔ *We never have dinner at the same time.* (going to the negative form)

–"*Open the door, please*." ➔ *She tells him to open the door.* (going to the indirect style)

The application operation is presented as follows in D'Hainaut's adapted taxonomy:

ACTIVITY	EXAMPLES
3. Application of principles convergent production One produces following a specific learning on a class of objects, or on an operation to be carried out.	• Comparing one word with another • Using a language form in a situation similar to the learning situation • Applying a grammar rule, produce a new sentence by reusing a given model

There is a good match with the standard procedure activity for the following two example operations:

–"Using a linguistic form in a situation similar to the learning situation", even if "situation", here, cannot have the meaning of "communication situation", as it is generally understood in language-culture didactics, but of "device"[13]: in other words, the

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[12] For more details on the two axes of language, structural tables and structural exercise, see the sub-chapter entitled "Linguistique distributionnelle" in *Histoire des methodologies de l'enseignement des langues* (www.christianpuren.com/mes-travaux/1988a), pp. 198-202.

[13] On the notions of "situation" and "device" ("dispositif", in French), see the mini-glossary entitled "Le champ sémantique de l'environnement en didactique des langues-cultures", www.christianpuren.com/bibliothèque-de- work/030/.

application exercise is the same from the beginning to the end of the work on this activity, from the learning to the evaluation included;

–"Applying a grammar rule".

On the other hand, two operations are not suitable at this level for the standard procedure:

1) the operation that consists in "comparing one word with another";

Even when applied to two complex structures, this operation does not lead to a language production (whereas in the "activity" column, this is defined as a production: cf. "one produces..."): in language learning, "comparing one word with another", if it is anything other than formal identification ("they both have three syllables"; "they have the same prefix anti"...), it is conceptualization... compared. An example of "conceptualization" given by the authors was "classifying a word in a grammatical category, a paradigm, a semantic field": but classification is indeed an operation of comparison (one classifies in the same category elements whose comparison has shown that they both meet the same criterion(s) of classification). The origin of this "error" undoubtedly comes from Bloom's taxonomy, on which D'Hainaut drew inspiration: "comparing" is only found at level 4 (see Appendix 1), even though operations of an a priori identical nature, i.e. "associating" and "labeling" are classified at level 1, and "classifying" at level 2.

2) the operation that consists in "producing a new sentence by reusing a given model".

This operation is in fact used, in language teaching-learning, for a type of activity whose objective, as we shall see in the following point 2.5, is on the contrary to finally obtain that the learner no longer has to think to produce.

2.5. Training

In the application exercises, learners are asked to apply rules, even when these "rules" are very simple, such as the correspondence, in French, between the form of an article and the gender + number of the noun it determines: this is the case in the two *Club Ados* exercises reproduced above. The training, on the other hand, corresponds to the recovery of models.

There are two types of training, one decontextualized, the other contextualized, both of which are intensive in nature and therefore always take place orally. These are the equivalents of "split" sports training, which aims to have the learner repeat the same gestures, or even a single gesture, many times; or the equivalents of musical training, where the learner has to reproduce the same sequence of notes for several minutes.

1) The decontextualized training exercise

This is the "structural exercise" as it was systematically used in the American audio-oral methodology (MAO).

Examples of structural exercises of substitution, on the paradigmatic axis, in this case on the "column" of the preposition of place and that of the determiner):

Example 1:

Master track[14]	Learner track
Écoutez : Je vais à la ville. – campagne – Je vais à la compagne. Répétez : Je vais à la campagne.	Je vais à la campagne
1. gare	Je vais à la gare.
2. poste	Je vais à la poste.
3. mairie	Je vais à la mairie.
4. bibliothèque	Je vais à la bibliothèque
5. piscine	Je vais à la piscine

This exercise requires substitution only in the "column" of the noun, unlike the exercise below:

Example 2:

Master track	Learner track
Écoutez : Je vais à la ville. – école – Je vais à l'école. Répétez : Je vais à l'école.	Je vais à l'école
1. poste	Je vais à la poste.
2. cinéma	Je vais au cinéma.
3. gare	Je vais à la gare.
4. collège	Je vais au collège.
5. église	Je vais à l'église.
6. parc	Je vais au parc.
7. école	Je vais à l'école

In the above exercise, in fact, the learner will have to modify the content of the "column" of the noun, but also sometimes that of the column of the determiner ("*la*" in the model, substituted by "*l'*"), sometimes the content of the two columns of the determiner and the preposition, with "*au*". If this exercise is given immediately after the presentation, it can only function as an application exercise. The learners will then have to perform the following operations:

Identification	Conceptualization	Application
Feminine noun beginning with a consonant	article *la* *à + la*	*à la*
Masculine noun beginning with a consonant	article *le* *à + le*	*au*
Noun beginning with a vowel	article *l'* *à + l'*	*à l'*

In order for this exercise to be considered as a pattern recovery exercise, and not a rule application exercise, it would logically be necessary that each of the variants of the structure ("*à la*"/"*à l'*"/"*au*") has been "automated" separately, as "*à la*" in the previous exercise.

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[14] The structural exercises were carried out in the language laboratories on "dual-track" tape recorders: their magnetic tape was divided horizontally between the "master track" (which could not be erased) and the "student track" (which recorded all of the student's productions, and which could be listened to and re-recorded at will). Following each student's response, the master track gave the correct answer, which the student repeated. Complete language courses were designed at the time as batteries of structural exercises in the laboratory, covering all the "basic" structures of the language. This could only be imagined on the productivity model of the time, namely the assembly line of the Fordist factory: these series of structural exercises were supposed to function as an assembly line of language automatisms. Cf. my article "Histoire de la didactique des langues-cultures et histoire des idées", www.christianpuren.com/mes-travaux/2007c/.

Example of a transformation exercise (the learner must transform each sentence, which is in the affirmative form, into a sentence in the negative form):

Master track	Learner Track
Listen: I like chocolate. – vanilla ice cream – I don't like vanilla ice cream. Repeat: I don't like vanilla ice cream	I don't like vanilla ice cream.
1. potatoes	I don't like potatoes.
2. leeks	I don't like leeks.
3. carrots	I don't like carrots.
4. Onions	I don't like onions.
5. vegetables	I don't like vegetables.
6. Soup	I don't like soup.

The degree of mastery that the learner was supposed to reach at the end of a mechanical training exercise of this type was referred to as "automation" of the structure. In the cognitive model of learning on which this type of training was based (a model directly inspired by behaviourist theory[15]), "potatoes", "leeks", "carrots", etc., were supposed to be able to function, at least at the end of the exercise (possibly repeated for this purpose as many times as necessary), no longer as elements to be identificate, but as verbal stimuli provoking a reflex response in the learner.

