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# Songs as a tool for the acquisition of oral skills in English and French as second languages in Algeria: the example of the secondary school level

Atika Dehimeche

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**ATIKA DEHIMECHE**

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**Songs as a tool for the acquisition of oral skills in English and French as  
second languages in Algeria: The example of the secondary level**

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**THÈSE**

Pour obtenir le grade de  
DOCTEUR DE L'UNIVERSITÉ  
Spécialité : Didactique des langues

**Les Chansons, aide à l'acquisition de compétences orales en anglais et français  
langues secondes en Algérie : Exemple pris dans l'enseignement secondaire.**

**Atika DEHIMECHE**

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## Abstract

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### **Songs as a tool for the acquisition of oral skills in English and French as second languages in Algeria: The example of the secondary school level.**

This dissertation is devoted to the recognition of the effects of songs on the young adults learning foreign languages in Algerian secondary schools. Nowadays, foreign languages classes should adopt new teaching methods to enhance the learners' competences. In our research, we chose to work on the oral skills of the students, based on learning vocabulary and the right pronunciation in a shorter span of time. Motivation is the key to success in the learning process; thus, we think it is useful to bring something of interest that catches young learners' attention and use it as a tool to teach them foreign languages. After some scientific and psychological research, we find that songs can be the best tool to carry out this mission. From a scientific point of view, the human brain is divided into a logical hemisphere and an emotional hemisphere. Both hemispheres are connected in the learning process and, to speak a language, the rational (logical) side takes control, but it needs the contribution of the emotional side. To confirm this statement, Kuniyosh (2005) discussed the major linguistic aspects (phonology, lexico-semantics, sentence comprehension and syntax) at work in the learning of a second language (L2) and how acquisition can generate changes in particular areas of the brain. He found that each of those dimensions activates specific region(s) of the brain. He also mentioned that the use of different materials can stimulate different areas of the brain, i.e. auditory sensors are different from visual or kinaesthetic ones in the left and the right hemispheres. From a psychological and neuroscientific view, language acquisition is the transition from the state of the mind at birth, the initial cognitive state, to the stable state that corresponds to the native knowledge of a natural language. Chomsky has developed the Universal Grammar Theory, where he proposed that the human brain comprises a predefined mechanism (Universal Grammar) which is the basis for the acquisition of every language (Ren Hulin, Xu Na. May, 2015). Skinner (1938) claimed that stimulus and response are the keys to learn anything, he supported the view that learning happens through repetition and reinforcement. The basis of this thesis is to match science and entertainment to make the teaching and learning of foreign languages easier. Since the brain reacts positively to songs (Guglielmino, 1986), we think of using them as a pedagogical tool for learning. To prove our two hypotheses, we carried out an experiment with students at a secondary school in Mostaganem, Algeria. Our aim is to experience teaching with the use of French and English songs, then compare it to the teaching of French and English with more traditional teaching methods (without songs) for one

month. Thus, we noticed the development of the learners' oral skills, as they became more confident when they spoke French/ English and their pronunciation improved. Their linguistic repertoire became richer, as we could see them using words and expressions that they had learnt from songs. The results prove that songs can motivate the young adults to learn vocabulary and to improve their pronunciation within a shorter span of time.

**Key Words:**

Songs – oral skills – English and French – foreign languages – motivation – students.

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## Résumé

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### **Les chansons, aide à l'acquisition de compétences orales en anglais et français langues secondes en Algérie : Exemple pris dans l'enseignement secondaire.**

Cette thèse est consacrée à la reconnaissance des effets des chansons sur les jeunes adultes dans l'apprentissage des langues étrangères dans les lycées algériens. De nos jours, la classe de langues étrangères doit adapter de nouvelles méthodes d'enseignement pour renforcer les compétences des apprenants. Dans notre recherche, nous avons choisi de travailler sur les compétences orales des élèves, où nous nous sommes basés sur l'apprentissage du vocabulaire dans leur contexte avec la bonne prononciation en peu de temps. La motivation est la clé pour réussir l'apprentissage, nous pensons donc apporter quelque chose qui intéresse et capte l'attention des jeunes adultes pour l'utiliser comme un outil d'apprentissage des langues étrangères. Après quelques recherches scientifiques et psychologiques, nous constatons que la chanson peut être le meilleur outil pour cette mission. D'un point de vue scientifique, le cerveau humain est divisé en hémisphère logique et hémisphère émotionnel. Les deux hémisphères sont connectés, par exemple, pour apprendre à parler une langue, le côté rationnel (logique) doit prendre le contrôle, mais il a besoin de l'aide du côté émotionnel (Roger W. Sperry, 1960). Pour confirmer cette étape, Kuniyosh a abordé, dans son article « Language Acquisition and Brain Development » (2005, pp.815-816), les aspects linguistiques majeurs (phonologie, lexicosémantique, compréhension de phrases et syntaxe) à l'oeuvre dans l'apprentissage de la langue seconde (L2) et comment l'acquisition d'une langue entraîne des changements dans certaines régions du cerveau. Il a découvert que chacun de ces facteurs est appris dans une ou plusieurs régions spéciales du cerveau. Il a également mentionné que l'utilisation de différents matériaux pédagogiques active différentes zones du cerveau, c'est-à-dire que les capteurs auditifs sont différents des capteurs visuels ou kinesthésiques ainsi que des hémisphères gauche et droit. Du point de vue de la psychologie et des neurosciences, l'acquisition du langage est la transition de l'état du cerveau à la naissance, l'état cognitif initial, à l'état stable qui correspond à la connaissance native d'une langue naturelle. Chomsky a développé la théorie de la Grammaire Universelle, où il a proposé que le cerveau humain comprend un mécanisme prédéfini (Grammaire Universelle) qui est à la base de l'acquisition de chaque langue (Ren Hulin, Xu Na. May, 2015). Skinner (1938) a affirmé que le stimulus et la réponse sont les clés pour tout apprendre, il a soutenu l'apprentissage par la répétition et le renforcement. La base de cette thèse est d'allier science et divertissement pour faciliter l'enseignement/ apprentissage des langues

étrangères. Puisque le cerveau réagit positivement aux chansons (Guglielmino, 1986), nous pensons les utiliser comme moyen d'apprentissage. Pour prouver nos deux hypothèses, nous avons conduit une expérience avec des élèves du lycée de Mostaganem, en Algérie. Notre objectif est de faire l'expérience d'un enseignement avec l'utilisation de chansons françaises et anglaises, puis de le comparer à l'enseignement du français et de l'anglais avec les méthodes anciennes (sans chansons) pendant un mois. Durant ce mois, nous avons remarqué le développement des compétences orales des apprenants, ils deviennent plus confiants lorsqu'ils parlent français/ anglais et leur prononciation s'améliore. Leur répertoire linguistique s'enrichit, on les voit donc utiliser des mots et des expressions qu'ils ont appris dans les chansons. Les résultats prouvent que les *chansons* peuvent *motiver* les *jeunes adultes* à *apprendre* du *vocabulaire* et à *améliorer* leur *prononciation* en *peu de temps*.

**Mots Clés :**

Chansons – compétences orales – Anglais et Français – Langues étrangères secondes – motivation – lycéens.

*To my mother*

*To my father*

*To myself...*



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*"You're the one who held me up*

*Never let me fall*

*You are the one who saw me through it all*

*You were my strength when I was weak*

*You were my voice when I couldn't speak*

*You were my eyes when I couldn't see*

*You saw the best there was in me*

*Lifted me up when I couldn't reach*

*You gave me faith because you believed*

*I'm everything I am"*

This thesis would never be done without your help, kindness, humanity, motivation and support. You stand by me at my fall, at my bad times when I was about to abandon my PhD. studies, you were present to encourage and help me. Without you, I would never reach one of my biggest dreams and finished this thesis. THANK YOU, every day of my life.

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---

## Dedication

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I dedicate this work to my deceased mother *Fatima LARADJI*.

I wish you were here to celebrate with me this special achievement. Mother, our dream becomes true. I can feel your happy tears, I can see your angelic smile, but I cannot hug you and feel your warmness...

I am pretty sure that you are watching me somewhere up from heaven, being proud of me, telling your surrenders “my little beautiful is becoming a doctor”. that is what you used to call me *"you are my little beauty... one day you will be someone great" ...*

Mother, nothing was easy. To make it without you was my greatest combat against the cold world and my empty soul. But after all, I did it for your name...

*“Nelson Mandela once said, 'If you talk to a man in a language he understands, that goes to his head. If you talk to him in his language, that goes to his heart.' He was so right. When you make the effort to speak someone else's language, even if it's just basic phrases here and there, you are saying to them, 'I understand that you have a culture and identity that exists beyond me. I see you as a human being’”*

*— Trevor Noah, Born a Crime: Stories from a South African Childhood*

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# **General Introduction**



Sigmund Freud divided the human mind into three parts: the preconscious, the conscious and the unconscious<sup>1</sup>. He states that human behaviour is the result of thoughts, desires and wishes that our consciousness cannot reach easily; that is, our subconscious knows us more than our conscious does. To apply this theory to learning we can take the moments learners want to revise their lessons. When they programme their minds to get ready for revision, they find themselves tired and feel lazy and even want to sleep. Yet, when they are watching television or their smartphones, they are awake. In other words, each time a learner opens his book/ copybook they feel tired, bored and want to sleep, but once they are on their mobile, they become active and awake.

According to Freud, our subconscious will look for a way to distract us from what bothers us. For the subconscious this means studies, exams, tests, etc. are anxious, boring, they generate stress and make us feel exhausted. That is why it pushes us to stop doing what we do not like; in many ways (sleeping, going out, doing other things, watching TV, chatting, using mobile phones ...etc.). While watching TV, playing games, using our mobile and other fun things do not make us feel tired or bored so our minds will keep doing it continuously.

To deal with foreign languages, we did some research which led us to find out that fluency in English, French or any foreign language require three basic elements. In agreement with the three famous books devoted to learning foreign languages: *Fluent Forever* by Gabriel Wyner (2014), *Foreign Language Communication Tools* by Boris Shekhtman (2021), and *The Third Ear* by Chris Lonsdale (2006). They all have three basic elements in common. Wyner (2014) says that to be fluent and to energize your brain network, you have to know the pronunciation and make your ears accustomed to listening through podcasts, audiobooks and other listening tools. That is the case for all humans when they first learn their mother tongue, they used to learn from childhood through listening to the world around them (here we are talking about repetition and reinforcement).

The diploma thesis deals with the use of songs in learning English and French as foreign languages in Algeria. More attention is given to songs, mainly focusing on their importance in language learning both from a theoretical and practical points of view. It is supported by the main subject, which is to find out if songs help to acquire, speak and remember what is learnt.

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<sup>1</sup> Journal Psyche. Freud's Model of the Human Mind. <http://journalpsyche.org/understanding-the-human-mind/>

The Algerian Educational System has been attacked for its teaching issues, especially those concerning language teaching. Since its independence, many changes have been applied from then until today, but without any improvement. In general, teaching focuses more on transmitting grammar than giving more room to the practice of oral expression.

For that reason, our work is part of an interactionist approach that focuses on what attracts learners' attention and motivates them to learn and memorize what was learnt. After observations during English and French classrooms, we think the use of songs is appropriate to teach the target languages. Songs, learning and foreign languages form a fundamental part of human life. We look to find out some information and connections concerning the use of songs in the learning of English and French. There are plenty of ways how to teach and learn a language. This research paper aims to see whether the power of songs and their particular use can be one of the useful, helpful and easily memorable ways to teach and learn a foreign language and make the learners capable of having conversations in English and/or French with confidence.

## **1. Aim of the Study**

This study aims to make songs part of the foreign language classroom. It is also about how EFL (English as a Foreign Language) and FLE (Français comme Langue Étrangère) teachers and learners think about songs. In other words, we want to create a funny, motivating method that enhances English and French learning among young adults.

## **2. Research Questions and Hypotheses**

“Language is music” describes the best among the various ways one can learn a language. This kind of learning gives us a deeper intuition of the language and what sounds “right” and “wrong” in it. At this starting point, research questions would be addressed:

- What is the impact of the use of song as a means of learning, to improve and develop oral competence (production/reception/phonetic articulation) of young adults?

## **2. Hypotheses**

We cannot answer this question with certainty, because we will be faced with students presenting two different profiles, but at least we could formulate the following hypotheses:

- The song could have a positive impact on the teaching/learning process of a second language among university learners.

- The song could improve their speaking skills.

There are many ways of conducting a research. The researcher tends to choose the right method which is more appropriate to the nature of his study. This project is based on questionnaires as explanatory tools, and which are directed to teachers and students in French and English. Plus, teaching some lessons with and without songs to know what motivates the young adults more (observation and direct experiment).

This research is divided into three chapters. The first chapter is made of a theoretical part including the Algerian sociolinguistic situation and the literature review of the Algerian teaching history of French and English from the independence until today. While the second chapter discusses the relationship between songs, brain, language and learning. Chapter three deals with methodology, observation and analysis of music and classic classes. At last, chapter four speaks of research design, results and discussions. In the end, we propose some lessons including the use of songs.

This work is done based on an oral corpus, with students from two fields (English/French) with levels from A1 to B1, representing two different profiles:

- **Profile 1:** high school students studying English as a foreign language, in Algeria.
- **Profile 2:** high school students studying French as a second language, in Algeria.

At the end of this introduction, we mention that our analysis will be conducted thanks to a qualitative approach through the descriptive aspect of the issues studied and the interpretation of the actions and reactions of the target groups according to our research question.

**Chapter One:**  
**The Algerian Sociolinguistic Context**

## **Introduction**

In any country, language is inevitably linked to individual and national identity. That is why colonialism is focusing first on imposing its language in the colonies. Algeria was targeted by numerous forms of colonialism. Thus, many civilizations have occupied the territory of Algeria throughout history, besides to its local linguistic varieties. This variety has enriched its linguistic repertoire and has created culture and language diversities, which are modern or standard Arabic, Algerian Arabic, Berber, French and English. These languages do not all have the same status on the Algerian territory. While Arabic and Berber (Tamazight) are considered national and official languages, French is categorized as a foreign language. As regards the other regional dialects, these are underestimated (Ibrahimi, 1995).

In this part, we elucidate the sociolinguistic and the linguistic situation in Algeria, focus on the educational system and then assess the emerging conflict between Arabic, French and English in the Algerian educational system.

### **1. The Algerian Sociolinguistic Situation**

Due to its historical and geographical linguistic background, Algeria is characterized by the coexistence of different linguistic varieties from Berber to other foreign languages. Starting with Arabic; the Islamisation and the Arabisation of North Africa; moving to French as the language of the colonial state, then to Spanish and English, another two form of colonial powers too. All these languages had gathered to give birth to the Algerian dialect.

Algeria is considered as a multilingual society made up of three linguistic spheres:

#### **a. The Arabic Sphere**

It takes precedence not only in Algeria but also in the Arab world. This sphere tends to be structured into linguistic varieties, ranging from the most normalized to the least. First, comes Fusha Arabic (also called classical Arabic) which is the old language for Arabs and the Quran. Second, we have Standard Arabic (also called Modern Arabic), which is the spoken language used to communicate between all Arabic-speaking language countries. Third, there is what is called the “Dialect of the Cultivated”, which is the Arabic spoken by educated people.

The register(s) whose acquisition and use are the most spontaneous are commonly called dialects or languages distributed in all countries in local and regional variants.

These improvements lead to distinguish the languages (dialects) spoken in different regions in Algeria (town from city, east from west...) this later creates the mother tongue of most of the Algerians and enriches their culture.

Academically speaking, Algeria tends to enhance and use the Arabic language in its standard version, to make it the official language at schools, the medias, and intellectual productions, through creating institutions that focus on Arabic, such as the Algerian Academy of Arabic Language (AAAL, 1986) and the High Council for the Arabic Language (HCLA in 1998)<sup>2</sup>. Unfortunately, these two institutions had not brought the expected results in promoting the Arabic language. This failure was not only an Algerian issue but the case of all countries in the Arab world, because of the political changes and the divisions of those countries.

## **b. The Berber Sphere**

It is a made of current Berber dialects- also called Amazigh- and considered as an extension of the oldest varieties know in the Maghreb. These languages constitute the oldest linguistic substrate in the region and are, therefore, the mother tongue of part of population, and then integrating them into the Algerian sociolinguistic landscape in the same way as the Arabic dialects. But, in the face of Islamization and Arabization in Maghreb, these dialects had faced difficult access to some areas, such as Aurés, Djurdjura (Kabylie), Gouraya, Hoggar and Mزاب. Berbers had been demonstrating, since the 70's, so that their language mau gain global recognition, they wanted it to be taught at schools, medias...etc. in other words, they asked to make their language official. These demands were complied with in the era of the late President Abdelaziz Bouteflika, where the Berber language has become official, just second to the Arabic language. It is used in the News, medias and schools (as an optional language from primary to secondary

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<sup>2</sup>Algeria's Constitution of 1989, Reinstated in 1996, with Amendment through 2016 (Historical). Art 3, p 5. Constituteproject.org (PDF generated: 2021, August 26).

schools). Finally, the Amazigh language has become one of the three main elements of the Algerian identity regrouping Islam, Arabism and Amazighism.