2) The contextualized training exercise

Example of a transformation exercise (from the indirect to the direct form of the defense) in the *Cahier des exercices de laboratoire* (1966) of the audiovisual material *Voix et Images de France* (1961). Paul and Catherine are two children; Michel, Françoise and Jean, adults; all of them are characters in the textbook, and therefore well known to the learners.

| Piste maître	Piste élève
Écoutez : Dites à Paul de ne pas ouvrir la fenêtre. – N'ouvre pas la fenêtre, Paul ! Répétez : N'ouvre pas la fenêtre, Paul !	N'ouvre pas la fenêtre, Paul !
1. Dites à Catherine de ne pas bouger.	Ne bouge pas, Catherine !
2. Dites aux enfants de ne pas descendre l'ascenseur.	Ne descendez pas en ascenseur, les enfants !
3. Dites aux enfants de ne pas dessiner sur les murs.	Ne dessinez pas sur les murs, les enfants !
4. Michel va sortir. Il oublie son chapeau. Dites à Michel de ne pas oublier son chapeau.	N'oubliez pas votre chapeau, Michel !
5. Dites à Michel de ne pas oublier l'anniversaire de sa femme.	N'oubliez pas l'anniversaire de votre femme, Michel !
6. Dites à Paul de ne pas souffler les bougies de Catherine.	Ne souffle pas les bougies de Catherine, Paul !
7. Catherine joue avec les allumettes. Dites à Françoise de ne pas donner d'allumettes aux enfants.	Ne donnez pas d'allumettes aux enfants, Françoise.
8. Dites à Jean de ne pas parler dans le bureau de Michel. Il travaille	Ne parlez pas dans le bureau de Michel, Jean ! Il travaille.
9. Dites à Paul de ne pas ouvrir la fenêtre.	N'ouvre pas la fenêtre, Paul !

(pp. 66-67)

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[15] See, in *History of Language Teaching Methodologies* (www.christianpuren.com/mes- travaux/1988a), the sub-chapter entitled "Behaviorist Psychology", pp. 202-208.

English translation:

Master track	Learner Track
Listen: Tell Paul not to open the window. - Don't open the window, Paul! Repeat: Don't open the window, Paul!	Don't open the window, Paul!
1. Tell Catherine not to move.	Don't move, Catherine!
2. Tell the children not to go down the elevator.	Don't go down in the elevator, kids!
3. Tell the children not to draw on the walls.	Don't draw on the walls, kids!
4. Michael is going out. He forgets his hat. Tell Michael not to forget his hat.	Don't forget your hat, Michel!
5. Tell Michael not to forget his wife's birthday.	Don't forget your wife, Michel!
6. Tell Paul not to blow out Catherine's candles.	Don't blow out Catherine's candles, Paul!
7. Catherine is playing with matches. Tell Françoise not to give matches to the children.	Don't give matches to children, Francoise.
8. Tell John not to speak in the Michel's office. He is working	Do not talk in the office of Michel, Jean! He is working.
9. Tell Paul not to open the window.	Don't open the window, Paul!

(pp. 66-67)

In each of the items, the learners are placed in a simulated micro-situation of communication which, even if very simple as here, forces them, before producing the answer, to consciously identify a parameter of the communication situation, namely the identity of the interlocutor (a child who by convention is going to be addressed with "tu", or an adult who is going to be addressed with "vous"). In such a training exercise, however, the learners are not supposed to recursively carry out the whole sequence of the procedure shown below:

identification ➔ conceptualization ➔ application ➔ training
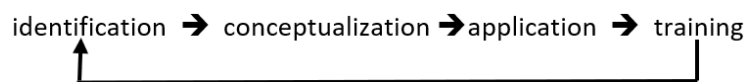
Thanks to the intensive character of the exercise (its numerous items) and because the time limit for answering set at the recording does not leave them time to conceptualize and apply, the learners are supposed to be able, at least at the end of the exercise, to go directly from identification to production by taking up one or the other of the two language models (ne + 2nd person singular of the imperative / ne + 2nd person plural of the imperative). It is therefore a structural exercise (intensive repetition of models) and not an exercise requiring the repetition of the conceptualization sequence➔ . But it is not a mechanical and decontextualized exercise aimed at automating responses to stimuli, since it requires identification of the communication situation[16]. The procedure it implements is therefore this:

identification ➔ training
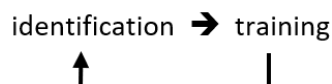
We do not know whether in the "black box" of the brain of a native French speaker who would do this exercise (and he would certainly do it without having to remember the "rule" or apply it... and without error), the cognitive process at work during production is an automated (*i.e.* instantaneous and unconscious) application of rules, or an automated reworking of models. The supporters of the constructivist theory will choose the first answer, the supporters of the

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[16] The methodologists of the audiovisual methodology of CREDIF, authors of *Voix et Images de France*, did not claim to be based on behaviourism, but on Peter Guberina's "structuro-globalism". See in *Histoire des méthodologies* (www.christianpuren.com/mes-travaux/1988a/), in chapter 4.2.3.2. "La psychologie de l'apprentissage [de la AVM]", the sub-chapter entitled "La référence au structuro-globalisme".

behaviourist theory the second. We do not know if this process is the same, or if it is different, in the brain of a foreign learner, nor if it is the same in his or her brain during a production while learning and once the language form has been "assimilated".

The teachers of language-cultures, on the other hand, who do not reflect and intervene in their discipline with *theories* (which exclude each other), but with *models* (which can be both opposed and complementary)[17], have the possibility of not excluding *a priori* any type of exercise; and they must not exclude any in this procedure of exercising the language, because they know, empirically but clearly, that the conceptualization➔ application sequence helps at the beginning in the school learning of language forms, but that to speak a language with a minimum of ease, it is necessary to acquire automatisms. The whole problem is to know if these automatisms must be the object of specific exercises (training exercises), or if they can be acquired in an indirect way following non-intensive, but numerous, exercises of reuse, as the communicativist methodologists have thought.

In terms of cognitive instances (cf. Appendix 3), the decontextualized structural training exercises involved both "imitation" and "reaction". The learners were therefore supposed to be able to move directly from these training exercises to spontaneous reuse: this "ellipse" is represented in the diagram in Appendix 4 as follows:

Resume	➔	Intensive reproduction of models (structural exercises)	➔	Reuse
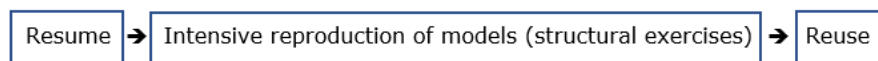
In the AVM, "Resume" was a form of implementation of what I call here "reproduction" (cf. the beginning of point 2.1).

These decontextualized structural exercises are obsolete because they were the only types of exercises used before the reuse situations, on the pretext that they made it possible to directly reach the automation of the language forms, and consequently to do without the conceptualization and application exercises. But I personally consider that contextualized training exercises should be rehabilitated (I remind you that, like the others, they are intensive and are naturally done orally). I see two strong reasons for this:

> 1) These contextualized training exercises make up for the low intensity of school learning (in concrete terms, the low number of hours of class per week and the low availability of learners to work outside of class hours): to take up the model of "cognitive instances" of learning (cf. To take up the model of the "cognitive instances" of learning (see Appendix 3), we can say that the "reaction" instance, which is used for training exercises, and the "reason" instance, which is used for conceptualization and application exercises, make it possible to compensate, at least in part, for the difficulty in implementing the "impregnation" instance.