### **c. The Foreign Language Sphere**

Algeria has a great history with different colonial powers, that lasted for many decades. This variety helped to enrich its culture as well as its linguistic repertoire. Starting with the presence of Punic and Latin to the long-lasting presence of the Ottomans (from the 16<sup>th</sup> century) which influenced urban language, as Saâd-Allah mentioned (1998, p.149):

The Ottomans had influenced the social and economic life of Algeria; the first influence was the linking of the Algerian society to the Eastern world. They brought new kinds of civilized instruments to Algeria among them food, clothes drinks, names, traditions...etc. On the other hand, they dominated in architecture of the mosques and the graves, the military buildings and art, such as, music, writing, navy language...etc.

These changes could not be realized without an influence on the linguistic level by which Ghalem (2000, p.45) claimed:

The Ottoman presence during three centuries, without upsetting the linguistic landscape of the country, influenced the urban varieties primarily (Algiers, Bejaia, Médéa and Tlemcen) which borrowed a considerable number of Turkish terms in the various fields of the everyday life (food, clothing, names of trades) of which some became patronyms.<sup>3</sup>

Algeria had also contacts with the European languages, starting with the Spanish colonial language, in the city of Oran for three centuries. Moving to the French colonial period which lasted for a century and a half). Even though all these powers had some influences on the Algerian society, the French language took a great part in creating the new Algerian culture with dialect and identity. At the same time, it is the only language that the Algerian has issues with, because of the historical background. This fact helped make French very special in the Algerian community, during and after colonization.

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<sup>3</sup> A Historical Background of the Linguistic Situation in Algeria. 2021 © Docplayer.net <http://docplayer.net/22704086-A-historical-background-of-the-linguistic-situation-in-algeria.html>

During its presence in Algeria, France obliged the Algerians to use French to make it an inseparable piece from France. But when they refused to learn the French language, they were punished in different ways, until they found themselves without education as Lieutenant-Colonel L.-F. De Montagnac, a French army officer during the conquest of Algeria; declared:

All the populations who do not accept our conditions must be razed. Everything must be taken, ransacked, regardless of age or sex: the grass must no longer grow where the French army has set foot [...]. This is how to wage war on the Arabs: kill all the men until the age of fifteen, take all the women and children, load the buildings, send them to the Marquesas islands or elsewhere. In brief, annihilate everything that does not crawl at our feet like dogs.<sup>4</sup>

At that moment some people changed their refusal to learn French to a “demand” for the rights of education and schooling; and to have this right they were forced to learn French, which was the only language used at schools. While the majority choose to go to the Zaouïas, Koranic schools (kutteb), madrasah where Arabic is the only language.

Even after its independence, Algeria kept using French instead of Arabic because of the lack of teachers who could teach Arabic. After some time, Algeria brought teachers from Egypt and Syria to save its Arabic identity from disappearance.

In the process of replacing the French language speakers, Algeria needed a political decision that relegated the French into second position, after the standard Arabic language. The aims of this change were ideological as well as economic. Relating this to the historical colonization, the decision of the Arabic language speakers created a conflict and crises in the Algerians’ identities more than it solved the linguistic problems (Grand Guillaume, 2004, p.76). Furthermore, the Algerians have suffered from the degradation of their educational level until today.

Historically speaking, Algeria announced classical Arabic, one year after its independence (in 1963), as the official language of the public institutions and a means of communication between the state and its citizens. After all the attempts of the Arabic language speakers, the French language still has its place in Algerian society. Even if the government did so many efforts to make standard Arabic the only language to be used, some institutions and administrations do use French rather than Arabic, such as banks, the economic sectors, and other like organizations.

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<sup>4</sup> LECLERC, Jacques. (2004, avril 12). «Algérie» dans L’aménagement linguistique dans le monde. Québec, TLFQ, Université Laval, 31 décembre 2001, [<http://www.tlfq.ulaval.ca/axl/Afrique/Algérie.htm>], 80,2 Ko.



In fact, the mixture of all these reasons and issues makes Algeria the second largest Francophone country in the world in terms of the number of speakers.<sup>5</sup>

To succeed in the policy of Arabization, the Ministry of the National Education of Algeria, brought the following changes to the Algerian education system<sup>6</sup>:

- **1963:** inclusion of the Arabic language in the curriculum (10 hours per week against 30 hours of French).
- **1964:** total Arabisation of CP1 (Cours Préparatoires 1/ preparatory courses 1).
- **1967:** total Arabisation of CP2 (Cours Préparatoire 2/ preparatory courses 2).
- **1972:** creation of classes where there is a total Arabisation, and other classes where French is taught (bilingual classes).
- **1976:** the start of “Fundamental School” (which is also known under the name of ‘École Fawda Mentale’; which means ‘school of mental disorder/ anarchy’ in English). This was accompanied by the abolition of private schools and the switch of the French language position from a second language to a foreign language. In the same year, the Arabic language becomes the national and official language of the country.
- **1981:** the total Arabization of education, from primary to secondary schools, was accomplished.

The consequences became visible at different stages; Arabization created religious conflicts as well as political ones.

On the other hand, the educational level of the learners was decreasing, as 64% of the pupils left schools without the Brevet d’Enseignement Fondamental - B.E.M (it is to graduate after the first nine years to study at secondary school). It was obvious that the Algerian educational system was suffering as Guillaume (1997, p.8) states: “L’école Algérienne se porte mal”. (The Algerian school is in bad health).<sup>7</sup>

In brief, the linguistic policy of Arabization has two main consequences:

- 1- A conflict in the linguistic identity (the whole generation is lost in this diversity).
- 2- The incapacity to master any of the two languages (neither Arabic nor French).

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<sup>5</sup> According to Central Intelligence Agency (CIA) World Factbook that tasked with gathering, processing and analysing national security information from around the world. Algeria- Statistics, Ranking, News. U.S.NEWS. Copyright 2021 © U.S. News & World Report L.P.

<sup>6</sup> TALEB IBRAHIMI K. (December, 2015). L’*école Algérienne au prisme des langues de scolarisation*. (Schooling in Algeria through the prism of languages of instruction). *Revue Internationale d’éducation de Sèvres* [En ligne], mis en ligne le 01 décembre 2017, consulté le 01 juillet 2021. p.55. URL : <http://journals.openedition.org/ries/4493> ; DOI : <https://doi.org/10.4000/ries.4493>.

<sup>7</sup> Mostari. H. A. (2003: 17). Arabisation and Language use in Algeria. *J. Humanit. (Zomba)*. pp. 26- 41.

Moving to a new era, by the coming of president Abdelaziz Bouteflika in 1999, new changes are brought to the system. The head of state called for the importance of using French as well as Arabic. During his visit to the university of Batna, he said that Algeria has to use the French language for better development. Step by step, in 2003, a new reform was launched, French was back to be taught in primary schools; from the second grade instead of the fourth, while still being considered as a foreign language.

In higher education, and after the failure of 70% in their first year, students needed to improve their French. The concerned ministry, in January 2008 and in collaboration with the Service of Cooperation and Cultural Action of the French Embassy in Algiers<sup>8</sup>, launched a pedagogical programme to teach French in all universities. It was also paralleled by the launching of twenty-seven educational centres for intensive languages across the country.

In the same sector and same year, a new project called “Appui à l’amélioration de la formation initiale et continue des enseignants de Français en Algérie” (Focus on the progress of the prime and the continued training of the French teachers in Algeria) was set up, “This project conducts to a 2400 hours of trainings in France and in Algeria, 810 days of training for one person, and seventy training seminars with the help of French and Algerian operators. A national laboratory of researchers in didactics of French as a foreign language in the context of multilingual was emerged at the university of Ouargla”<sup>9</sup>. Despite, all these efforts, language skills in French still have not improved nor is the language well-spoken by most of the Algerian population.

In line with the previous information, it is a fact that Algeria absorbed great colonial impact at all levels. Regarding education, the French colonial system has still a huge impact even after the independence of Algeria.

According to Benrabah (2007, pp.225-226), three main phases have influenced the Algerian educational system as demonstrated in the following table:

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<sup>8</sup> <https://dz.ambafrance.org/Le-Service-de-Cooperation-et-d-Action-Culturelle>

<sup>9</sup> NEDDAR. B. (2012). L’Enseignement du Français en Algérie : Aperçu historique, Etat des Lieux et Perspectives.

**Table 1: The Algerian Educational System<sup>10</sup>**

Phase One	Phase Two	Phase Three
<p>Characterized by the colonial legacies</p> <p>A network of schools and an educational system dominated by the French language with Arabic growing steadily in importance.</p>	<p>The late 1960s to the late 1990s</p> <p>Corresponded to the socialist-era central planning economy, called the nationalist transition. The Arabic language was gradually imposed in the educational sector.</p>	<p>Began in the early 2000s</p> <p>Corresponding to the transition to the free economic market with less assertive Arabisation policies.</p> <p>During this phase, the authorities have encountered hostility to the reforms of the schooling system.</p>

The degradation of education in Algeria today is probably the result of the political and sociolinguistic factors that Algeria has faced through different eras. A big part goes to the Arabisation process which is considered as a random decision with no public consultation, no plan and no method. Therefore, the generalisation of the Arabisation has impacts on the capacity to acquire the technical and scientific knowledge for any development. As reported in 1978, by the Algerian National Ministry of Education: “which was taught in French and was jeopardised due to teachers being marginalised or underutilised”<sup>11</sup>, researchers and teachers found themselves obliged to revise their knowledge of Classical Arabic in order not to lose their jobs. This situation creates a conflict between the Francophones and the Arabophones, where each party sees the other as a threat that would influence their political and sociolinguistic position in the country.

## 2. The Place of the French Language in Algeria

As mentioned before, the presence of the French language has a lot to do with colonization. Historically speaking, the aim of the French Army was not only to control Algeria as a geographical area but also to make it part of its territory. In other words, they wanted Algeria to be

<sup>10</sup> DJEBBARI. Z. & DJEBBARI. H. (June, 2020). Language Policy in Algeria: An Outlook into Reforms. *AL-LISĀNIYYĀT - Vol. 26 - N°1*. p. 41.

<sup>11</sup> Algerian National Ministry of Education Report 1978: 12.

completely French (language, identity, religion, culture... and everything). To make this happen, the French colonization used different methods, such as the Scorched-Earth Policy “...Every population who does not accept our conditions should be eradicated...”<sup>12</sup>. Although they established French as the only official language and the only means of communication across the country, the Algerians were fighting to keep the Algerian identity (Arabic, Islam, culture...) alive. As a response, the colonial power had eliminated every Arabic educative structure (they kept only some Zaouïas under their control). Thus, French became the dominant and the official language in Algeria and step by step the Algerians were encouraged to act like French people in their daily life; with the idea of creating an educated population.

Between refusing French language and the French policy, the Algerians found themselves without any of the two. That is, they were authorized to study neither in Arabic nor French; by contrast, they were obliged to speak French in order to survive.

In 1872, the French settlers become owners of commerce, agriculture, administration and of every sector: “They dominate the Algerian society and impose the French language all over the country; this language become utterly exclusive in the administration, education and displays”<sup>13</sup>. After it became independent (until nowadays), Algeria was divided into two groups, those who supported and spoke French against those who support and speak only Arabic. The recall for using the French school system was to fill the intellectual emptiness which was imposed by the colonial system. This situation became a fact for most of the intellectual Algerians who lived during the colonial period, just like Kateb Yacine who states: “I write in French because France has invaded my country and she create a position of force as to write in French to survive, although writing in French, I have my Arabic or Berber origins that are still alive” (Lacheraf, 1976, p.326).

From 1962 until today, despite the laws that give Arabic the first position and French the second one, this later does not seem to be a foreign language in Algeria. French is used in every level in Algeria: administrations, schools, daily conversations, advertisements and universities still teach in French, especially, in the scientific and engineering fields. According to Chaudenson (1988, p.1) “Algeria is the fourth foreign state at importing books in French”. As it is classified in the first range of francophone countries in the world.

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<sup>12</sup> LECLERC, J. (31 décembre 2001). “Algérie” dans l’aménagement linguistique dans le monde, Québec, TLFQ, Université Laval, , [\[https://www.tlfq.ulaval.ca/axl/Afrique/Algérie.htm\]](https://www.tlfq.ulaval.ca/axl/Afrique/Algérie.htm) ]

<sup>13</sup> LECLERC, J. (31 décembre 2001). “Algérie” dans l’aménagement linguistique dans le monde, Québec, TLFQ, Université Laval, [\[https://www.tlfq.ulaval.ca/axl/Afrique/Algérie.htm\]](https://www.tlfq.ulaval.ca/axl/Afrique/Algérie.htm) ]

In 1993, and for ideological reasons; the “anti-French” group was behind the law that gives the possibility to choose the first foreign language to be taught to their children at primary school (choosing between English and French). The majority had chosen French; Derradji (1999) stated:

Statistics of the Ministry of National Education and the results of two investigations that show a total preference for the French language. Chosen by 98,72 % of the scholar’s population, the choice of the French language confirms and precises – simply- the prestige of this language for the parents of these children that shows on one hand that it is stills in a position of power in the Algerian linguistic field and on the other hand it has a future in Algeria. (p.21)

This fact makes us wonder: Is the French language really considered as a foreign language in Algeria? The place of the French language in the Algerian educational system, the large number of the Algerian immigrants in France, the relationship between Algeria and France and so many other factors confirm the important role and place of the French language in Algeria. But when it comes to discuss its status, we encounter much ambiguity. Sebaa (1999) had described this ambiguous connection as follows:

Without being official, it vehicles officialty, without being the educational language it stays the privileged language of transmitting the savoir, without being the language of identity it continues to shape in different ways and through several channels the collective imagination, without being the university language it stays the language of the university. (p.22)

### **3. French in the Algerian Culture**

During the French colonial era, Algeria was considered as a part of France. The colonizer aimed to destroy the Algerian identity by eradicating its culture and language and then replacing it with the French one. After one century and a half, France could not eliminate the Algerian culture and language. But it succeeded in making the French culture and language part of the Algerian society. In other words, the Algerian culture becomes a mixture of Arabic, Muslim and French cultures (this medley makes the new Algerian identity). Somehow, as Algerians we eat, dress, speak and adopt French styles in different domains, in our daily life.

Although French is present everywhere and all the time we distinguish two intellectual movements: Arabists and Francophones. Both categories have a language-based conflicts. The first one uses French a lot in daily conversations, whilst the second one hates and fights them, as they want to get back to the pre-colonial position of the Arabic language in the Algerian society

(schools, universities, administrations, daily conversations...). French does not only influence the Algerian language but also their culture, the reason why it should be rejected; Benrabah (1999) explained:

For the supporters of Arab-Islamism, the Francophones are the ‘objective allies’ of neo-colonialism, this complex of guilty will become a complex of betrayal which will be a recurring theme of the official discourse or that of the militant associations linked to the power [...]. To face those who claim bilingualism, plurality and oppose the use of sacred Arabic as an instrument of Arab-Islamization of society. (pp.246-251)

In agreement with the Arabists, French is not the only problem but also the French culture which represents a threat to the local identity. They even consider the francophones as supporters and agents of the French colonial influence (they even call them Ouled El Harka or Harkis; sons of the betrayers), like what happened to a Franco-Algerian press which was treated by a politician as collaborating with the colonial system when he stated: “This press is French in substance and in form (and) has nothing to do with the Algerian people, except the fact that it is on the Algerian territory [...], the newspapers which use the language of the destructive colonial are at the origin of all the evils and the misfortunes which tremble the country [...], this press is behind the failure of the preceding experiments of Arabization.”<sup>14</sup>

On the other side, French takes a big part of the Algerian culture, and no one can deny that. Algerian Francophones think that to reach other developed countries cannot be done without that language. Kateb Yacine supposes that French is an inseparable piece from the Algerian history, culture, language and heritage as it is needed to push Algeria to prosperity.

#### **4. The Official Language Teaching Policies**

The current linguistic situation in Algeria is complex. The Algerian culture is facing a disunited multilingual situation because of the interweaving of the present varieties, both in terms of field of use and the actual practice of the speakers. Sebaa (2002) states that:

Algeria is characterized, as we know, by a situation of Social quadrilinguality: conventional Arabic / French / Algerian Tamazight Arabic. The boundaries between these different languages are neither geographically nor linguistically established. The continuum in which the French language constantly takes and

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<sup>14</sup> <https://www.ef.dz/epi/regions/africa/algeria/>

resumes, like Algerian Arabic, the different variants of Tamazight and conventional Arabic, redefines the social functions of each idiom. The roles and functions of each language, dominant or minority, in this continuum are part of a dialectical process that escapes any attempt at reduction. (p.85)

French gained the biggest part in this party, as the Minister of Foreign Affairs Taleb Ibrahimi (1982- 1988) states in one of his books about this language that it is the only language among the other languages which lasted and influenced the users. It has gained a particular statue in the Algerian society. The French language which was imposed on the Algerian by fire and blood, constituted a fundamental element in the French policy of depriving people from their identity and loss of culture.