> 2) These contextualized training exercises, because they are situated right at the hinge between the two modes of production, *i.e.* the application of rules and the reproduction of models, can directly help in the always delicate and difficult transition from reasoned learning to the acquisition of automatisms. In order to reinforce the help given to this transition, it would probably be effective to have them done first in writing (where they will then function in the mode of conceptualization ➔ application), before having them repeated orally sometime later (in the next lesson, for example), where they can then function, at least for some learners, as training exercises.

The training activity does not appear in D'Hainaut's taxonomy (cf. Appendix 2): after level 3 of "application of principles - convergent production", it moves directly to level 3 of "mobilization -

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[17] On this difference, which is crucial for the epistemology of language-culture didactics, see the documents " Théories externes *versus* modélisations internes" (www.christianpuren.com/bibliothèque- de-work/015/) and "Évolution historique des modèles cognitifs d'enseignement-apprentissage des langues en didactique des langues-cultures" (www.christianpuren.com/bibliothèque-de-travail/016/), in particular point 5 of remark n° 3 on page 2.

divergent production", whose examples ("imagine lines for a new situation / produce a free text / produce a new message) clearly correspond to reuse activities and not training activities.

This absence can probably be explained by the fact that D'Hainaut's taxonomy (like Bloom's) is based on a linear progression of cognitive difficulty. However, with training, there is a regression of the cognitive difficulty within the language exercisation procedure, since it is no longer a question of consciously applying a rule (as in the previous activity of conceptualization), but of mechanically reproducing a model. This regression is the consequence of a strong requirement of language learning, that of the acquisition of automatisms, which is necessary for the learner to have sufficient cognitive resources to concentrate on the high-level operations required afterwards in reuse, in particular on the management of language levels, of enunciative modalizations and of interactions.

The acquisition of automatisms is not specific to language learning. These automatisms are necessary for the basic operations of arithmetic, for example, or for learning to play a musical instrument or to practice a sport. At least for these disciplines, as for languages, Bloom's and D'Hainaut's taxonomies cannot be transposed as they stand to design a exercisation procedure. In other words, the progression in the mastery of a language form does not correspond to a progression in the cognitive difficulty of the corresponding exercises, and, as we have seen throughout this article, it cannot be linear and regular, but it must allow recursions, inversions, repetitions, combinations, shortcuts, postponements...

2.6. Reuse

Three forms of reuse can be distinguished: directed reuse, free reuse and spontaneous reuse. Only the first two are exercises, between which there is in fact a continuum between more or less "closed" and more or less "open" exercises.

The degree of closure or openness may depend on the learners themselves, who can always try to use their imagination, or even their personal experience. So that the type of re-use can become indeterminable: if a learner's sentence in the exercise about a very strict father (see below in 2.6.1) during an activity that the teacher has planned as free reuse (he has proposed a conversation at the end of a teaching unit, for example), a learner may suddenly ask to speak to make a personal sentence that has come to mind spontaneously. Another learner may start by thinking of a structure that he/she is supposed to be able to reuse at that moment (identification), and mentally prepare a sentence containing it (conceptualization➜ application) before asking to speak, possibly by miming the spontaneous expression...

2.6.1 Directed reuse

It is an exercise that can be more or less intensive, and that focuses on one or more specific language forms.

Here is an example of an intensive exercise, very similar to the contextualized training, except that the learners have to invent the sentences –which are not given to them as in the training exercise– in relation to a simulated communication situation proposed by the teacher (or the textbook):

> Teacher (orally, in class): *"You are a mom, and you are with your child in a park. He's terrible: he's constantly trying to do everything wrong. So you run after him all the time, and you yell at him: "Don't do this... Don't do that"... For example: "Don't climb the trees! Your turn!...*
> Possible learner productions: *"Don't throw rocks!" / "Don't step on the grass!" / "Don't pull up the flowers!", etc.*

Other examples of this type to work on the same defense structure: "You are a very strict father: what do you constantly say to your children?" / You are a very directive teacher: what do you constantly say to your learners?

Example of a guided reuse exercise for young beginners, at the bottom of a page where the necessary lexicon and structures have been presented and worked on:

Step-by-Step Zoom (A.1.1), Unit 1, p. 11

[English translation: I *ask a friend: "Where do you live? How do I get to your house?*]

This exercise cannot be as intensive as the previous one: a learner will only answer these two questions once, unless the teacher suggests a pairing arrangement "turning points".

2.6.2. Semi-free reuse

This is a more "open-ended" situation, where learners will not use the same structure over and over again, but only a few times, and at times they will have to choose. For example, learners will be asked to write an email or leave a phone message for a friend in which she tells about the ordeal of watching her child at the park the previous day: learners will have the opportunity to place a few reuses of the defense structure throughout their story.

This type of reuse is called "semi-free" because learners know that they must manage to place this structure a few times in their production. But this is not the only language form they will have to reuse: they will thus also have to reuse –to use the same example of the experience of the mother with her child in a park– the thematic lexicon (trees, lawn, statues, flowers, plants...), the expression of feelings ("I got angry", "He exhausted me"...) and time indicators ("Immediately", "a minute later", "at the end"...).

The textbook *Archipel* (CRÉDIF-Didier, 1982) is known in the history of French language teaching in particular for its "role play outlines". Here is an example (my translation)[18]:

> **Outline 4**
> *Three colleagues leave the office at noon. They decide to go to lunch together.* A *is hungry and wants a good restaurant.* B *is "broke".* C *is a vegetarian*.
>
> – *A* proposes a restaurant and invites *B*.
> – *B* thanks and accepts.
> – *C* asks where they are going.
> – *A* explains where it is.
> – *C* finds it too far and too expensive.
> – *A* proposes a gastronomic restaurant, but not too expensive.
> – *C* says he goes to his usual restaurant and tries to take them.
> – *A* and *B* refuse.
>
> (Unit 3, p. 75)

---

[18] The elements of all the frameworks in this textbook are made up, like this one, of speech acts (propose, thank, accept, ask, etc.) and notions. In this way, they are grammatical exercises for reuse, but in the notional-functional grammar of the communicative approach: *Archipel* is a third-generation audio-visual textbook, which is characterized in particular by the influence of the communicative approach, which was emerging at the time. Cf. *Histoire des méthodologies de l'enseignement des* langues (www.christianpuren.com/mes-travaux/1988a/), pp. 237- 238.

When this framework is used by three learners to improvise a dialogue between them orally, it will be a directed reuse exercise if they are content to reuse only the language forms introduced earlier in the unit; on the other hand, it will be a free reuse exercise if they try to vary their statements as much as possible by calling on all their knowledge, including that acquired outside the course. If they prepare it among themselves before writing, they will then have the possibility, if their level of mastery obliges them to do so, of repeating the procedure of identification ➔ conceptualization➔ application. This is another example of *differentiated* use of the same exercise by learners.