As mentioned above, Algeria was forced by the French army and other different ways to be French during the colonization. After its independence, Algeria witnessed a very difficult period, where the struggle for languages was raised. The emergency call for Arabisation led to the degradation of the French language position in Algeria. Until today, French is taught as a foreign language but still present in the educational system from primary school until university as well as in the private sectors because it is highly recommended for some jobs such as secretariat and commerce. It is also present in some academic and official papers, for example the birth certificate includes both Arabic and French languages, the same thing exists for diplomas and some other administrative papers. The Algerian media has also to deal with French, most of the Algerian radios, news, daily newspapers and others are used to use resorting to French instead of Arabic. Half of the Algerian papers are printed in French, and they are in demanded and they sell more than those in Arabic. Even when they want to travel, France is the most popular destination for the Algerians; either for studies, visiting relatives or tourism. Furthermore, French is not only limited to schools, the media, the economy and administration. It spreads in the Algerian society more than it is academically used. It becomes part of people's daily conversations; it is in their dialogues, text messages, social media, blogs, vlogs, TV advertisements, panels of advertisements (SIM cards like Djeezy, Mobilis, Ooridoo, and other products), beauty centres, food promotions, restaurants' menus, road codes and signs, etc.

It is known that French is part in the Algerian educational system, from the primary school onwards. As mentioned before, during the French colonial French was forced to be the first and official language at the Algerian schools. Since its independence, Algeria kept that language within its educational programmes. Although the Algerian ministry of education degrades the

position of French from the official language to the second language, it is included and used in all grades (primary, middle and secondary schools and at the universities).

The teaching and learning of French in Algeria have known many important changes related to the implementation of a comprehensive reform of the educational system. One year after he is being president, in 2000, and as his first act of the reform of the education system, Abdel Aziz Bouteflika installed the National Commission for the Reform of the Educational System (CNRSE). It is also known by the name of the Benzaghrou commission, named after its president, a mathematician and a university rector. This body was made up of academics, educators and representatives of different sectors of activity or society. This organisation's work was not limited to teaching programmes and methods, but aimed to deal with the entire school world: the organization of educational structures, curricular architecture, teachers' status, the interactions between the university and working life, integration into the new economic world, social and cultural environment, etc.

For the first time, the CNRSE applied itself to plan an inventory based on field missions and hearing with various actors or users. Once approved its recommendations and conclusions were sent to a new body named the National Program Commission (CNP) on which the Specialized Disciplinary Groups (GSDs) are responsible for translating the new orientations into programmes, educational tools and textbooks. In his speech about the installation of the National Commission for the Reform of the education system, and to show the importance of the French language at the Algerian schools, President Abdel Aziz Bouteflika declared:

Mastery of foreign languages has become essential. Teaching students, from an early age, one or two other mainstream languages, is to endow them with the essential assets to succeed in the world of tomorrow. As everyone can easily understand, this action involves the integration of foreign language teaching into the different cycles of the education system to, on the one hand, allow direct access to universal knowledge and promote openness. on other cultures and, on the other hand, ensure the necessary links between the various levels and streams of secondary, vocational training and higher education. It is on this condition that our country will be able, through its educational system and its training and research institutions and thanks to its elites, to quickly access new technologies, particularly



in the fields of information and data, communication and IT systems that are revolutionizing the world and creating new power struggles.<sup>15</sup>

Even though Arabization had been underway several decades ago, French is still used today. Indeed, ten years after generating Arabization, it is obvious that this ambitious goal is far from being achieved. At present, French is still fulfilling a privileged function in higher and technical/vocational education where courses are mainly taught in French instead of Arabic (only humanities and social sciences are taught in Arabic), Chaudenson (1988) noted: that Algeria “is the fourth foreign state for the importation of books in French” (p.1). It is also the main language used to communicate in economic, industrial and private sectors. It is also the language used by some Algerians to communicate. For some Algerians, speaking French and being fluent means that you are civilized and intellectual, and they call for the return to the old system where French used to be the language of instruction and knowledge. When the others who support Arabization completely rejected that argument. In other words, French has become the symbol of modernism and attachment to certain Western values while Arabic instead reflects a traditional image marked by religiosity. The thing that creates a conflict and a great debate between the two sides until today. The scope and diversity of the fields of actions of this language (French) as well as its prestige seem to be the energizing factors which give it a good position in the hierarchy of values on the Algerian linguistics’ market. (Queffélec, 2002. p.37)

According to some ideological reasons, anti-French organizations were behind the coming of a new law, in 1993, which gives the Algerian parents the freedom to choose between teaching their children French or English as a first foreign language at primary school. Through this approach, the decision-makers aimed in the long term to replace the French language with English, in Algeria. Unfortunately, the investigations of the CNEAP (Centre National d’Etudes et d’Analyse pour la Planification/ National Centre of Study and Analyse for planning) show the results of 98,72% of the Algerian parents who choose French to be the first foreign language for their children. As Derradji (1999) wrote in his article:

A clear preference for the French language emerges from reading the statistical data of the Ministry of National Education and the results of the two surveys. Chosen by 98.72% of the school population, the choice of the French language confirms and specifies - quite simply – the prestige of this language among the parents of these students which shows on the one hand that it remains in a position of strength on

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15 Palais des Nations. (Samedi 13 mai 2000). Alger. Site Web de la présidence de la république : [www.el-mouradia.dz](http://www.el-mouradia.dz)

the Algerian linguistic market and on the other hand that it still has a future in Algeria. (p.21)

The American embassy, especially the cultural services, tries to compete with its French counterpart by implementing various projects to take a stronger position in the Algerian society. Despite all the efforts made by the Americans, on the one hand, English cannot beat the position of the French language in the Algerian society. On the other hand, we can say that the former is getting more attention than before. As a result of the Algerian Hirak, the United State of America and Algeria are intensifying their relationship and exchanges, not only in the military and petrochemical fields but also in all other domains. Algerians found that English is required to keep in touch with the United States. This need makes Algerians give more attention to English. Thus, many socio-professional categories, especially in the field of sciences, declare the wish and the need to learn English for professional purposes. Indeed, scientific texts are published in English, which makes it the key language to get access to these fields.<sup>16</sup>

In the domain of scientific and studies exchanges, it is remarkable that English is the common language between all countries. Participants in different fields are asked to write their slides in English so they could be understood by all the participants. For example, if any researcher wants to publish an article and he wants to reach a large audience/ lecturers he should write his article in English so he can go abroad. In this regard, in June 2004 and during a parliamentary question, deputy Favennec wondered:

If in Algeria, the French language is slowly regaining its place, putting an end to twenty years of Arabization, the choice of French as the first foreign language is not easy. The US appears to be exerting significant diplomatic pressure on the Algerian government in return for financial aid for the implementation of the school reform. This is why he wants to know the measures to allow French to regain the place it held twenty years ago and thus put an end to the hegemony of "useful speaking": Anglo-American. (Abid-Houcine, 2007. p.143)

Indeed, the United States of America work on developing its cooperation with Algeria, precisely, in the field of education. The culture department of the American embassy offers training for higher education administrators and offers cultural exchanges at universities, as it welcomes the best Algerian baccalaureate holders to train them at its universities. It is known that

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<sup>16</sup> U.S DEPARTMENT of STATE. U.S. Relations with Algeria. Bilateral Relations Fact Sheet. Bureau of Near Eastern Affairs. January 20, 2021. <https://www.state.gov/u-s-relations-with-algeria/>

the Algerian schoolchildren have the chance to move, from their second year to a diglossia situation (learning Arabic and French), then to triglossia, in their fourth year (Arabic, French and Tamazight are optional), to lead to a polyglossia, in college-middle school (Arabic, French, Tamazight and English), then at the secondary school where they deal with Spanish or German by choice of the student, for languages streaming only.

## **5. Teaching French at Primary and Secondary Levels**

From the school year of 2003, the teaching of French, which previously started in the fourth fundamental year (equivalent to CE2 - Cours Elementaire/ elementary course- in France), has been advanced by two years, that is, the second fundamental year (equivalent to CP2- Cour Préparatoire/ Preparatory Course- in France), at the rate of three hours per week. Then it increased to four hours per week by the next school year (2006-2007) and keep on within the same rhythm to reach five hours per week until the end of the college year. This progressive increase in the hours of teaching French in the primary cycle was mainly pushed by the need to handle the transition: the recruitment and assignment of teachers, changing schedules, new allocation of staff and rooms and, in general, the organization of schools in a relation to a reform which concerns all the subjects taught. The decision makers were very careful not to upset the implementation of the reform to ensure success.

Speaking about education requires discussing teaching issues. In 2003, for a total number of 7,895,000 students at the three levels, there were 36,280 teachers of French for basic education (primary and middle schools) representing 13.3% of the teaching staff. While at general and vocational secondary levels, there were 5,630 teachers of French. That is, 9.7% of the teaching staff at this level. These figures indicated in the first case, an average of 187 students per primary French teacher and 195 students per French teacher in high school. It should be noted that in primary school, the French teacher provides twenty-four hours of lessons and six hours of cultural activities per week. In college, he teaches twenty-two hours, while in high school, this weekly load is eighteen hours depending on the branch (the scientific stream comprises less hours of French classes than literature, while foreign languages classes have more than the others).

Among the principal objectives of school curricula, making pupils and students speak fluently in French (Ordonnance du 16 Avril 1976 reprise en 2006). It is made to work on the language with textual typologies. Four discourse forms are presented to the learners: the narrative, the descriptive, the expository, the argumentative and the explanatory form. They are also studying some speech grammar, text grammar and sentence grammar. Furthermore, they are conducted to

produce writing followed by feedback and correction. In other words, by the end of a teaching sequence, the learner should be able to produce a text based on what he/she was taught.

Recently, and with the coming of the new minister of National Education, Nouria Benghabrit, French takes back its position in Algerian schools. The curriculum was changed to give a French form to the Algerian educational system, where mathematics is taught in French (from left to the right, with French symbols and letters). She wanted to raise to hours of teaching French as she tried to make this language in the same position as Arabic. These changes pushed most of the Algerians to ask her to leave the ministry, they saw that she wanted to replace their Algerian, Muslim and Arabic identity with the French culture. Although, Benghebrit left her position – forced by the Hirak- the curriculum which is named “Second Generation” is still applied until today even after the coming of the new minister of education Mohamed Ouadjaout.

By the end of the school curriculum, baccalaureate students found themselves at eleven years of teaching/ learning of French language, starting from their third year of primary school to their third year of high school –baccalaureate, yet the vast majority cannot speak French fluently as a result of the mismanagement of both government and Department of education. Among the big problems which caused this situation we can mention the hourly volume, the poor distribution of those hours (generally taught in the afternoon, which does not allow them to acquire better the language) ...etc. Educators expect, by the end of the school curriculum, to have a new generation with a good linguistic background in French. But, with all the obstacles we mentioned before it is far from being true, that a high number of our students cannot express themselves and speak French fluently and correctly, so they graduate to universities with a lower level of French.

## **6. Teaching French in Higher Education**

French is strongly present in Algerian universities too. For the literary branches, French is taught as a separate module, but when it comes to the scientific domains it becomes the official language used to give lessons; we have for example the medical and engineering sciences which are still taught in French.

Indeed, to redress the situation the ministry abandoned the classic system for the new LMD (Licence, Master, Doctorate)<sup>17</sup>, this situation has not prevented the French language from obtaining a dual status which logically leads to two types of courses: French courses to improve the linguistic skills, and courses in French relating to their success in the chosen discipline.

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<sup>17</sup> In order to adopt a common diploma system, to promote student mobility and provide them with access to the world of work throughout Europe, Algeria has also decided to introduce the LMD system within its various university establishments.

The previous training of students (from primary to secondary school) with their weak level does not meet the needs of universities. This situation has certainly led to some support from a didactic point of view thanks to the intensive French courses proposed by the Algerian institutions in the majority of scientific and technical disciplines in higher education such as veterinary sciences with 30 hours of lessons per semester, medicines (by 2019 and because of the low level of the students, some faculties decided to impose an evaluation test and propose French intensives courses one hour per week- each Saturday, only to first-year students. In second year they replaced French with English, only for second-year students), the dental surgery department which has both French and English (first-year students only, for one hour and thirty minutes, where they have for the first week French and English for the second one), pharmacy (first-year students have to pass the test of level then only weak learners study French for one hour and thirty minutes per week. While in second year they all have French classes, for one hour and thirty minutes per week), mechanical engineering (they have French in their first and second years only, and the other grades deal with ESP- English for Specific Purposes). All the modules of medical sciences are presented in French. This remains remarkably insufficient since the students found themselves in front of a new language (not new one, but they used to study science in Arabic even with some French terms. If we take the university of Mostaganem, students of medicine do study in French, but they do not have French classes (the case for all grades)<sup>18</sup>. But at the university, everything is in French: lessons, explanations, exams, tests, handouts, etc.

We are therefore witnessing the teaching of French as a subject, included in the training programme in the same way as other field subjects. In this context, it is still the subject language of teaching as in other levels of national education even if they have differences in the number of hours, contents and methodologies.<sup>19</sup> (See the tables in the Appendix, they describe the position of the French language courses in certain scientific and technical fields taught at the university of Mostaganem- Algeria)

In the context of reforms at the university level in Algeria, the goal is to adapt Algerian Higher Education to the neoliberal globalization roadmap within the framework of the Association Agreement with the European Union, thus transforming the public university into a productive one, the Ministry of Higher Education is included in the LMD system (license/ master/ doctorate) implemented in the Algerian universities from the 2004-2005 academic year.

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<sup>18</sup> We consulted the target departments. For some departments, we checked their time table from the site of the university. <https://www.univ-mosta.dz/emploi-du-temps/>

<sup>19</sup> <https://www.univ-mosta.dz/fst/?s=canevas>

According to the newly introduced LMD system, almost all the other fields of study have French (as an independent module) in their schedules, which was not the case in the old classic system because they had Arabic as a module. For example, faculties of languages (Spanish and English departments have 1 hour and 30 minutes, a week, of French class). In the Law Department where students choose either French or English to study for 1 hour and 30 minute per week, the lessons, in general, are about grammar and text exploration.

From the above tables, we notice that the programme of the Algerian universities is very poor, especially when it comes to the hourly volume spent at the French and/ or English classes and the manual which spots the light on grammar and texts exploration. In other words, they focus on the written expression (grammar and texts) and then, forget about Oral expression (vocabulary, speaking and pronunciation).

## **7. Teaching English Language in Algerian Schools**

According to EF (Education First) for learning English, in 2019 Algeria was classified on the bottom of the one hundred countries around the world that participate in this programme (It is classified ninety out of one hundred in the world and ten of thirteen positions in Africa) with a very low degree of language skills. Despite all the efforts made by the Algerian government and the American and British embassies to cooperate, the English level in Algeria was below average.<sup>20</sup>

As mentioned before, English is presented to learners starting from their first year in middle school (around the age of 10-13) until they graduate from universities. The English syllabus is as weak as the French one. In middle school, first year students are exposed to English for three to four hours (four hours for first week, then three hours for the second one. This is made in exchange with French language), while in the second-year students have two to three hours of English per week, and third and fourth-year students have English for three to four hours a week. They deal with grammar, texts comprehension and analysis, tenses, and oral skills.

If we consider secondary schools, we distinguish three streamings: Scientific, Philosophy and Literature, and Languages. The Scientific and the Literature streaming study English for three hours per week. Whilst the Languages streaming studies English for six hours. The manual of all streaming is almost the same (the difference is that the Languages Steaming has six units to deal with when the others have four units). It is common among English teachers to have problems

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<sup>20</sup> EF English Proficiency Index. <https://www.ef.dz/epi/regions/africa/algeria/>

with listening and speaking rubrics because of the lack of materials and time, as well as the low level of the learners.

Since English is becoming the world's spoken language, we have recently noticed a great demand for English language classes for political and educational purposes. During the famous Algerian Hirak, most Algerians call for replacing French language with English not only at schools but also in the administration, media, news and newspapers. As a response, the Algerian government envisaged about replacing French language with English, where the minister of the National Education AbdelHakim Belabed (2019) declared that the Ministry is thinking about teaching English at primary schools.

## **8. Obstacles to Learning Foreign Languages in Algeria**

Due to the experience of teachers of French with teaching and correcting test papers and exams (schools and universities), it is a remarkable fact that the level of the learners of all grades, from primary school to the higher education, is weak or almost average. The reasons behind these failures are the followings:

- The teachers of French' lower degree of proficiency.
- The importance given to Arabic to detriment of the other foreign languages.
- The students' absence of motivation and desire to learn. Especially at the university where we notice that final classes students are not able to acquire any further competences in foreign languages, anymore.
- The fact that teachers, especially at primary and middle school level, do not encourage their students to express themselves nor give them the chance to stand and speak. For example, every school year, teachers' first task is to ask pupils/ students to write their names, ages, hobbies, their parents' occupation... on a piece of paper in no more than five or ten lines maximum.
- Less and less teaching hours are devoted to languages.
- Teachers are limited in time to finish to syllabus. The focus is more on completing the syllabus than acquisition issues.
- The changes made by the ministry of education, especially in recent years, is confusing both teachers and students (new programmes are imposed on teachers without any presentation, explanation or training).
- The lack of training (teachers of primary, middle and secondary schools have zero chance to have any training or experience outside Algeria).

- The psychological aspect influences both learners and teachers.
- Lack of materials and ICTs (bad internet, some schools have only one computer and one Data-show for all teachers...).
- The neglecting of some rural schools (they are not implementing teaching).
- The sociological obstacles (some families do not enquire about teaching nor are able to help their children).
- Recently, strikes have been on the increased (educators found themselves working in bad conditions).
- The negative side of social media (especially the attacks against the French language dubbed “the language of the enemy” or “the colonialist language”).

## Conclusion

Algerians have no doubts about the powerful presence and the influence of the French language on their lives, but they see it as a threat to their culture and identity. At the same time, they see French as a rigid language which can hinder Algeria’s attempt to develop its economy and status worldwide. The academic and the researcher Yahya Djaafri in his statement to Al-Ain Al-Akhbar news, declared: “The issue of rupture with the French language cannot be considered a break with a language, but rather with a cultural project that Algerians consider as a continuation of national independence, considering the treatment of peoples from colonialism is through stages, and colonialism is a deep process of global pollution which takes time to be treated.”<sup>21</sup>

Abdel Raouf Mezghash; a professor of management at the faculty of Economic Sciences of the University of Annaba- Algeria; claimed: “French is no longer a language of science [...]. Its global role is smaller than it was, and the international job market now requires English rather than French.”<sup>22</sup> After all these critics and rejections of French, the Algerians keep using French in their daily life, schools, administrations...etc. Whether they like it or not, French has become part and parcel of the Algerians’ culture and dialect.

Even though many Algerians defend the place, the role and the importance of the French language, but the data collected from the sites of communication goes more for the language of the

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<sup>21</sup> <https://al-ain.com/article/replace-french-in-english-universities-of-algeria>

<sup>22</sup> <https://www.al-fanarmedia.org/2019/09/algerias-minister-of-higher-education-encourages-switch-from-french-to-english/>



world “English”. This result reaffirmed that the Algerian society is aware of this linguistic need for reasons mainly related to development, immigration, technology, etc.

Furthermore, many people want to replace French with English because English is considered as the world language and a very flexible language that can lead to the development of their country. The Algerian researcher Djaafri (2019), in his speech to Al-Ain Al-Akhbar, stated: “The demand in Algeria is a cognitive transfer before it is a political demand for the completion of independence, given that the English language is a cognitive need for Algeria to be able to deserve a living language and the language of global political decision today.” He sees that: “The English language has become a real popular demand, not an emotional one, by virtue of the fact that Algerians, especially students among them, have become more open thanks to social media platforms, and they realize that English is more useful to them, and today it is demanded politically and cognitively”<sup>23</sup>. Indeed, most scientific texts are published in English.

Finally, we notice that Algeria is a linguistically rich crossroads that is open to a more modern world. As we notice their interest in learning foreign languages in private schools.

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<sup>23</sup> Bourenane, Y. (2019) Algerian referendum to change curricula into English. Accessed online on 20/12/2021 from <https://al-ain.com/article/replace-french-in-english-universities-of-algeria>

# **Chapter Two: A Theoretical Approach to Languages and Songs**

## Introduction

A song is the combination of the power of music as well as the power of lyrics, the former touches our hearts while the latter flows into our minds. Yip Harburg further illustrates, “Words make you think. Music makes you feel. A song makes you feel a thought.”<sup>24</sup>

Furthermore, to know what makes a song a song, why songs should be introduced in the classroom, the role of songs in language teaching/ learning, the cultural significance of songs and their nature, and to consider songs as enjoyable training with practice material including the section dealing with the role of songs in learning pronunciation; Griffée (1992) explains in detail the central role of songs in the teaching learning process as followed:

Although songs have elements in common with speech and poetry, they are a unique form. Both, songs and speech are vocally produced, are linguistically meaningful and have melody... Nevertheless, songs have their own identity, and they function differently from speech or poetry. It is possible to note at least three features of songs:

a) Songs convey a lower amount of information than poetry. Even though poetry can be hard, we usually read it, which permits longer and denser information.

b) Songs have more redundancy than poetry... The simplicity of songs is not, however, a weak point. Because a song is heard for a short time, simplicity, redundancy and certain 'expectedness' contribute to our understanding.

c) Songs have a personal quality that makes the listener react as if the song were being sung for the listener personally... Songs create their own world of feeling and emotion, and as we participate in the song, we participate in the world it creates. As Mark Both states: 'the song embodies myth and we step into it. (pp.3-4).

In other words, if there are no words, literally it is not a song. It is generically called a “piece,” or perhaps a “melody,” There must be lyrics because a song is lyrics plus music.

Language has been a mysterious topic, and still, the interest of many researchers of all domains. All these diversities in defining the language exist because of its complexity and because it was not concrete, so our ancestors could not all write as we do nowadays. We are not even sure if they could speak and use words. Actually, no one has a definitive answer about how people communicated then. Some studies say that first man did not speak, he used to make sounds or sings (he imitated animals and nature sounds) to communicate, but this is still not a proved theory. According to George Herbert Mead's approach (Silva, 2011), the roots of language are to be found

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<sup>24</sup> Edgar Yipsel Harburg: American songs' writer. [Http://: Songs Quotes.goodreads.com](http://SongsQuotes.goodreads.com)

in what he called attitudes: postures that social animals use to organize themselves and their behaviours. So if we look at dogs, we can see them responding to each other physically. One dog will bristle and snarl to show domination (called Alpha dog), and another might bow down on its forelegs to show submission (called Beta dog). Bees have their own way to communicate, for example a bee would make some moves and dances (in circles or other ways) just to inform the other bees about the road/ place of the flowers. These attitudes evolve into gestures, which are physical actions that are isolated rather than full body; things like pointing or nodding that act as fingers. For Mead this transition to gesturing is important because it implies that we recognize others as “I’s”; where an attitude is simply a response; one dog/ bee calling out a response in another dog/ bee; a gesture implies both a self-consciousness of the act as a gesture and an awareness that others are self-consciously interpreting the act as gesture and responding not to the physical action but to the symbolic intent. Men social organization, for Mead, then becomes this progressive development where human gains more complex relational structures, first in play, where children take the role of race car driver, policeman and the thief...etc. then in games like football, baseball and so many other games that teach children take on distinct social roles and agree to abide by well-defined rules. Language follows suit, as we need more complex ‘verbal gestures’ to understand and integrate into social structures.

Two main schools emerged to study the language: Nativists and Behaviourists. According to the Nativists language is innate (Pinker, 1994). Conversely, the “Behaviourists” believe “language is learnt.” Each of the two schools has its theories and linguists. On the one hand, the nativist linguist Noam Chomsky proposed the idea that humans are born with a Language Acquisition Device (the LAD system). It is said to be a mental option, born with, to learn language and other things. On the other hand, behaviourist B. F. Skinner claimed that language is learned and not innate. (Lemetyinen, 2012)

To prove that we are born with a blank slate, Jamie Gianoutsos (2006) states: “John Locke, in “An Essay Concerning Human Understanding”, defends the fundamental belief that humans are born without innate ideas” (p.1). Behaviourists observed human behaviours as a result of a response to a stimulus. They looked at language development as a type of imitation process. They said that when a child learns his first language, he receives positive feedback when he makes a correct utterance, but receives a negative one when makes mistakes, from the environment.

Behaviourism was criticized because it does not deal with where, how, and when language came. As for “language is not innate”, then how and when the first man had language and could be different from animals, since we both communicate with our gender, when man realized that he

has utterances, and how. If we assume that ‘language is innate’, then how and why some people cannot speak. It is difficult to decide what side to support, and which one is more convincing. It is possible, also, that is neither nature nor nurture but a combination of both. It means that language can be something innate which should be developed and nurtured by the environment.

## **I. Neurolinguistics**

Lise Menn claimed that:

Neurolinguistics is the study of how language is represented in the brain: that is, how and where our brains store our knowledge of the language (or languages) that we speak, understand, read, and write, what happens in our brains as we acquire that knowledge, and what happens as we use it in our everyday lives. Neurolinguists try to answer questions like these What about our brains makes human language possible-why is our communication system so elaborate and so different from that of other animals? Does language use the same kind of neural computation as other cognitive systems, such as music or mathematics?

Where in your brain is a word that you’ve learned? How does a word ‘come to mind’ when you need it (and why does it sometimes not come to you)? <sup>25</sup>

Neurolinguistics Programming (NLP) has numerous definitions and information. We conclude it by defining ‘programming’, which refers to a set of our thoughts, feelings, emotions, and behaviours that come from our habits and experiences. As they affect our contacts with ourselves and the other. It is what we learnt to do and/ or say since birth, either directly, when the environment tells us what to do and say, and what not to do or say, or indirectly by imitating the others. The same thing happens with neurolinguistics. The influence of the environment helps to learn communication. NLP deals with body language as well as oral expressions. it is to adopt our minds and bodies to use the right communication (verbal and non-verbal) in the right time and place, to be understood and accepted in a community.

### **1. The Brain and Language**

The human brain is the central part of the human body. It is the main factory that gives, receives, and controls our living, such as thinking, feeling, moving, remembering, talking... and

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<sup>25</sup> Lise Menn. Neurolinguistics. Linguistic Society of America. at [www.linguisticsociety.org](http://www.linguisticsociety.org)

others. Every word we say, hear and think about is produced, stocked, and processed in the brain. The human brain is made of two sides called the left hemisphere and the right hemisphere.

How does our brain treat different language operations?

## **2. Left and Right Hemispheres**

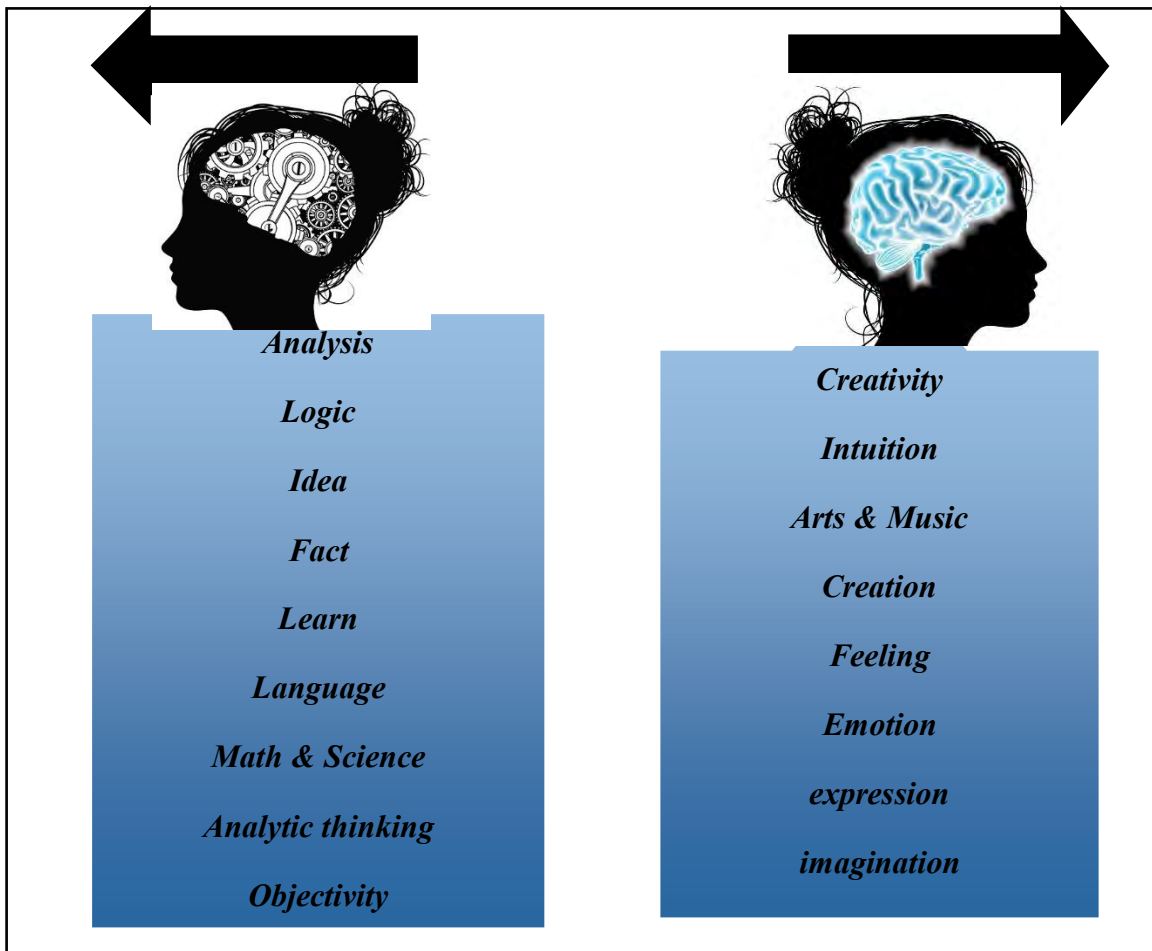
The two hemispheres of the brain are very alike; they function differently. But they communicate with one another to perform all vital bodily processes of learning, adapting and producing. In the 1960s, the psychologist Roger W. Sperry introduced the “Left and the Right Brain Theory”, which says:

- The left hemisphere is responsible for controlling the right side of the body. If the left brain is dominant, the person is logically and more academically inclined. The functions of this hemisphere are analytical thought, detail-oriented perception, ordered sequencing, rational thought, verbal, cautious, planning, math/ science, logic, right field vision and right-side motor skills.
- The right hemisphere is to control the left side of the body. It is responsible for: creativity, imagination, intuition, holistic thinking, arts, feelings visualization, non-verbal cues, rhythm, daydreaming, emotions, left field vision and left side motor skills.

According to the above different functions, we conclude that people with the left hemisphere domination are rational thinking. Whilst those with the right hemisphere domination are more emotional and sensitive artists.

Scientifically speaking, the left-brain side deals with speech and language, rational reasoning and logical analysis. The right hemisphere, however, deals with intuition, music, art and rhythm. If the first part is damaged, the person will not be able to understand both, spoken and written words as well as lose other functions. If the second part is damaged, the person will have poor decision-making and a slow learning process. The two hemispheres are needed to complete the human’s life, no matter if this person is logical or creative or even to be both at the same time.

The following figure illustrates what every hemisphere deals with.



**Figure 1.** Right Vs. Left Hemisphere.

### **3. Language Acquisition and Brain Development**

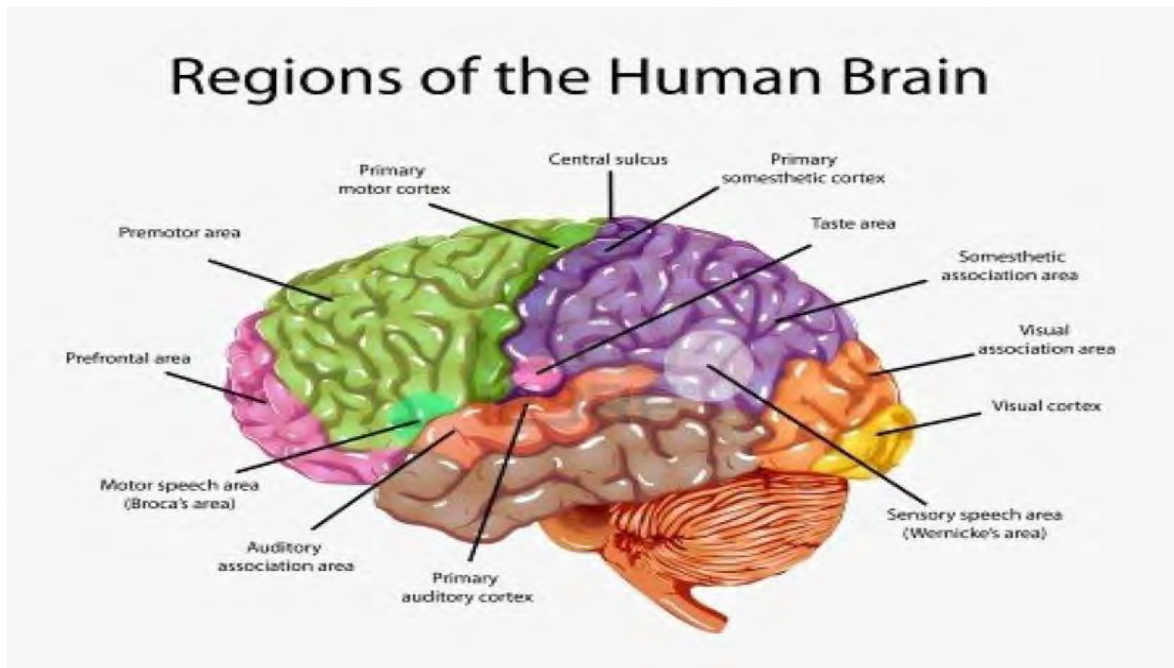
In language acquisition; and for a long time; the brain not only stores linguistic information but also adapts to the grammatical regularities and changes of language. The human brain is made of a big number of areas; each one has a special function. After studies, researchers found that language deals with two main boxes. The first area is called “Broca”. The Broca area is located on the front left side, and it is responsible for the oral expression (creation of speech/pronunciation). Broca’s area is not directly responsible for speech. It serves nerve signals to the motor cortex, which stimulates the muscles in the mouth and face to contract to produce words.<sup>26</sup>

While the second area is named “Wernicke”, which is often located on the left side of the brain, in the temporal lobe and partially in the parietal lobe. It is responsible for understanding

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<sup>26</sup> Hopkins Medicine (2015) Broca’s Area. Accessed on 01/12/2021 from [https://www.hopkinsmedicine.org/news/media/releases/brocas\\_area\\_is\\_the\\_brains\\_scriptwriter\\_shaping\\_speech\\_study\\_finds](https://www.hopkinsmedicine.org/news/media/releases/brocas_area_is_the_brains_scriptwriter_shaping_speech_study_finds)

the language. “This language loop is found in the left hemisphere in about 90% of right-handed persons and 70% of left-handed persons, language being one of the functions that are performed asymmetrically in the brain”. (Fritz Dufour, MBA, DESS, 2018, p.42)



**Figure 2.** Anatomy of the Brain.<sup>27</sup>

According to Dr Paul Pimsleur; the creator of the Pimpsleur Method to learn languages based on audio materials, the school is the place where we first experience a foreign language. This experience is difficult (even if some of us have good grades at school). But by the end, we will be a surprise to discover that what we learned was not enough to be used in real conversations. “The truth is that anyone can acquire a foreign language with the right reaching system...”<sup>28</sup>

In his article “Language Acquisition and Brain Development”, Kuniyoshi (2005, pp.815-816) declared that:

Indeed, the native or first language (L1) is acquired during the first years of life through such primary faculties while children are rapidly expanding their linguistic knowledge... It is therefore crucial to understand how distinct linguistic faculties develop in the brain throughout various ages... It may also be possible that different linguistic abilities are acquired in their own developmental courses and that the timing and duration of their sensitive periods differ.