In the behaviourist period, when intensive structural training exercises aimed at "automatizing" the form were supposed to give learners the capacity for spontaneous reuse (because "spontaneous" was interpreted, in this cognitive theory, as "automatic"), "fixing" and "automatization" were synonymous. "Fixing" a language form is now understood as making it available for spontaneous reuse, either through contextualized training exercises –if they have been maintained in the procedure– and to the exercises of directed reuse and free reuse, or only to these last exercises.

2.6.3. Spontaneous reuse (or "re–production")

This is the ultimate goal of all previous activities in the process. It corresponds to what in the AVM was called the (final) phase of "free expression" or "free production". It is reasonable to think that there is really "re–production" –that is, the production of a new message– only when the learner, outside the didactic unit where the language form was presented and worked on– several days, weeks or months later–, spontaneously reuses it for his or her personal expression[19]. It is then said that the learner has "assimilated" or "appropriated" the language form. As we saw earlier, this spontaneous reuse is prepared by the previous activities of the procedure, but by definition, it cannot be programmed: there can therefore be no "re–production exercise".

The first generation of communicative textbooks, in the 1970s and 1980s, systematically applied the basic principle of this methodology, which is the teaching-learning of communication through communication. The extreme logic, which fortunately has never been implemented in French textbooks, is to go directly from presentation-reproduction to reuse in a simulated communication situation. At www.christianpuren.com/mes-travaux/1998a/, at the bottom of the page, is a reproduction of a didactic unit from a Spanish foreign language textbook of this type, *Para empezar* (EDI, 1983), whose exercise procedure, shortened to the maximum, is schematized as follows in Appendix 4:

Resume	⟶	Reuse
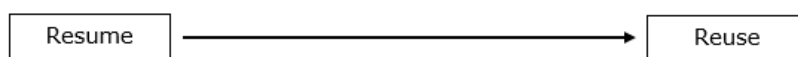
The current communicative textbooks of French as a foreign language (FFL), like those which claim the Tasks based learning, take again the standard procedure except for the exercises of training, which the authors supplement by very many punctual exercises of directed reuse and free reuse, with the oral one or with the writing, or by combining the two modes. They generally show a lot of didactic inventiveness. As an example, here is a series of micro-exercises proposed in the textbook *Espaces* (Hachette, 1995, the numbering of the exercises is mine):

> *(1) Listen and note the ages of the people.*
> > *1. Laure 2. Colin 3. Hélène 4. John and Clara*
> *(2) Complete the dialogue, then* (3) *listen to correct yourself.*
> > *–So, he... how old?*
> > *–Oh, he... young. He's... 23 years old.*
> > *–J' ... 22 years old.*
> *(4) In pairs, ask the name, nationality and age of the person next to you.* (p. 12)

---

[19]Even in this case, the fact that it is in fact a resumption of tracking activities on its part ➔ conceptualization➔ application can never be totally dismissed by the teacher...

We move from an oral identification (1) in which the learners have to match the person with the verb form, to (2) a written application exercise which they can (3) self-correct thanks to the identification on the recorded dialogue. They then move directly to (4) a guided reuse[20].

As communicative textbooks, they of course make extensive use of interaction between learners by involving them as often as possible in real or realistic situations, but they also call for playfulness, creativity and imagination: all processes that come under the "emotion" instance (cf. Appendix 3) and that are likely to motivate learners. But I think that their effectiveness is limited in school teaching, in particular because their variety is paid for by a certain dispersion of the language forms worked on, and the time of work of the learners is limited. It is precisely the function of training exercises to intensively target a limited number of language forms.

In D'Hainaut's taxonomy, the following two activities correspond to reuse in language (see Appendix 2):

ACTIVITIES	EXAMPLES
4. Mobilization - divergent production One produces without having done any specific learning about the class of object or the operation to be performed.	• imagining responses to a new situation, • producing a free text • recombining linguistic forms to produce a new message
5. Solving new problems One produces without having realized a specific learning or even similar: it is about original and personal invention.	• inventing a new and original dialogue • improvising in a simulation • writing a poem • intervening spontaneously in a debate to defend his ideas

A few remarks, which will again be critical:

The definitions of the activities do not correspond to the different types of reuse in language didactics, because reuse is the re-production of language forms that have previously been the subject of specific learning.

Two examples proposed by the authors for activity 4 do not correspond to the definition: "imagining responses for a new situation" implicitly refers to the initial communication situation presented in the basic dialogue, and this second situation will be close enough to the first one that learners can produce the responses as indicated in a second example, by "recombining linguistic forms to produce a new message".

The second example proposed for this activity n° 4 is ambiguous. If it is a "free reuse" in writing, it is indeed a language activity that logically follows the one preceding it in this taxonomy, that of application. But the expression "free text" inevitably refers in pedagogy to the "Freinet pedagogy", where free text is a matter of "original and personal invention" which characterizes activity n° 5. As Patrick Robo[21], a Freinet pedagogy activist, wrote, "the 'danger' to be avoided (because it would kill the richness that free text can bring), is to use free text only as a support for purely scholastic acquisitions, not to say scholastic!

---

[20] We find in this series the impasse on the training, characteristic of the communicative approach. This series of exercises from *Espaces* is proposed, along with other exercises on the verb to have characteristic of the previous audiovisual and active methodologies, in the online course "La didactique des langues- cultures comme domaine de recherche", Dossier n° 3, "La perspective didactique 1/4 : modèles, théories et paradigmes" (www.christianpuren.com/cours-la-dlc-comme-domaine-de-recherche/dossier-n-3-la-perspective-didactique-1-4/), point 4.2, "Procédures d'enseignement-apprentissage langagier", Task 6 (p. 21), and in the Appendix (p. 29). The detailed analysis is proposed in the corresponding answer key: "Corrigé du dossier 3, La perspective didactique 1/4", "Les exercices d'*Espaces* 1" (pp. 12-13).

[21] In *Artisans pédagogiques* (1983), as cited by Marc AUDET, http://bqpf.info/dossierplan/02textespratique/05Tecrilire/12ecrilire.html.

The example "inventing a new dialogue" is not suitable for "solving new problems" as defined in 5: the "new dialogue" is new compared to the first one, that of the document-support of the didactic unit, and therefore there was previously, at least, "similar learning". The same is true for "improvising in a simulation", at least if the simulation is, as is usually the case, at the end of a learning unit.

In fact, no activity at the end of a didactic unit can be spontaneous reuse, since it is then, by definition, a question of reusing the language forms introduced in this unit. The example of simulation in activity no. 5 of D'Hainaut's taxonomy is acceptable if it involves global simulations[22] (which are carried out outside of work on the didactic units in the textbook), as is "writing a poem", if the activity is also carried out outside of work with the textbook, in the context of a writing workshop.