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<sup>27</sup> John Hopkins Medecine (February 17, 2015). Broca’s Area Is the Brain’s Scriptwriter, Shaping Speech, Study Finds. [https://www.hopkinsmedicine.org/news/media/releases/brocas\\_area\\_is\\_the\\_brains\\_scriptwriter\\_shaping\\_speech\\_study\\_finds](https://www.hopkinsmedicine.org/news/media/releases/brocas_area_is_the_brains_scriptwriter_shaping_speech_study_finds)

<sup>28</sup> Simon & Schuster’s PIMPSLEUR-The Pimsleur Guide. at [www.Pimsleur.com](http://www.Pimsleur.com)



He discussed the major linguistic factors (phonology, lexico-semantics, sentence comprehension and syntax) in the learning of second language (L2) acquisition and the changes in particular regions of the brain. He found that each of those factors is learned in a special region (s) of the brain (which is/ are different from the others). He also mentioned the use of different materials activates different areas of the brain, that is, auditory sensors are different from visual or kinaesthetic as well as the left and the right hemispheres.

Another point to emphasize is when learning and modifying grammar, during the acquisition of new languages, at least two main factors may affect the cortical activation change: the proficiency level (PL) of L2 and the age of acquisition (AOA). The studies show that L1 (AOA before age six) and L2 (AOA after age seven) are represented differentially in cortical areas.<sup>29</sup>

From psychological and neuroscience views, language acquisition is the transition from the state of the mind at birth, the initial cognitive state, to the stable state that corresponds to the native knowledge of a natural language. Chomsky developed the Universal Grammar Theory, where he proposed that the human brain comprises a predefined mechanism (Universal Grammar) which is the basis for the acquisition of every language. (Hulin and Na, 2015)

#### **4. A Neural Theory of Speech Acquisition and Production**

Skinner (1938) claimed that stimulus and response are the keys to learning anything. To prove his hypothesis, he experimented on a dog and put it in an empty room. he uses to ring the bell when brings him food. One time, he just rang the bell without giving the dog any food. Skinner noticed that the dog run to the door because he used to do so each time the bell rings when his food arrives; then he salivated. Likewise, language can be learned through repetition and reinforcement. By contrast, Chomsky said that we were all born with the capacity of learning and produce language thanks to the Language Acquisition Device system (LAD). (Gordan and Krishanan, 2014)

As a result of these two famous theories, other hypotheses come to life such as neurolinguistics. Neurolinguistics studies the relationship between speech and the brain. In this context, the DIVA Model of Speech (Dispositif Interactif de Validation des Acquis de l'Expérience/ Interactive Device for Validating Acquired Experience); is an adaptive neural network to describe the sensorimotor interactions implicated in articulator control during the production of speech. The Broca Area in the brain intends formulation to language coding

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<sup>29</sup> <https://www.jneurosci.org/content/25/7/1637>

(phonemes), and with the help of articulation control (muscles) the articulators affect and produce the vocal tract and then we have the acoustic signal (sound). The following Figures explain the mechanism of the DIVA model of speech acquisition and production. (The figures are taken from Google images).

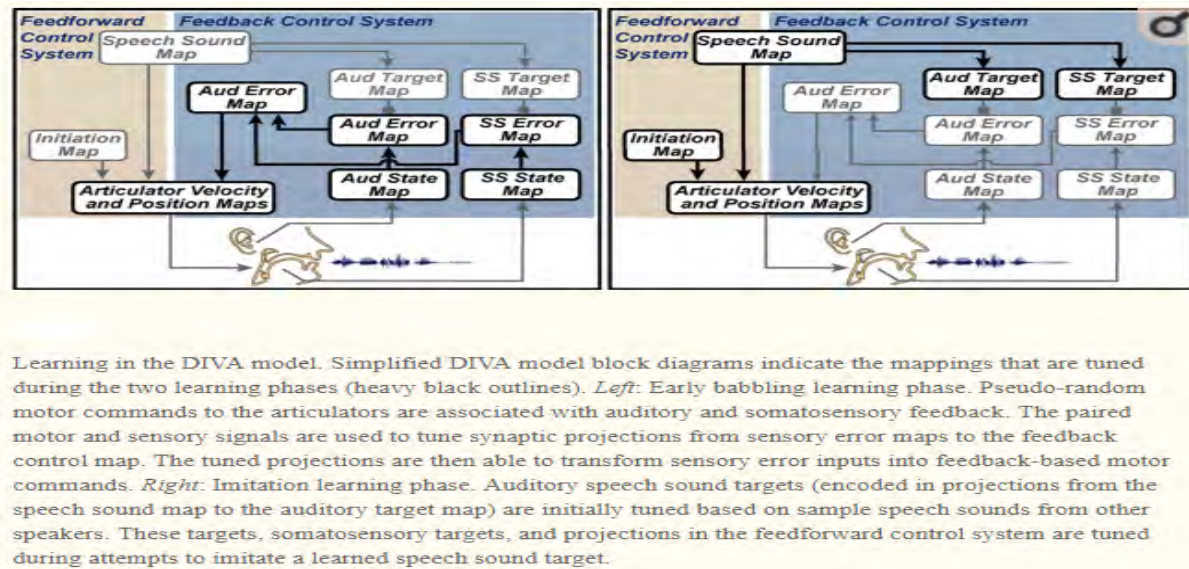


Figure 3. The DIVA system of speech acquisition (Shaobai and Chenhong, 2015, p.3891)

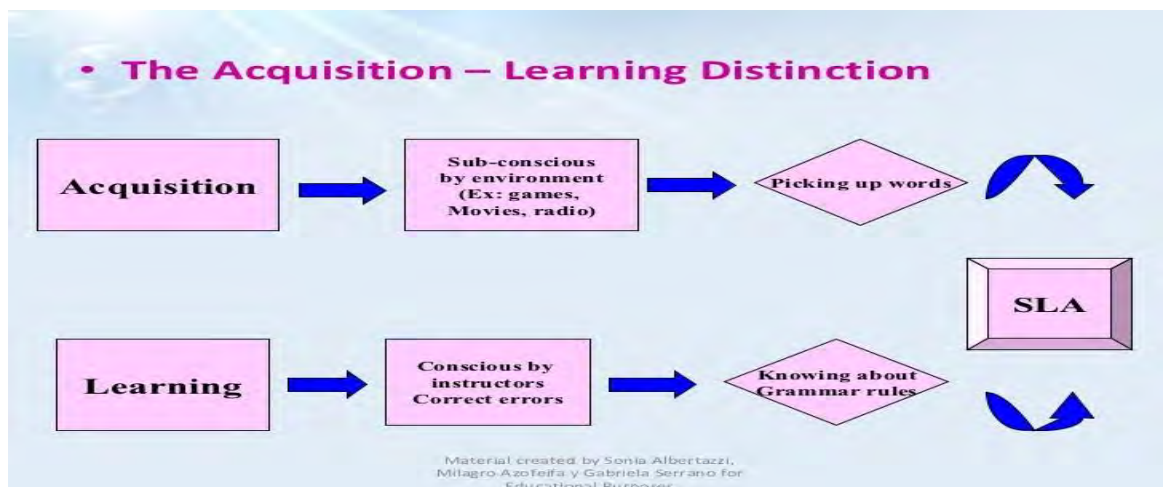


Figure 4. The Acquisition- Learning Distinction<sup>30</sup>

<sup>30</sup> Krashen's Theory on SLA. Accessed on 12/01/2022 from <https://www.slideshare.net/milaafofeifa/krashens-theory-on-second-language-acquisition>

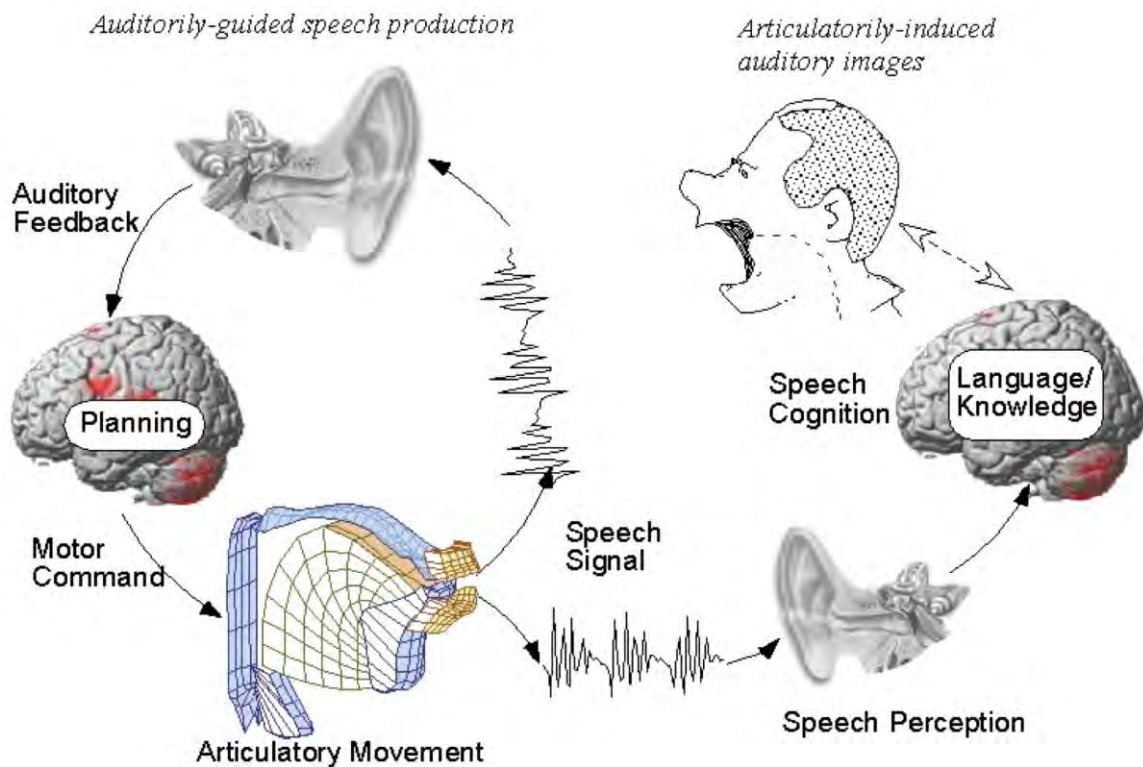


Figure 5. The DIVA model of speech acquisition and production (Kouassi, 2021, p.12)

## 5. Brain, Memory and Language

Memory is one of the brain's capacities, it serves to store and save data and then uses them when needed. Every human brain is like a big store with a lot of boxes, each time we have a piece of new information is hoarded and transmitted to the box it belongs to, with the help of nerves, to be used later. In other words, every piece of information passes on the three following stages:

➤ **Very short-term memory:**

It deals with our five senses. It receives data from senses (see, touch, taste, hear, and smell) and it stocks it, but for a very short time.

➤ **Short-term memory:**

It is the memory that we use daily. It stores data for a short time.

➤ **Long-term memory:**

It treats the data we learn, the experiments, the experiences, and all other memories and souvenirs. This memory can store knowledge for a very long period, as it can last forever.

After recognizing the information and deciding whether it should be forgotten or rehearsed for future uses; and choosing the right box to be saved in, the brain will recall the needed one to be produced for the present situation.

The two following figures explain the mechanism of the brain when treating new data.

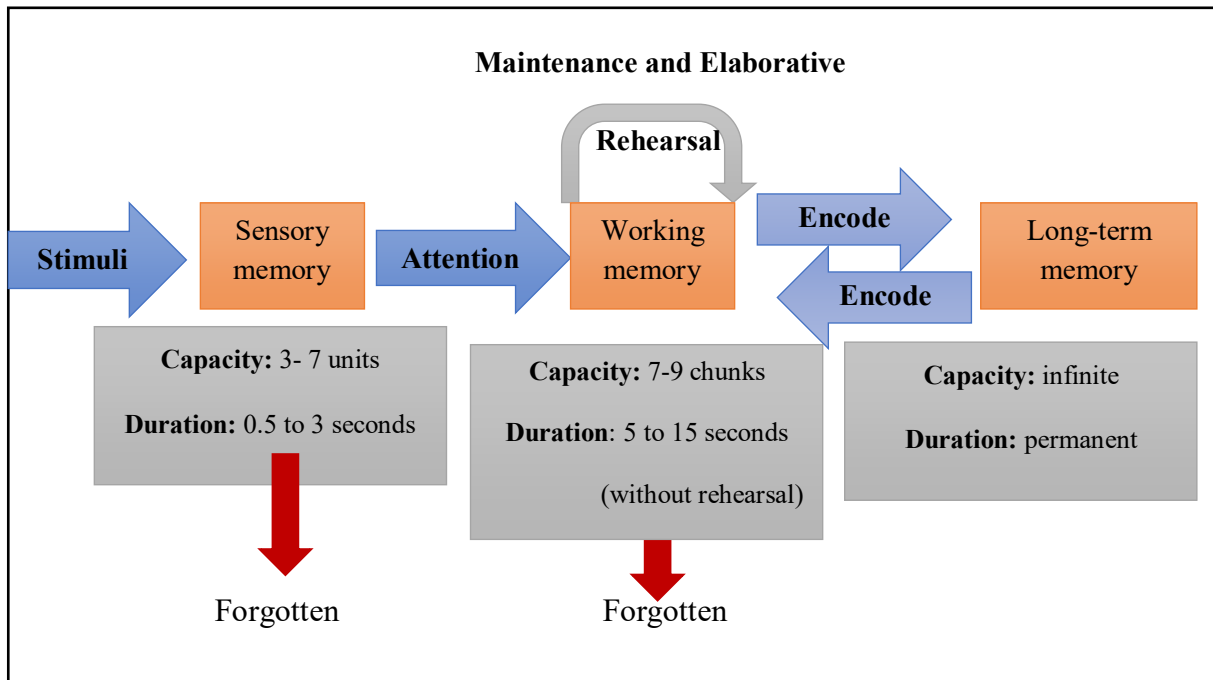


Figure 6. Brain and Memory<sup>31</sup>

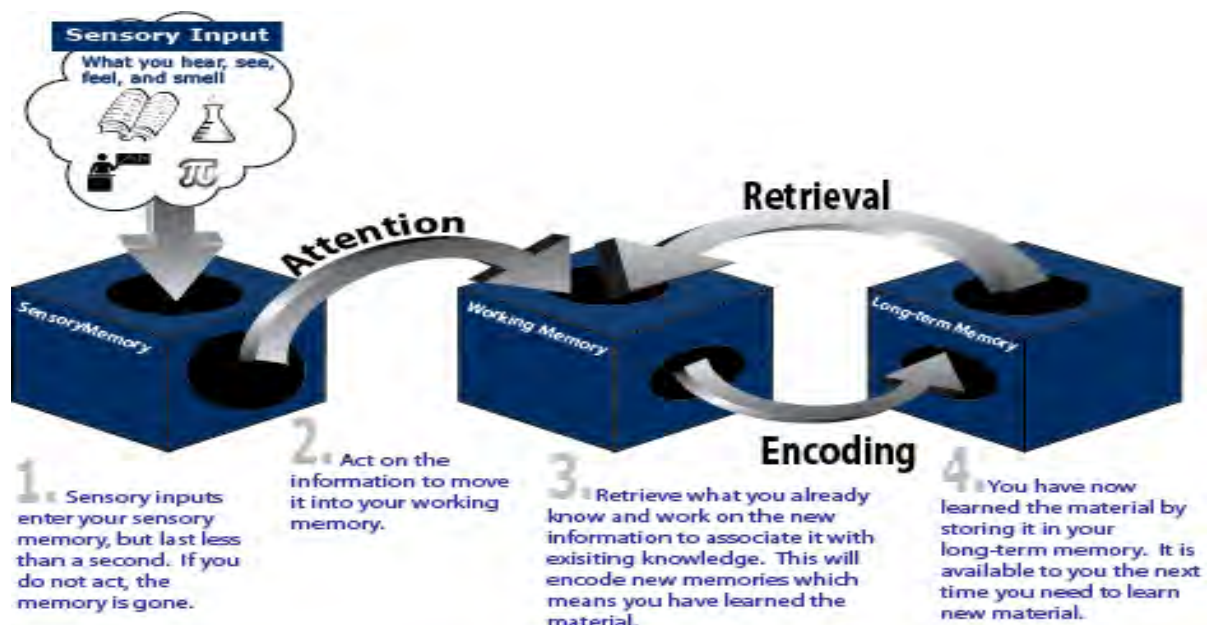


Figure 7. Learning and Memory

<sup>31</sup> Information processing model. Accessed on 12/20/2021 from <https://dataworks-ed.com/blog/2014/07/the-information-processing-model/>