3. Concluding remarks and proposals

1. In the introduction, I defined a procedure as a series of successive operations aimed at a single objective. However, we have seen throughout this article that language teaching and learning is a complex process and that this procedure presents phenomena such as :

1. recursivity[23]: some activities will be carried out "in a loop"; see point 2.4. for an example of this type of operation:

$$\text{identification} \rightarrow \text{application} \rightarrow \text{training}$$
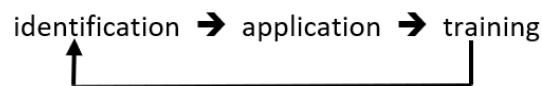
2. inversion: a complex grammatical identification may require that the corresponding conceptualization is already available, e.g., see section 2.2 for an example of this type of operation:

$$\text{identification} \leftarrow \text{conceptualization}$$
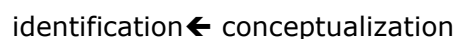
3. combination: this is the case of singing and repetition, which function at the same time as reproduction and training –phonetic, in this case–; or the reproduction by the learners of the sketch of the audiovisual lessons, which are used at the same time for phonetic, lexical and grammatical training.

4. resumption: the activities must be restarted immediately on certain forms for some learners, and for all from time to time, because of the phenomenon of "Wastage" (loss of one or more levels of mastery, i.e., regression to a lower level of mastery): see Introduction.

5. shortcut, on the other hand: some learners manage to "skip" certain activities immediately; see Introduction;

6. postponement: some activities are postponed to a later date; see the different examples given in point 2.3;

7. continuum: for example, there is no clear continuum between directed and free reuse, as the corresponding exercises are situated on a continuum from the most closed to the most open (example given at the beginning of point 2.6);

8. differentiation, finally, from one learner to another, according to the strategy they will use in the same exercise: cf. the examples given at the beginning of point 2.6 and in point 2.6.2 under the *Archipel* outline.

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[22] Readers can find many references on the Internet to this technique, which had its moment of glory in FFL in the 1990s, but which is still very interesting from a methodological point of view if it suits the learners, their learning environment... and the teachers.

[23] The same phenomenon of recursivity, characteristic of complexity management models, can also be found in the "fundamental procedure of didactic design" (www.christianpuren.com/bibliothèque-de-travail/034/), of which the "standard procedure language exercisation procedure" is a part.

This complex functioning of the exercise procedure in the actual teaching-learning practices is a good example, it seems to me, of the necessity of this "complex didactics" that I have been defending for a long time[24]. And it is this complexity that explains in particular the problems we have noted in adapting D'Hainaut's taxonomy to the language didactics (Appendix 2).

2. Such complexity can never be fully addressed by textbooks, however well designed. They can, however, contribute to it, for example by the following means (those cited here are already implemented in some textbooks, and one can certainly imagine others):

1. Ensuring the greatest possible diversity of types of exercise, even if logically those that are most adapted to the audience and the teaching-learning environment will be favoured. In the model of the "different cognitive instances" (Appendix 3), we can see immediately that the instances of "imitation", "memorization", "emotion" and "learning" are the most important. These are the instances that will partly compensate for the weakness of "impregnation", an instance that is very much in demand in children's learning of their mother tongue. These are the instances that will be able to compensate in part for the weakness of "impregnation", an instance that is very much in demand when children are learning their mother tongue, but whose implementation in the teaching of a foreign language at school would require much more intensive courses than those generally proposed. In teaching adolescents, the "reason" instance (solicited in conceptualization activities➜ application) naturally takes on greater importance. In addition to the "cognitive instances" (Appendix 3), the "cognitive models" can also be used to design *a priori* and control *a posteriori* the variety of types of exercises (cf. "Évolution historique des modèles cognitifs d'enseignement-apprentissage des langues en didactique des langues-cultures", www.christianpuren.com/bibliothèque-de-travail/016/).

2. Proposing in each didactic unit the exercises of grammar, lexicon and phonetics grouped in pages designed to work in a modular way, so as to let the teachers and the learners choose the exercises according to the needs appeared during the other activities of the unit.

3. Taking into account, when addressing learners of the same mother tongue, the errors that native speakers regularly make in the course of learning the foreign language, with targeted exercises that anticipate them, i.e., not only training to remedy their errors, but also identifying and conceptualizing their interlanguage.

4. "Injecting" the active method into the exercises themselves by all possible means (we have seen many examples of this in this article: see also the reference to François CLOSSET in note 9). The didactic cultures, very strong in certain countries and for certain languages, can be both transmissive and limiting as regards the types of exercises, and thus provoke boredom and passivity in the learners. Local didactic traditions should be taken into account in textbooks produced locally and/or submitted for approval, but only as a starting point for reflection on their design: textbooks, with their pedagogical guide, must in fact also be considered as teacher training tools. Of course, as we shall see below, teachers, on the other hand, should be trained in the use of their textbooks, but in reality it is often only through the personal use of the new textbooks that the in-service training of teachers is done, or not done.

5. At the end of each unit, proposing evaluation exercises that include all the exercises of the standard procedure, possibly done first individually, then repeated in groups, before correction by the teacher. It seems essential to me that these evaluation exercises should not only be at the level of reuse: the learners should know, as should their teacher, at what level of the procedure they have mastered the language forms introduced and worked on in the teaching unit.

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[24] Cf. what I consider his manifesto: "Pour une didactique comparée des langues- cultures", www.christianpuren.com/mes-travaux/2003b/.

6. Integrating pedagogical differentiation. Some textbooks (I have not seen any of them published in France) propose at the end of each didactic unit exercises classified by degree of difficulty, with an indication of those that must be done by all students - because they should normally be 100% successful -, and additional exercises, more difficult, that are to be done by students who have the time and feel capable of doing them: this is a simple but effective way of integrating differentiated teaching into the design of textbooks. These exercises can of course be carried over into the workbooks, but in many countries, it is not possible to consider using them (or having them used) for financial reasons.

7. To take into account, at least in textbooks from B1 level onwards, the problem of learners who do not have the level of language competence for which the textbook was designed, and who will therefore logically increasingly "lose their footing" and become demotivated as the course progresses. In a collection of textbooks for Spanish as a foreign language for the first (B1) and final (B2) grades which I directed in France in the 1990s, I proposed a system, based on the standard exercise procedure, which allowed learners to constantly situate themselves in relation to their level of mastery of grammatical structures –from recognition to free reuse-, and to follow a semi-autonomous revision path based on this level of mastery: see Appendix 5.

3. A large part of the management of complexity necessarily falls to the teacher: only he or she, knowing his or her learners and identifying their difficulties and needs, is capable of such management, which will always have to take place partly in real time in the classroom. If we agree with me that the textbook is an essential teaching-learning tool in the vast majority of cases, the question arises of training teachers in the use of their textbooks: this is an issue that has been all too often abandoned in university training courses since the end of the era of dominant methodologies, and which I recently dealt with in an article entitled "Scale of teacher competence in the use of the textbook"[25]. The ability to manage the language practice process flexibly and adaptively defines "level 2" of this competence in that article.

The language exercisation procedure that I have presented and analyzed here is "standard" in the sense that it corresponds to the complete procedure that all teachers must master in their classroom practice and be able to propose to their learners if necessary. But it should not be a tool for standardizing teaching; on the contrary, *it is the basis on which the necessary differentiation of learning paths can and should be designed*.

4. In language didactics, there is now a lot of work to be done on the implications of the two new methodological orientations, the multilingual approach and the action perspective[26], on the standard procedure of language practice. These two new orientations, in particular, have logically led the authors of the 2001 *Common European Framework of Reference* to add mediation to the traditional language activities (oral and written comprehension and expression) and to the interaction activity that the authors of the previous major text of the Council of Europe, the *Threshold Levels*[27], had already added in the 1970s as an activity specific to the communicative approach. However, current textbooks, including those that claim to be based on the action approach (i.e. practically all FFL textbooks published in France today), have not modified the exercise procedure that was used in communicative textbooks. In addition to taking into account new "interlanguage" mediation activities[28], however, these new orientations should logically lead to the creation of numerous training and reuse exercises for "intralanguage" mediation, in particular oral reformulations and rewritings.

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[25] "Manuel et formation des enseignants", Paper 3, www.christianpuren.com/mes-travaux/2015e/.

[26] The adjective "interlanguage", as here, has the meaning of "between two languages". It should not be confused with the noun "interlanguage", in the sense of the "grammar of the learner" (cf. the document www.christianpuren.com/bibliothèque-de-travail/018/). On all the didactic orientations currently available, see "Configurations didactiques disponibles et modes de gestion complexe de la variation méthodologique ", www.christianpuren.com/bibliothèque-de- travail/052/.

[27] The design was common, but it was declined for each language in a different document.

[28] In the sense of mediation between different languages, primarily between L1 and L2, but also integrating, where appropriate, the different mother tongues of the learners in class, and other languages, foreign or second. Cf. the modified table of " Fonctions de la médiation L1 <-> L2 en didactique des langues-cultures", www.christianpuren.com/bibliothèque-de-travail/033/.

Appendix 1 - Original taxonomy of Benjamin Bloom (1956)
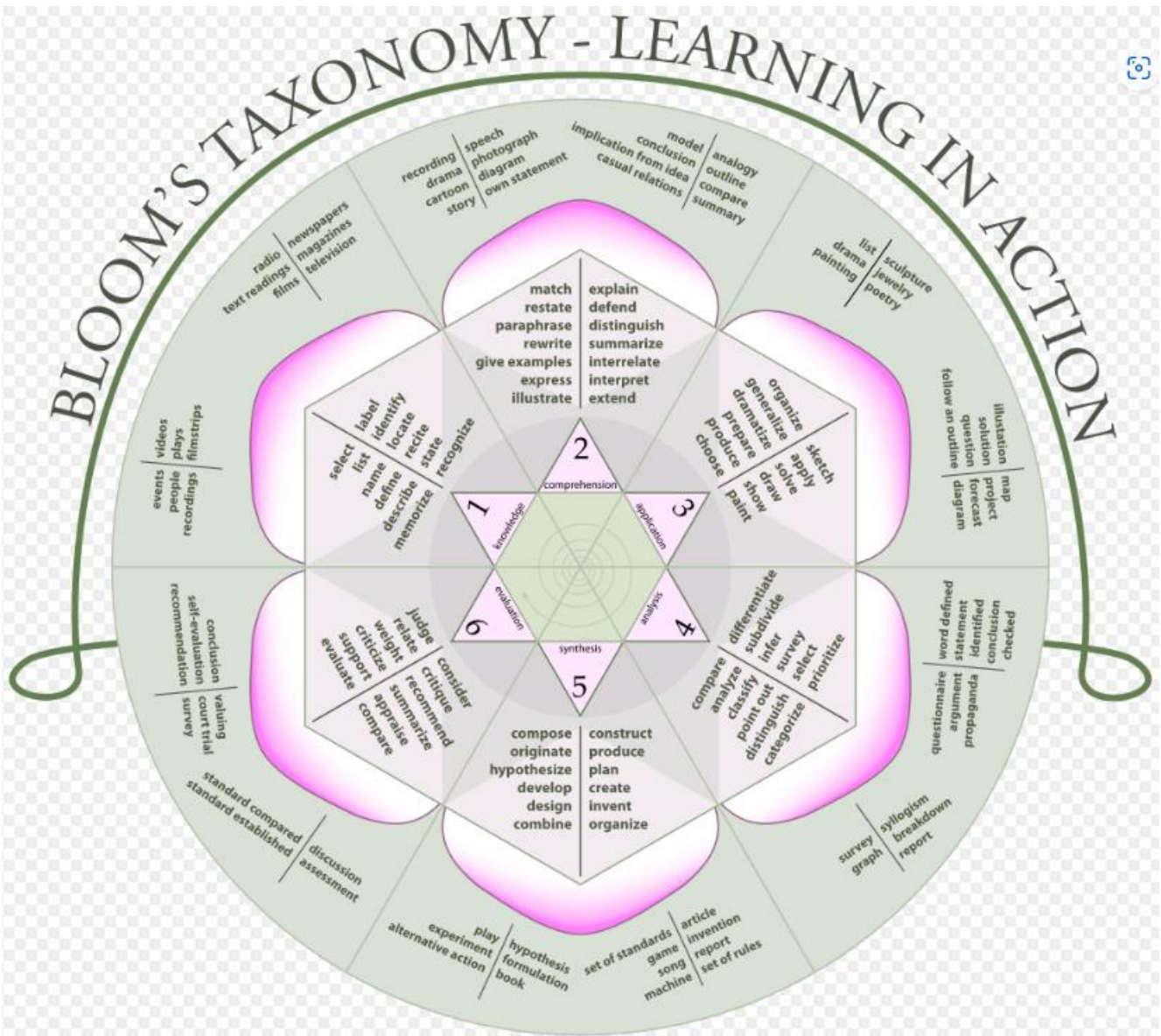
Source:
https://en.wikipedia.org/wiki/Bloom%27s_taxonomy#/media/File:Blooms_rose.svg

Appendix 2 - Taxonomy of intellectual activities of Louis D'Hainaut

(Adaptation to the language didactics)

ACTIVITIES	EXAMPLES
1. Reproduction The circumstances of execution are identical to the circumstances of learning. The activity is about elements.	• repeating a word or phrase, write from memory • reciting a text • play a dialogue learned by heart
2. Conceptualization One recognizes the membership of an element to a class, or a standard relation already met before, or the conformity of a construction.	• identifying a phoneme, • classifying a word in a grammatical category, a paradigm, a semantic field • recognizing a language register, an intonation pattern, a grammar rule • recognizing an enunciative intention • puting statements and images in relation to each other
3. Application of principles - convergent production One produces following a specific learning on a class of objects, or on an operation to be carried out.	• comparing one word with another • using a language form in a situation similar to the learning situation • applying a grammar rule, produce a new sentence by reusing a given model
4. Mobilization - divergent production One produces without having done any specific learning about the class of object or the operation to be performed.	• imagining responses to a new situation, • produce a free text • recombining linguistic forms to produce a new message
5. Solving new problems One produces without having realized a specific learning or even similar: it is about original and personal invention.	• inventing a new and original dialogue • improvising in a simulation • writing a poem • intervening spontaneously in a debate to defend his ideas

Taxonomy adapted to the language didactics by DALGALIAN Gilbert, LIEUTAUD Simone, WEISS François, *Pour un nouvel enseignement des langues et une nouvelle formation des enseignants*, Paris, CLE international, 1981, 144 p.