For centuries, the human brain's function has been the interest of all sciences and domains. Among all its components, the cerebellum is responsible for balance, and motor control as well as is involved in some cognitive functions such as attention, emotional functions, language, and the processing of procedural memories<sup>32</sup>. The Cerebral Cortex, also, plays an important role in memory, attention, perceptual awareness, thoughts, language, and consciousness. The brain is divided into four main regions or lobes, that cover the two hemispheres:

“The frontal lobe (involved in conscious thought and higher mental functions such as decision-making, particularly in that part of the frontal lobe known as the prefrontal cortex, and plays an important part in processing short term memories...), the parietal lobe (involved in integrating sensory information from the various senses...), the temporal lobe (involved with the senses of smell and sound, the processing of semantics in both speech and vision... and plays a key role in the formation of long-term memory)...”<sup>33</sup>

Psychologists from the University of California, Berkeley found that the hippocampus is the key that deeply links language and memory. According to Piai et al. (2016), intracranial recordings show “The link between language and the hippocampus could be an explanation for some of the language deficits we see in patients who don't have damage to the language areas of the brain,” said former UC Berkeley postdoctoral fellow Vitória Piai, now a senior researcher at Radboud University in Nijmegen, the Netherlands. “I think that once we start studying language as it happens in real life, we will find that the hippocampus is doing more in the service of language than we thought before”<sup>34</sup>. It is the bridge that transmits the messages between the two. For example, we can recognize a banana from its colour, shape and taste. The brain does the same thing with language. The received words; are from the stored semantic knowledge that we are familiar with thanks to previous experiences. That is to say that the human mind picks and registers every word, image, gesture and colour... since birth. Step by step and with the help of family and society he/ she learns to understand and generate sentence meaning with the help of the “hippocampus”.

Another mystery of the brain is how comes that when we have amnesia<sup>35</sup> and/ or Alzheimer<sup>36</sup> we forget our names, identities, families and friends, but not the language/s. Scientists

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<sup>32</sup> The unconscious memory of skills and how to do things that are acquired through repetition and practicing.

<sup>33</sup> human-memory.net (September 21, 2019)

<sup>34</sup> <https://psychology.berkeley.edu/news/brain%E2%80%99s-hippocampus-helps-fill-blanks-language>

<sup>35</sup> noun. A fractional of total reduction in memory, being either brief of lasting, resulting from (i) natural causes, or (ii) psychogenetic causes. (<https://psychologydictionary.org/amenia/> By N., Pam M.S. - April 7, 2013).

come to divide memory into two kinds: report memory and skilful memory. The first one is responsible for saving data about one's life, which is controlled by the thoracic lobe of the brain. The second one is the responsibility of the skills acquired during living (like reading, speaking, driving, dancing, eating and dressing...). This memory has different places in the brain; we mention the Cerebellum and the Amygdala. The reason why amnesia influences the reported memory and does not lead to loss of speaking is that language is learned from previous experiments. Some people can lose their language when their reports and skilful memories are damaged.<sup>37</sup>

## 6. Cognitive Psychology

Cognitive psychology is the study of the mind in the perception, memory, attention, language, and procedures in which we receive, collect, treat and produce data. Neisser (1967); known as the Father of Cognitive Psychology; defined it as the study of how people learn, organize, stock and produce knowledge.

Rumelhart and Norman (1976), said that cognitive psychologists try to answer the following questions:

1. How do people learn?
2. How do they structure/ recognize knowledge?
3. How do they remember?
4. How do they use knowledge?

Adnane Youcef AL-ATOUM stated that there is no fixed definition to describe cognitive psychology<sup>38</sup>. Best (1986) defined it as the science that tries to understand human cognition and its relationship with his behaviour. Anderson (1995) claimed that cognitive psychology is aimed to study the nature of the cognitive structure of humans and behaviours towards different domains. Sternburg (2003) reported that it is the science that study people's perception, understanding, learning, remembering, and thoughts of knowledge around them. At the end, they all agree that cognitive psychology deals with treating knowledge and information in the human's brain. Otherwise stated, it is the study of memory and process in which data are learned and produced to

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<sup>36</sup> Alzheimer's disease (AD) is a progressive neurocognitive disease that slowly erodes an individual's memory, judgment, cognition, learning, and, eventually, ability to function. (<https://www.psychologytoday.com/us/conditions/alzheimers-disease#>) Verified by Psychology Today. Last updated: 10/14/2021

<sup>37</sup> Human Memory Storage. Last update on November 25, 2020

<sup>38</sup> Cognitive Psychology-2004- Oman, pp.2324 (2004 في النفس لم عوي - عمان -)

solve the daily life problems such as attention, remembering, perception, thinking, storing, learning, producing and/ or reproducing language.

## 7. Language and Cognition

Language, signed or spoken, is a structured system of communication. The structured system of language consists of a set of utterances, sentences, grammar, and syntax. Cognition has to do with thoughts: how, what, and why we think. It is obvious that to describe and elaborate on our thoughts we need words. Piaget (1952) believed that kids' cognitive skills unfold naturally as they mature and explore their environment. He argued that they construct an understanding of their environment, and experience divergences between what is known and discovered. According to him, we were all born with the ability to learn (a basic mental structure), and then everyone develops his/ her IQ.

His cognitive theory is based on three basic components:

- Schemata (building blocks of knowledge): it is “a cohesive, repeatable action sequence possessing component actions that are lightly interconnected and governed by a core meaning” (Piaget, 1952, p.27). It is the range of boxes that tell us how to react to incoming stimuli or data (Wadsworth, 2004). Schemata are very important in cognitive development because they are the set of linked mental representations of the world that we use to understand and respond to different situations.

Adaptation processes that enable the transition from one stage to another:

- Assimilation: use existing schemata to treat new objects/ situations.
- Accommodation: when assimilation is not enough to deal with new object/ situation, a call for changes is needed to solve the new situation.
- Equilibration: it starts when a schema of a child can do with most new knowledge through assimilation.

Stages of cognitive development. There are four stages:

- **Sensorimotor stage: (0-2 years)**, the body's ability to form a mental representation of objects.
- **Preoperational stage: (2-7 years)**, the child's ability to link words and objects.
- **Concrete Operational stage: (7-11 years)**, is the beginning of logical/ operational thoughts. It means that the child can do things in his head (rather than physical).
- **Formal Operational stage: (11 years and above)**, the ability to think about abstract concepts.

Piaget's Theory helps the teaching and learning process, by means of making children experience and explore the learning by themselves.

This theory was not enough because social settings and culture may also have effects on cognitive development. Vygotsky (1987) argued "the child's learning always occurs in a social context in cooperation with someone more skilful (MKO). This social interaction provides language opportunities and language is the foundation of thought." According to him, the development of thought and language go in parallel (together).

As mentioned above, cognition is connected to language. During the years of studying language and cognition, there were two different views on the relationship between them. On one hand, Chomsky (1960s) believes that children are born with the LAD system (Language Acquisition Device) as well as specific linguistic knowledge such as nouns, verbs, grammatical subjects, structures and rules. His theory said that children are born with the ability to speak a language and not by imitating adults. On the other hand, Piaget (1952) proposed that "language emerged out of the same broad cognitive changes that transform the sensorimotor processing of infants into the formal and logical mind of adults".

During the 1980s and the 1990s, three main theories emerged: connectivism, cognitive linguistics, and the cognitive neuroscience movement. In the twenty-first century, researchers find out that language and cognition have complex similarities and differences, and they both develop by time and environment.

In brief, there is a connection between language and cognition. The thing which happens with a child in his or her early years; he could not recognize the outside world until he or she learns words and sentences, then he or she starts building thoughts step by step; during his or her life. In this case, language and cognition are learned and developed together. In contrast, some other researchers criticize and neglect this theory. They raised questions like: why language cannot describe some thoughts? Why words, sometimes, are not enough to describe and transmit what is in our minds? Why do we, sometimes, feel speechless?... and some other questions. It seems that man has more thoughts than words, which means that language is separated from cognition. Piaget's theory believes that language is an obstacle that kills thoughts, and that is why, we call for support such as gestures, drawings, music and others.

Even though language cannot transmit every single thought in mind, but still needed to think and communicate. We conclude that language and cognitive go hand in hand as they complete each other.



## 8. Cognition, language, and Aging

During lifespan, people keep changing in different domains. Our cognitive and language capacities do change and develop when growing up. As discussed before, a child cannot recognize the world around him until he or she grows up and develops his or her cognition and linguistic background (words). Handersan and Harris (2016) claimed that:

The study of age-related changes has spanned numerous disciplines including linguistics, psychology, gerontology, neuroscience, and communication sciences. The older adult represents a unique population for studying cognition and language because of the many challenges that are presented with investigating this population, including individual differences in education, life experiences, health issues, social identity, as well as sender (p.223).

Older adults used to simplify their speech register which is progressive with age. Kemper (2006) sees that language development, during one's life, is U-shaped such that language "regression" mirrors language acquisition.

Typically, this regression hypothesis is put forth to account for aphasic disorders (Grodzinsky, 1990); it has also been applied to language loss about the discontinued use of a first language (Hyltenstam and Obler, 1989) and the decline of language in dementia (Emery, 1985). Both strong and weak forms of the regression hypothesis have been proposed: The strong form holds that language regression is the mirror image of language acquisition at all levels of analysis; the weak form suggests parallels while acknowledging different mechanisms or principles. There is little empirical support for the strong hypothesis (see Kemper, 1992, for a discussion) ... within the cognitive-aging frame-work, there has been an emphasis on four contrasting accounts of age-related changes to language: cognitive slowing, inhibitory deficits, the effects of limitations, and language-specific effects on word retrievals... Older adults' use of a simplified speech register resulting from an age-related decline in the syntactic complexity of oral and written language". (Kemper, 2006, p.238)

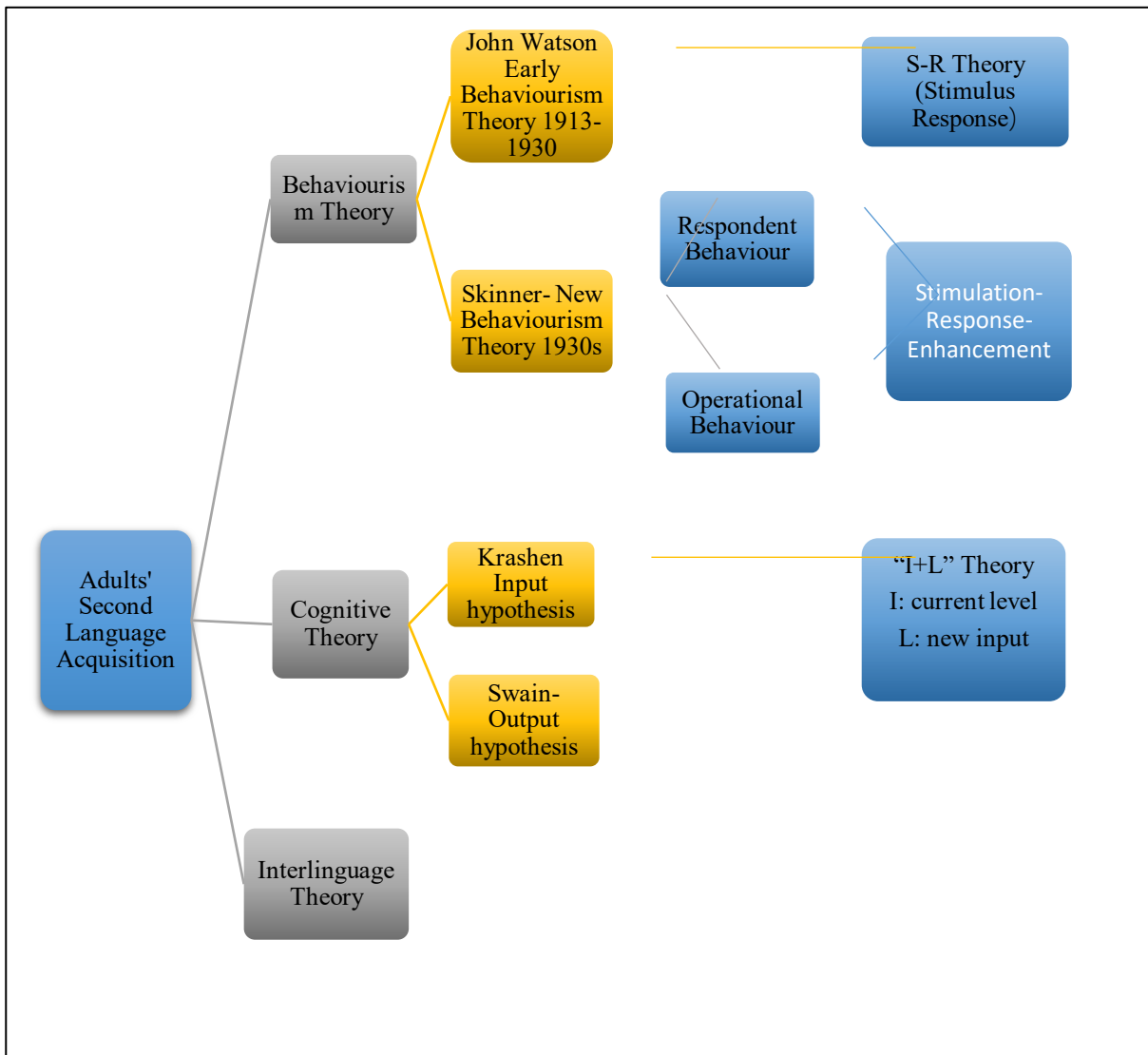
The first language (or mother tongue, primary language and native language) is the identity of each individual. It is easy to be mastered because it is acquired during early childhood (since birth). The child found himself speaking the language of their parents, family, school, and environment. Nevertheless, when he or she grows up the child needs a second language, which is; in general; learned at school to be used for different purposes, in the future. Languages are needed

for diverse purposes, such as education, employment, travelling, and other things. In this case, learners have to do more effort to learn it.

Regarding the study of adult second language acquisition, "this Easy acquisition" has always been the focus of debate. Krashen and modern cognitive theory linguists (Krashen, 1982) believes that adults can acquire a second language Easily because they have a high level of cognition, clear logical analysis, and strong self-monitoring ability, while some other researchers think Due to many uncertain factors, it is very difficult for adults to acquire a second language. Children are always considered the most successful example of language learning, they can easily master their mother tongue in a natural environment, Therefore, it is very meaningful to analyse the second language acquisition of adults from the perspective of children's mother tongue. Language acquisition.

Due to its complexity, adult second language acquisition requires behaviourism, cognition and interlanguage theories to achieve. The first is based on stimulus-response theory (repetition and reinforcement) (Skinner, 1938; Watson, 1970). The second belief is the need for a conscious learning process (using awareness to find errors and correct them and using emotional factors to aid learning) (Krashen, 1982; Swain and Lapkin, 1995). The third theory refers to the transitional language in the acquisition process, which is affected by several aspects: mother tongue transfer, learning strategies, communication strategies, over-generalization of language materials, and language learning environment (Skinner, 1972).

Figure 8 will summarize the adults' second language acquisition process.