Also available online at www.christianpuren.com/bibliothèque-de-travail/027.

Appendix 3 - The different "cognitive instances"

that the teacher can call upon in learners (the "RIMERAI" model)

Reason, when the teacher addresses the learner's intelligence. Firstly, so that he/she can intellectually apprehend (that he/she can "conceptualize") the language object, whether it is, for example, the pronunciation of a phoneme (explanation of the mode of articulation), the construction of a word (etymological explanation), the formal relations (verbal or grammatical paradigm) or semantic relations (grouping of forms in the same semantic, notional or functional field), or even the functioning of a grammatical structure. Secondly, to use this understanding for reasoned linguistic production, in so-called "application" exercises. It is to this rational instance that corresponds what some call the "cognitive dimension" of the language class.

Imitation, as in the immediate repetition of a sentence or phoneme heard, the repetition in the answer of words or structures present in the corresponding question, the recitation of a dialogue, the reproduction of the model in a structural exercise, or the reuse in personal production of ready-made sentences or fixed expressions.

Memorization, in the limited sense of "voluntary memorization process", *i.e.* learning "by heart", as when the learner prepares to recite a poem, to dramatize a dialogue, or to play a role-play for which he has previously written all the lines[29].

Emotion, as when the teacher solicits "the authentic, the spontaneous, the lived, the affective, the emotional, the pleasure, the confidence, the conviviality, the imagination, the creativity, the game, the relational, the interactive, the bodily"[30]. It is to this instance that corresponds what some call the "affective dimension" of the language class, favored by most of the so-called "non-conventional" methodologies.

Reaction, as when the teacher aims at the immediate setting up of reflexes or automatisms by means of mechanical training exercises. In structural exercises, this instance is combined with that of imitation, the intensive reproduction of models constituting, with the application of rules, the second major type of grammatical exercises.

Action, an instance mobilized mainly in the form of school tasks in the direct and active methodologies of the 1900s-1960s (description and manipulation of objects, gestures and movements in class, description of images, "explanation" of texts), in the form of simulated communication in the so-called "communicative approach" (exchanges of information and "action on the other" by means of speech acts), finally, in the future implementation of the "action perspective" of the 2001 Common European Framework of Reference, centered on "social action", in forms such as "project pedagogy" or the use of language as a tool for learning other subjects (so-called in France "European" or "bilingual" classes)."European" or "bilingual").
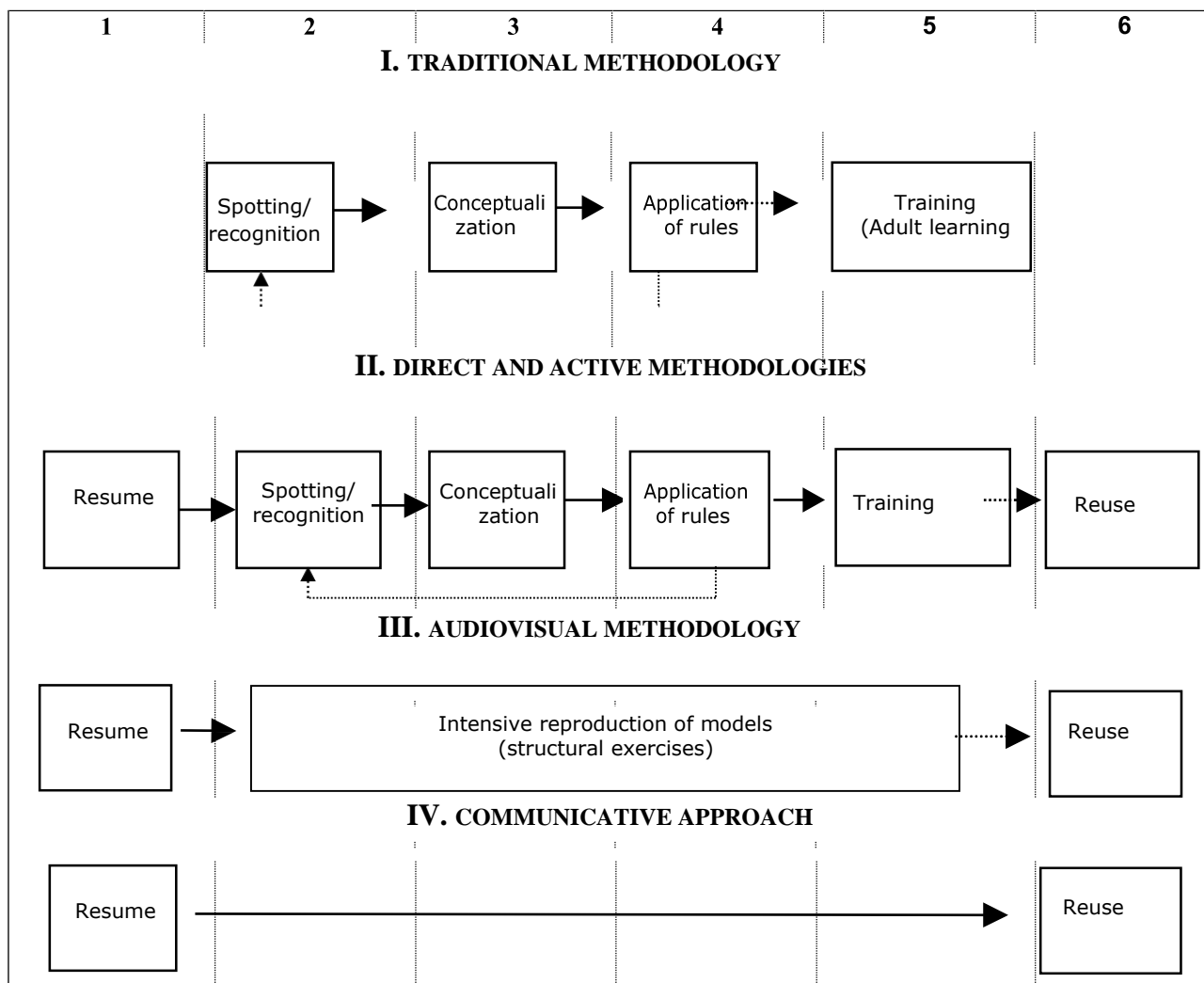
Impregnation, in the empirical model known as the "linguistic bath" or "immersion", in which learning takes place empirically and unconsciously, as if by osmosis, by the simple intensive exposure of the learner to the language.