**Figure 8. Adults' Second Language Acquisition.**<sup>39</sup>

There has been controversy as to whether it is easy for adults to acquire a second language. Linguists of the modern cognitive theory believe that adults can easily master a second language. However, other researchers have put forward the opposite view. They say that adult second language acquisition is not as easy as children's native language acquisition. It is easy for people who watch to find the advantages of adults' cognitive levels, and the cognitive ability and thinking structure of adults have matured. Adults can benefit from some grammatical interpretation, but children cannot do so (Jiansong et al., 2004). On the one hand, in terms of logical thinking, one of the main advantages of adults is their logical thinking ability. On the other hand, in terms of self-

<sup>39</sup> Fei Deng & Qin Zu (2016). A Study on Whether the Adults' Second Language Acquisition Is Easy or Not—From the Perspective of Children's Native Language Acquisition.

monitoring ability, adults have strong self-monitoring ability in the process of adult second language acquisition (Jiansong et al., 2004)

On contrary, some linguists claim that even though adults spend a lot of energy and time learning a second language but still cannot acquire it (Yuan, 2003).

## II. Music

The word music comes from the Greek *mousikê* (*teknê*) by way of the Latin '*musica*', the Greek word for '*muse*'. In ancient Greece, the word *mousikê* means any of the arts or sciences governed by the Muses. Later, in Rome, art *musica* embraced poetry as well as instrument-oriented music.<sup>40</sup>

Speculation on the beginning of music is endlessly fascinating, but no certainty is ever likely to come of it. The first musical utterances in prehistoric times were imitations of birds' songs or other natural noises; they were rhythmic pounding on a hollow log or vocalization more song than speech and possibly preceding both. (Resova, 2007, p3)

A start is one of the most significant parts of everything in the world. Since music is an inseparable element of human life, let's have a look at its beginning both from the contextual and lexical viewpoint. We do not know anything certain about music definition as there is not any unique definition in the world, because the perception of music varied from group to group, nation to nation, from language to another, and from person to person. That is why this field is quite a tricky one.

The following definitions, as cited in Resova (2007, p.11) illustrate best the great diversity of opinions relating to what music is:

According to Marsalis music is sound organized by time. Gottfried and Leibnitz believe that music is nothing but unconscious arithmetic. Linton believes that music is organizing sound and silence into a form with culturally derived meaning, cultivated for aesthetic or utilitarian purposes. The Cambridge Dictionary defines music as "a pattern of sounds made by musical instruments, voices, or computers, or a combination of these, intended to give pleasure to people listening to it... Music is a form of art, an expression of emotions through harmonic frequencies. Music is also

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<sup>40</sup> [https://en.wikipedia.org/wiki/Definition\\_of\\_music](https://en.wikipedia.org/wiki/Definition_of_music)

form of entertainment that puts sounds together in a way that people like, find interesting or dance to”.<sup>41</sup>

The Encyclopedia Britannica offers a broader definition:

“Music is an art concerned with combining vocal or instrumental sounds for beauty of form or emotional expression, usually according to cultural standards of rhythm, melody, and in most western music, harmony. Music most often implies sounds with distinct pitches that are arranged into melodies and organized into patterns of rhythm and meter. Music is an art that, in one guise or another, permeates every human society. It is used for such varied social purposes as ritual, worship, coordination of movement, communication, and entertainment”.<sup>42</sup> In brief, by all accounts, there is no single and intercultural universal concept defining what music might be.

## **1. Music and the Brain**

The brain’s functions and structures can show proof of why music can be beneficial to learning. As mentioned previously, the left hemisphere of the brain has to do with thoughts in words, while the right hemisphere deals with actions, problem-solving, memory, and emotion. Studies found that most of us (as learners) use the right hemisphere of our brain to process music. And, since most instructions lean on the left-brain paths, music allows learners; especially those who have a strong right-brain orientation (Borchgrevink, 1982).

Guglielmino (1986) claimed that “songs bridge the [brain’s] hemisphere, strengthening retention through a complementary function as the right hemisphere learns the melody, the left, the words” (p.2). Anton (1990) found that “when a learning activity combines both left and right hemispheres simultaneously engaged in a particular activity, an ideal learning situation is established, and the most productive learning occurs”.

The two following figures explain what has been explained above:

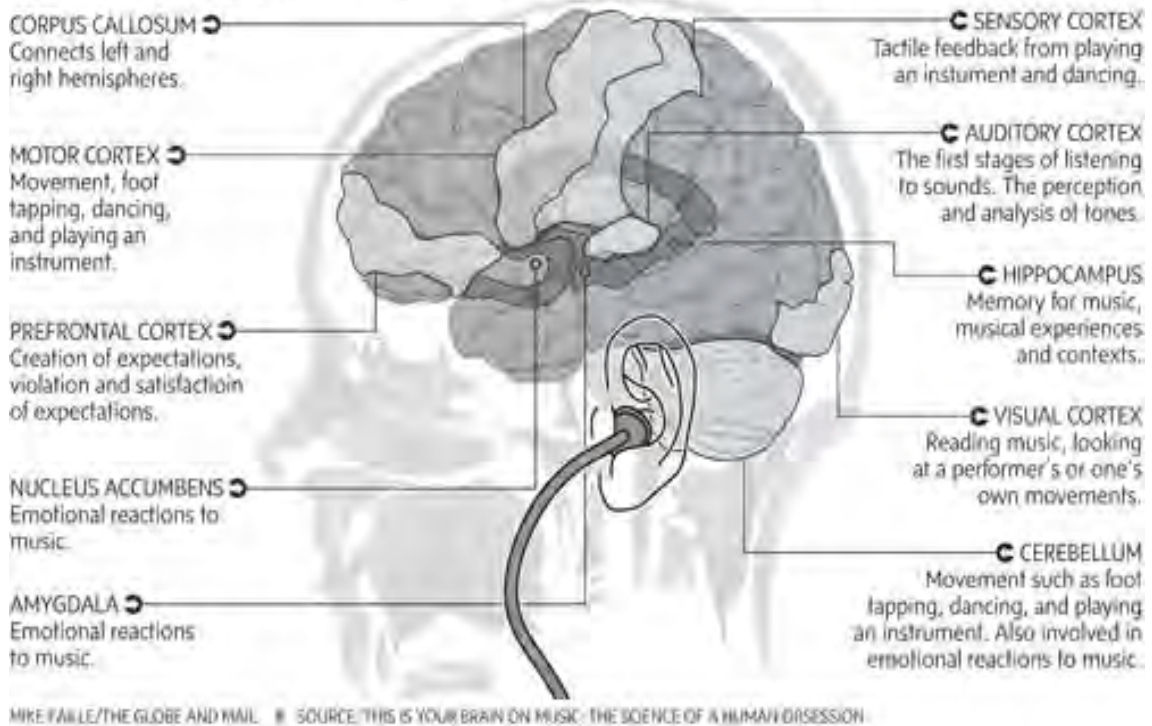
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<sup>41</sup> <https://dictionary.cambridge.org/dictionary/english/music>

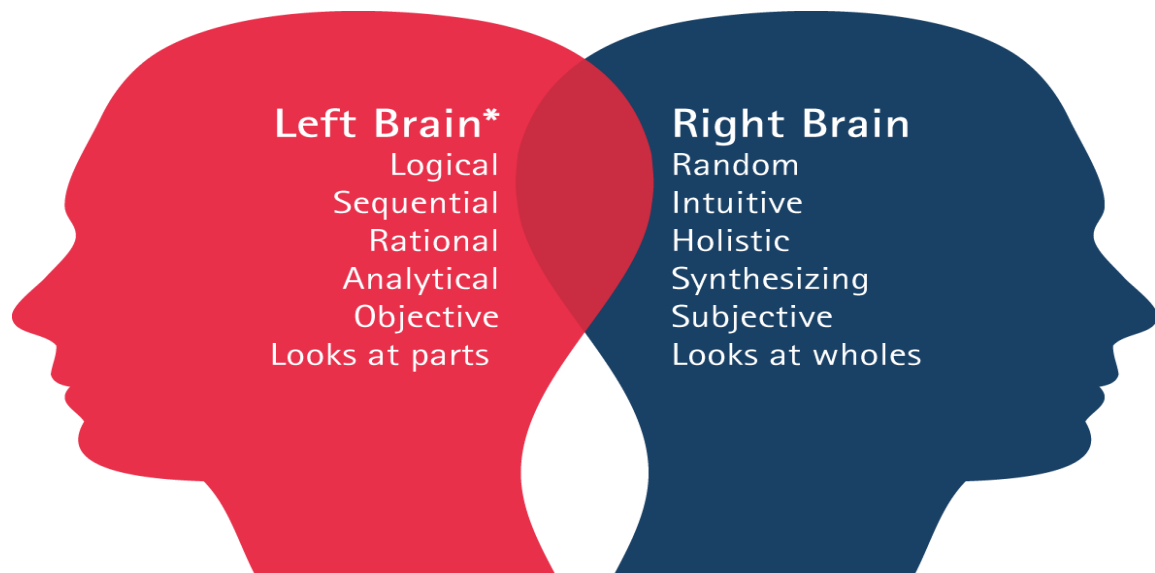
<sup>42</sup> Gordon Epperson. <https://www.britannica.com/art/music>

## Music on the mind

When we listen to music, it's processed in many different areas of our brain. The extent of the brain's involvement was scarcely imagined until the early nineties, when functional brain imaging became possible. The major computational centres include:



**Figure 9.** Music on the Brain.<sup>43</sup>



\*Source: Funderstanding.com, Inc., New Jersey

**Figure 10.** Brain's Hemispheres<sup>44</sup>

<sup>43</sup> How Music affects the brain. Accessed on 12/12/2021 from <https://buffer.com/resources/music-and-the-brain/>

<sup>44</sup> Use both sides of your brain. Accessed on 12/12/2021 from <https://www.notedexapp.com/blog/use-both-sides-of-your-brain>

This ideal learning situation facilitates flexible thinking and helps for better new ways of expressing ideas. It seems that music possesses an important key to incorporating the whole brain in the learning/ teaching process.

Talking about recalling and remembering words can, often, be difficult for learners. After comparing immediate and long-term recall of spoken and musical texts, Wallace (1994) found that the recall was significantly greater with music than the one in spoken condition. In their experiment, Prickett and Moore (1991), found that Alzheimer's disease patients recalled the words of songs much better than spoken words. The same result was found by McElhinney and Annett (1996) when they exposed the non-Alzheimer population to musical and non-musical words. All the evidence proves that music does play an important role in influencing the brain and memory of people.

In 2012, an eleven-year-old girl named Laurel was playing with other children in the neighbourhood. Suddenly, the little girl was dizzy and then forgot everything. After many examinations, they found that she was suffering from a "brain stroke"; therefore, she completely lost the ability to speak.

One of her therapists used a method called " Melodic Intonation Therapy". This method aims to transfer all the elements of the left brain (the part responsible for logic) and the language in it to the right brain (responsible for creativity and emotion), among which we mentioned music. He asked Laurel to compose everything she wanted to say in melodies so that she could use the correct part of her brain (unaffected by a stroke). In this way, he turned the path of language from the left side (logic) to the right one (creative and music). With the passage of time and continuous exercise, Laurel was able to speak again by composing her words melodiously. "I'm singing in my head and talking out loud without singing," Laurel says between classes. "I do it, like, really quick."<sup>45</sup>

According to scientists the amygdala; the responsible zone of feelings and emotions; is stimulated by music and starts to flow dopamine<sup>46</sup> throughout the body, the reason why fifty per cent of people feel a chill when they listen to music.

“Music is used today to treat psychological diseases like panic and stress as well as mental illnesses like Alzheimer's and Parkinson's and even mental handicaps. People started using it to

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<sup>45</sup> Richard Knox, December 26,2011. Singing Therapy Helps Stroke Patients Speak Again. Shots HEALTH NEWS FROM NPR. (Heard on [Morning Edition](https://www.npr.org/sections/health-shots/2011/12/26/144152193/singing-therapy-helps-stroke-patients-speak-again)). <https://www.npr.org/sections/health-shots/2011/12/26/144152193/singing-therapy-helps-stroke-patients-speak-again>

<sup>46</sup> **Dopamine:** the main hormone for energy, happiness, emotions, pleasure, and feelings.

lower blood pressure and to enter a state of relaxation just like meditation because they discovered it decreases the cortisol hormone or the stress hormone. Music is a great gift and is one of the universes' secrets that beauty man cannot explain, like inspiration, poetry and love. Nevertheless, he can use it to upgrade his mind, body and soul."<sup>47</sup>

## **2. Music, Language, and Learning**

Erstwhile, Gardner (1985) proposed the use of music as a problem-solving tool to make the teaching process easy. The implication of music in foreign language classes could help teachers to discover and develop their learners' musical intelligence and interests to master the language skills. Overy (1998) had an experiment on a group of learners. He exposed them to a curriculum with music instruction over language and mathematics. As a result, those who were exposed to music instruction improved their speaking and reading, yet there's nothing worse, in mathematics than the group which studied the same curriculum but without music instruction.

Neuroscientists show that musicians' brains may be prepared to distinguish meaningful sensory information from noise; we can use this ability to improve other cognitive abilities such as learning, language and memory neuroplasticity of different brain areas. Nina Kraus believes that the effect of music training on the nervous system has strong implications for education "music training seems to strengthen the same neural processes that often are deficient in individuals with developmental dyslexia or who have difficulty hearing speech in noise" (Miller et al., 2018). Koelsch (2011, p.16), stated that "the human brain, particularly at an early age, does not treat language and music as strictly separate domains, but rather treats language as a special case of music". Brandt et al. (2012, p.5), also, denoted that "music has privileged status that enables us to acquire not only the musical conversations of our native culture but also enables us to learn our native language".

Other studies said that the brain's language abilities can be improved by musical training; at the same time; music can stimulate students to language learning (provided by "musical language teaching"). Schön et al. (2010) claim that music and speech sounds are divided and treated similarly by the auditory system Though music and language are stored in different regions in the brain, a common neural network is used to translate and arrange music and speech sounds.

According to Richards and Rodgers (2001, p.102):

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<sup>47</sup> Moment TV Show (2016) Episode 23 on 'Music' by Yasser Hareb. Accessed on 12/12/2021 from <https://www.youtube.com/watch?v=xsx-KekUGZQ&list=PLhtniAKD4zahga29B-6XsxhZFucCccdGE&index=23>



The musical background helps to induce a relaxed attitude, which Lozanov refers to as concert pseudo-passiveness. This state is left to be optimal for learning, in that anxieties and tension are relieved and power of concentration for new material is raised.

By way of explanation, music is more than playing with instruments and rhythmically writing words. It can be used as a tool by which to teach languages as well as being beneficial for some scholars in their work, “throughout time, healers, philosophers, and teachers have recognized the role of music for therapeutic and developmental functions” (Bancorft, 1985, p.3). Bennet and Bennet (2008) states that music connects the functions of the right and the left hemispheres of the brain to make them work together, to make learning fast and easy. It connects emotions, thinking and learning together. Songs can be adults’ hope to achieve a near-native speaker level. According to Murphey (1992):

Music may initially play an associative role in engaging and stimulating it [LAD]. The song lyrics in written form can be used to reinforce what is heard auditorily and promote a deeper activation of the SSIHP. Finally, it would seem that some things, like songs, have more staying power and that studying the how and why of the din and the SSIMHP phenomena may allow us to use them more advantageously for things we want to stick in our minds” (p. 61)

Another piece of evidence was found by the American psychologist Deutsch (2011) She said that there is a strong connection between speaking Vietnamese; or any other tone language; and possessing perfect and/ or absolute pitch. This evidence closes the connection between language and music.

Songs help people to express themselves easier than normal conversations do, Dakin (1992) asserts that “for most learners, singing or reciting a rhyme is much easier than talking” (p. 5). Murphey (1992) confirms, as well, this idea. He argues that to sing a language is easier than to speak it, he also says “The singing of songs resembles what Piaget (1923) described as an egocentric language, in which children talk, with little concern for an addressee. They simply enjoy hearing themselves repeat... it could be that the need for egocentric language never really leaves us is fulfilled partly through songs”.

However, all evidence says that music is one of the most effective treatments for language, learning and mind. i.e., there is something special about songs that helps and facilitates the understanding, learning and memorizing of the language.

### **3. The influence of Music on Us**

Any sound influences our bodies, breathes, heartbeats, blood pressure, releases muscles stress, mind and every inch in our bodies, as well as our morals, moods and souls. One song (or a piece of it) can indeed make our day, by influencing our morals and minds (making us in a good or a bad mood). It depends on the music and the lyrics we are listening to.