This model, available in French at http://www.christianpuren.com/bibliothèque-de-travail/017/, is taken from the article entitled " Le procès des contre-performances de l'enseignement scolaire des langues : auprès de quelle "instance" faire appel ?"", *Le Français dans le monde* No. 338, March-April 2005, pp. 23-27, http://www.christianpuren.com/mes-travaux/2005d/, p. 3.

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[29] This meaning of "memorization" in language didactics is to be distinguished from that given to it by psychologists –which is broader and more product-oriented– of mental inscription allowing any type of new access to the linguistic forms concerned for any type of new mobilization, whether in the context of recitation or personal expression (in the latter case, in didactics, we speak of "appropriation", or "assimilation").

[30] To use the key words that seem to me to be shared by the "different approaches" presented in the January 1999 special issue of the journal *Le Français dans le monde*, entitled "Approches différentes" et didactique plurielle des langues".

Appendix 4 - The four historical procedures of grammar teaching-learning

1	2	3	4	5	6

I. TRADITIONAL METHODOLOGY

Spotting/recognition → Conceptualization → Application of rules → Training (Adult learning)

II. DIRECT AND ACTIVE METHODOLOGIES

Resume → Spotting/recognition → Conceptualization → Application of rules → Training → Reuse

III. AUDIOVISUAL METHODOLOGY

Resume → Intensive reproduction of models (structural exercises) → Reuse

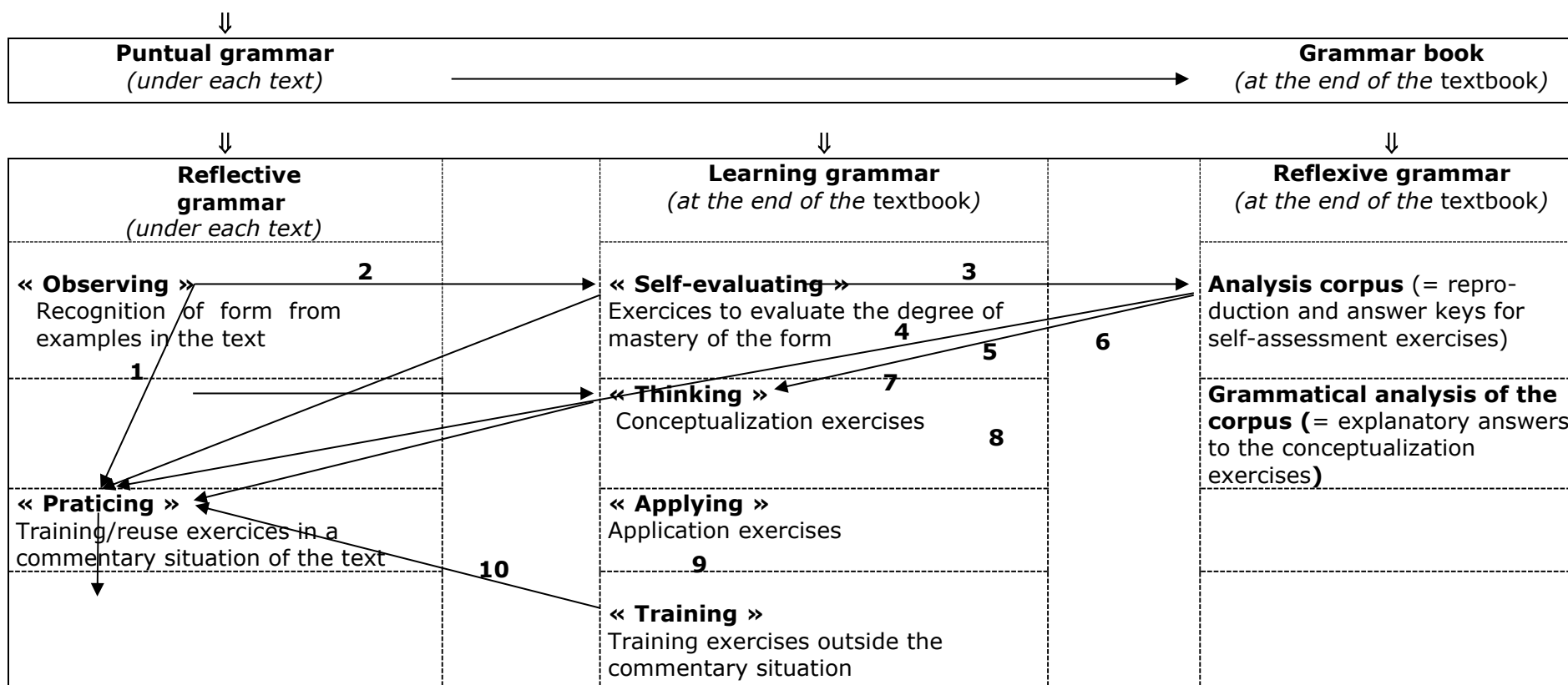**IV. COMMUNICATIVE APPROACH**

Resume → Reuse

Remark:

Available in French at www.christianpuren.com/bibliothèque-de-travail/010/. A number of the ideas in this article can be found in the comments of this online document.

Appendix 5 - A differentiated semi-autonomous grammar review system

Textbook of Spanish as a foreign language for the final year
(PUREN C. et al.: ¿Qué pasa? terminales. Paris: Nathan, 1995)

Puntual grammar *(under each text)*	Grammar book *(at the end of the* textbook*)*

Reflective grammar *(under each text)*		Learning grammar *(at the end of the* textbook*)*		Reflexive grammar *(at the end of the* textbook*)*
« Observing » Recognition of form from examples in the text	2	**« Self-evaluating »** Exercices to evaluate the degree of mastery of the form	3 4 5 6	**Analysis corpus** (= repro-duction and answer keys for self-assessment exercises)
1		**« Thinking »** Conceptualization exercises	7 8	**Grammatical analysis of the corpus (**= explanatory answers to the conceptualization exercises**)**
« Praticing » Training/reuse exercises in a commentary situation of the text	10	**« Applying »** Application exercises	9	
		« Training » Training exercises outside the commentary situation		

⇓ : possible entries

A presentation of the implementation of this device can be found in " Une démarche d'apprentissage différencié de la grammaire en semi-autonomie pour des élèves avancés. L'exemple du manuel *¿Qué Pasa? Espagnol Terminales* (Nathan, 1995) at www.christianpuren.com/bibliothèque-de-travail/062/. The following are reproduced (1) the methodological sheet of the textbook entitled " Comment travailler la grammaire dans ce manuel", which presents the 5 different types of the three "grammars" (in the sense of exercises, and the answers to the exercises) between which the differentiated learning path of the learners has been designed; (2) the three grammars located at the end of the learner's book (the "puntual grammar", the "learning grammar" and the "reference grammar"), and (3) two complete units of the textbook, where, as in each unit, examples of the other two types of grammars, the "punctual grammar" and the "reflexive grammar".