Music is one of the neuroleptic factors that reduces the signs of nervousness in kids and teenagers by thirty per cent. Psychiatry, paediatrics and child psychiatry use music as a therapy with the aid of music neuroses and function failure (stammer, dyslexia, dysgraphia) is cured. Ed Sheeran<sup>48</sup> gets healed from stuttering thanks to music. Health News Staff reported that “when he was 9 years old, Sheeran learned the words to every song on Eminem’s CD ‘Marshall Mathers’.” Sheeran (2011, Shots HEALTH NEWS FROM NPR) comments “He (Eminem) raps very fast and very melodically and very percussively and it helped me get rid of the stutter”. Murphey (1992) argued:

Mood music is very popular now, whether in the dentist’s surgery to relax us, or in shopping centers to encourage us to buy. Heart surgeon now use music to relax operating teams during long and stressful operations. In one London hospital woman can listen to music during childbirth to relax them.  
(p. 37)

The use of music comes to films also, in order to form an essential part, which corresponds to feelings such as calmness, joy, sorrow, anger, action, well-being, love, fear, and others. The role of music in films is to evoke the atmosphere of a particular scene/ situation. “Music has the potential to change the atmosphere” (Murphey, 1992), and in a foreign language teaching classroom, he means the atmosphere inside the classroom. Therefore, he illustrates that music “seems to give energy where was non, and to spark off images when students complain of having nothing to write about. ‘Music is the stuff dreams grow on’.” (p.37)

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<sup>48</sup> Ed Sheeran: English singer-songwriter, record producer, guitarist and actor.

Tim Murphey (1992). Music & Song- Oxford English Resource Books for Teachers, p. 37

#### **4. The Role of Music in Foreign Language Teaching**

The history of music songs shows that music is a pleasant and stimulating approach to every domain. Because people enjoy listening to songs, and because recent researchers point out that motivation is needed to get the student's attention in the classroom, researchers think of using songs to be a motivating factor for learning/ teaching foreign languages. Murphey (1992) claimed:

In our time, it is hard to escape music and songs as it occupies even more of the world around us: in operating theatres, restaurants and cafés, shopping malls (muzak), at sport events, in our cars, and literary everywhere. It would seem that the only place music and songs is slow to catch on is in schools.  
(p.4)

Nowadays, our lives are influenced by media and social media. They have a great impact on our behaviour, walking, dress and especially, the way we talk and communicate with others. People are influenced by actors and movies, singers and songs, thus they start using songs' lyrics and actors' expressions in their daily conversations. This can be a good reason to use songs in teaching and learning foreign languages. Griffiee (1992) supports this idea, and claims that "songs have a place in the classroom for helping create that friendly and cooperative atmosphere so important for language learning, but they can offer much more"

When you listen to a song and repeat it so many times you memorize words. Thus, you are learning a language. In 'My English Songbook', stated that "constant repetition is vital for the successful learning of a foreign language... songs may strongly activate the repetition mechanism of the language acquisition device" (p.5).

Commonly, one of the best ways to master a language is by using songs. Coromina (2010), acknowledged that using songs can prompt interesting discussions in classes. Since learners are enjoying learning a language through songs, they will indirectly make efforts to learn the lyrics of the target songs, so they can know what they are about.

Furthermore, Purcell (1992) argued that learners can feel bored when repeatedly listening to a narration or dialogue as they attempt to understand new vocabulary or phrases in context, songs can be the way through which we fix it because they can seem less monotonous thanks to the rhythm and melody. Songs can also play a vital role to improve listening and speaking skills as well as memorizing vocabulary and pronunciation. A lot of experiments were done by different researchers in this domain. Recently, Good et al. (2015) expose Spanish-speaking Ecuadorian

children to learn a novel English passage for two weeks, they divided the students into two groups. Group one was exposed to the novel as a song and group two as an oral poem. As a result, they found that group one performed much better than group two (Dean and Bailes, 2013). Songs, also, help in learning pronunciation. Especially, in the three areas of its difficulties:

**a) The Focus of Songs on Sounds**

Sounds are the smallest unit from which words are formed and can be categorized as vowels and consonants. Non-native speakers may have difficulties to recognizing and/ or producing some sounds because they do not exist in their native language. Any mispronunciation of sounds changes the meaning of words and so sentences. Thus, the message transmission fails when the speakers are misunderstood. Songs can help learners, in which: “The rhymes in songs provide listeners with repetition of similar sounds, and when the students choose to listen to songs time and again, they are indirectly exposing them to these sounds”.

Listening to your favourite songs makes you play them repeatedly; repeating the same words and listening to the same pronunciation many times, help your brain to memorise and remember them, and then you will reproduce them when it is needed.

**b) The Focus of Songs on Words**

Words are the combination of sounds that are formed together to give meaning. A word is uttered in syllables, usually on the syllable (the stress) and the rest weak (unstressed). Non-native learners may have difficulties in speaking and memorising vocabulary. In the English language, for instance, each English word has its stress pattern, with very complex rules. We can use songs to repair these kinds of issues. “Words in songs fit the music, helping learners associate the number of syllables/ stress in these words, with memorable rhythms. Songs contain endless examples of weak syllables, helping to convince learners of the way English is pronounced”.

Students learn the right pronunciation of songs, thanks to native speakers (singers). At the same time, due to English diversity, and through listening to different singers and songs (American and British, in general), students be aware of the differences between American and British English (differences in vocabulary and pronunciation). Another important point that should be mentioned is that we all try to imitate the singers. This imitation helps to improve the pronunciation which would never be forgotten, thanks to repetition and practising (through listening to and singing favourite songs).

### **c) The Focus of Songs on Connected Speech**

Connected speech is the natural way people speak, gathering words with strong and weak tones, rather than each word stunning alone; this is how every language is spoken. Songs can help learners practice connected speech when they “provide real ‘catchy’ examples of how whole phrases are pronounced often to the extent that students find it difficult to pick out individual words. The music further emphasizes the ‘flow’ of words. Moreover, songs, like other spoken texts, are full of contractions”. Arleo (2000), stated that the temporality of music, spoken language and other kinds of performances such as plays, poetry reading and dance, provides social cohesion by tying the participants together in a bounded collective experience (p.7).

Bever and Chiarello (1974) claimed that there is a connection between receiving musical sounds and linguistic background. Playing songs in foreign language classes makes learners feel happy and comfortable. Forgetting about people around them reduces the pressure on the speakers while being afraid of making mistakes in front of others discourages participation. Students start learning words and then repeat them until they memorize the whole or some part of the lyrics (uttering the words out loud helps to memorize better). Then, they can use them in their real-life conversations.

## **5. Songs and Pronunciation/ Phonetics**

Songs can be used to acquire pronunciation from the source and help to speak like native speakers, thanks to the native singers’ pronunciation. Diversity of songs, singers, and styles provides diversity in learning different accents of the target language (for example English had many accents such as American, British, Northern Irish... and others. French also has different accents such as in Paris, Marseille, North, South... Canadian... and others).

Teachers cannot motivate their learners and push them to be active, the reason why they lose their attention while they are explaining the lessons. Songs can be of great help to motivate students not only to learn but to have the correct phonetics; thus, they can pronounce more properly and speak more fluently with great confidence. “Not only does music relax and stimulate the listener simultaneously, but it also educates learners about listening skills and refined architecture of sound” said Brewer and Campbell (1991, p.213). Most non-native adult speakers learn how to speak the target language with an accent derives partly from the difference between the phonological and phonetic of their mother language (MT) and the target foreign language (FL). We take the example of French people, most of them speak English with a French accent.

Music can do a good job to improve phonetic skills in a good and easy way as well as gain time (Leith, 1979). Gatti-Taylor (1980) found that lyrics of songs are suitable for particular phonemes.

A song is a combination of enjoying music and pronouncing lyrics at the same time. It provides an excellent opportunity for students to learn at ease. Because learning the proper pronunciation is considered the most difficult skill to be learned in a foreign language. Rousseau (1986) proposed that languages originated from music. He suggested that people from the warmer climates; where life was not very stressful; used music to express their emotions, while people from the coldest climates; where life had to be organized; separated sounds from meaning (language become more symbolic).

Arleo (2000) argued, “the temporality of music, spoken language and other kinds of performances, such as plays, poetry readings and dance, provides social cohesion by tying the participants together in a bounded collective experience” (p.7). The thing which helps the learners to practice their target language (by creating debates about songs, singers, or video clips. They can be asked to sing, to discuss the message behind the song...or other activities); especially, when imitating the singer.

As believed by Poliquin (1988), using songs in a language classroom aims to improve pronunciation skills, in the first place. He affirmed that the left side of the brain controls semantic comprehension when the right part of the brain controls musical tones and rhythm. Therefore, using songs can help to develop the cognitive skills “to demonstrate the relationship of language rhythm and song rhythm and to teach a second or third language”.

In a response to Scovel (1978), who said that adults cannot acquire a native-like accent, Elliott (1995, p.356), pointed out that the right hemisphere is related to music as well as to accurate target language pronunciation. The use of songs to bridge the right and left hemispheres may be useful to learn not only the language but also to achieve near-native pronunciation.

Two groups of South-eastern Asian adult students experienced whether a native accent can be better with or without songs. Karimer (1984) asked them to distinguish between minimal pairs defined as two words that differ in just one phoneme, only for example “park/ bark, buzz/ bus”. Both groups were given the same pre-text; then, they were given a twenty minutes’ treatment of instructions; twice a week for over two weeks. The control group was asked to listen to a word list (of ten minimal pairs) and the experimental group was asked to listen to different songs and rhythmic chants (with the same contextual sounds). The results proved an improvement of 3.9 for

the controlled group whilst the experimental one scored 10 points. This means that songs enhance the listening and speaking skills of adults.

Another experiment to examine the link between accent and pitch discrimination. Was done by Arellano and Draper (1972). They gave seventy-nine children; of ten-years-old; an audio-lingual instruction over six weeks. Each child received oral Spanish instruction, only, and for thirty minutes per day. A teaching approach built around games, songs, rhymes, and “The Three Bears” folktale was carried in all classwork (keeping the same conditions).

As a result, Arellano and Drape (1972). found that musical ability and Spanish accent achievement were very related. They claimed that “the rather close relationship found to exist between certain musical acuties and Spanish learning in young subjects suggests the possibility that music and second language learning may, during early childhood and over a protracted period, be mutually reinforcing” (p.114). Thus, songs are beneficial to learn, improving and correcting our pronunciation, no matter if you are a child or an adult. Songs are authentic and easily memorized, because the rhymes provide listeners with repetition of similar sounds, especially trying to imitate the singers (learners can be keen to produce words, in order to sing the song as they hear it).

## **6. Music and Culture**

Culture is the knowledge, beliefs, laws, languages, customs, traditions, music, arts, norms, behaviours, and every habit that is shared by a group of people; and which differs from one society to another. Individuals gain their culture from the environment in which they were born. Humans form culture through the learning process of cultural adaptation and socialization, which is mirrored in cultural diversity across societies.

Since culture cannot be transmitted without the help of language (words, drawings, music, sign language...) and language cannot be out of its own culture. Teaching cultures requires their language to be transmitted and teaching a language needs culture to be well understood.

To learn a foreign language successfully, we have to learn and practice it within its context. One word may have different meanings (it depends on its use in the sentence). For example, the word ‘body’ can mean:

- a. The whole physical structure of a human or animal or something.
- b. Group of people who work or art together.

- c. When I am dead/ after killing me; e.g. you can take it on my dead body (I won't give it to you/ Since I am here, you cannot have it). And so many other uses of the word 'body').

The expression "Be lined in Chalk", is from the song of "Gangsta' Paradise" by Coolio. If we check the Oxford dictionary we find:

- Be: (V). /bi/. linking verb used when you are naming people or things, describing them or giving more information about them.
- Lined: (adj). /laɪnd/. (of skin/ face) having folds or lines/ (of paper) having lines printed or drawn across it.
- Chalk: (N). /tʃɔ:k/ a type of soft white stone.

Dictionary definitions may decontextualize the words from their meanings. In the American culture, this expression means "dead and killed". The police and the investigators at the scene of crimes draw the dead body in chalk, so they can investigate the crime after taking the body away.

Teaching culture becomes necessary in foreign language classes. Songs can facilitate this task for both, teachers and learners because songs are rich in cultures. The language used in songs is either formal (academic) or informal (dialect), in both cases songs are beneficial. English language, for example, has different accents depending on the culture of the country (American or British or even if the country was colonized by the British or influenced by the Americans). If we take the song of "Englishman in New York,"<sup>49</sup> by Sting (also covered by Cris Cab ft. Tefa and Mox and Willy William); where the singer presents himself as an Englishman whose culture is different from the Americans. He says "I don't drink coffee I take my tea, my dear, I like my toast on one side and you can hear it in my accent when I talk, I'm an Englishman in New York..."

The song can teach all types of cultures. Especially, through its video clip, which is full of culture (clothes, foods, decorations, style of houses, dressings, talking, schools, architecture, pieces of jewellery, languages, dialects/ accents, haircuts, etc.).

Paquette and Rieg (2008, p.228) stated "music can enhance students' creativity and cultural awareness." As songs help to develop the learners' linguistic bits of intelligence, Arnold and Fonseca (2004, p.120) claimed that they "enable teachers to organize a variety of contexts that offer learners a variety of ways to engage meaning and strengthen memory pathways". A song

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<sup>49</sup> Cris Cab (2015). Englishman in New York. [https://www.youtube.com/watch?v=cfEfw\\_dcqEk](https://www.youtube.com/watch?v=cfEfw_dcqEk)



sticks in one's mind as well as its video clip, which is rich in culture. Griffée, (1992, p.5), proposed that "songs have a place in the atmosphere so important for language learning, but they can offer much more... Bringing a song into the classroom entails bringing the culture of the song in with it... Songs can be used as a way of looking at a culture and comparing it with other cultures".

Songs can also allow students to acquire a better understanding of the target language culture. (Jolly, 1975). Shen (2009, p.88), stated that "language and music are interwoven in songs to communicate culture reality in a very unique way." Songs can be the mirror that shows every detail of the target culture in an easy way and a very real life.

## 7. Music and the Algerian Culture

When foreign people think of Algerian songs, the genre that comes to mind is rai music. Rai's song of Algeria has been met with exceptional eagerness in France and different European countries and all over the world. Algeria's song records turned into in large part primarily based totally on patterns from Andalusia that have been given a greater African feel. Nuubaat song is a mixture of already present songs that had a sturdy Ottoman influence. Hawzii and rabaab have been derived from nuubaat. Music, especially rai, plays an entertaining role as it has a great role during the French colonial. Singers sang for the independence and the Algerian Revolution and the Mujahideen, the case of the diva Rimiti<sup>50</sup>. The Mujahid Mohamed Ayache declares to *Al Massae Newspaper* (Al Massae Newspaper) that popular songs had a great impact on inflaming the Algerians' enthusiasm during the revolution, and one of the famous songs that pushes a lot of Harkis (those who betray their country) was "لارقب تيروح جاهد والهل تبييع خوه" "the neck (real man) goes to fight, and the humiliation (betrayer) sells (snitches) his brother"<sup>51</sup>. Another song by Akli Yahiatène called "Yal menfi" (the banished) describes the suffering endured by Algerian exiles<sup>52</sup>.

Rai music is not the only culture that Algeria has, we can mention other genres such as, Chaabi, Kabyle, Haouzi, andalousie, ma'luf, Bedouin, touareg, chaoui, staifi, gnawa, meddahat, aissaoua/ tbal, gasba, reggada, etc. Some artists of this generation, develop these types of music or some of them by mixing some other music from outside Algeria, like rai music with rap, French or English languages to make it popular in the current time.

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<sup>50</sup> Rimiti an Algerian famous singer. Her real name is "Saadia Bedief". For more details <https://babzman.com/la-chanteuse-rimitti-chante-la-revolution/>

<sup>51</sup> Dalila Malek. (12 juillet 2016). *لما اعيدني في بلادي وظيفي*. <https://www.el-massa.com/dz/>

<sup>52</sup> <http://www.algermilianiana.com/blog/le-coin-de-djillali-deghrar/ya-el-menfi-le-banni.html>

## 8. Music and Motivation

Motivation is the key to successful learning. The history of education is full of experiments and attempts to motivate learners. Researchers, educators, psychologists, and others found that learning with fun is the best motivation; they incorporate games, movies, poems and songs in their foreign language classroom.

A new niche was born out in the 1950s, within neuroscience, to deal only with music and how it affects the human brain. This new field is called “Neuro-musicology”. Scientists from this domain figured out that different styles of music can be used for different moods. For example, natural melodies can help for productivity, while light pop music motivates your mood for good.

Music reduces fatigue and kills the routine. It increases stimulation, thanks to the connection between our auditory neurons and motor neurons. Grills (2017) showed that playing classical or rock music allowed study participants to identify numbers more quickly and accurately.

Songs help get an individual’s attention easily because he/ she would feel that there is a message which has a connection with his/ her life, or a story related to a certain moment. They feel that this song(s) is made for them. So, they try to go further in the song (by learning it by heart, singing it over and over, explaining/ translating words).

Further, by listening to music, we reduce anxiety and stress, as determined by Lesiuk (2000), when he played music to a group of people during computer programming tasks. After an experiment, which was done on seventy-two students divided into two groups (group 1 with no music and group 2 with music), the results show the least amount of anxiety with the group with music before and during the task. This was not the only experiment to show the beneficial effects of music on work productivity. Oldham et al. (1995) also called for the use of music at work because it helps to improve work performance. According to Isen et al. (1987), two groups of participants were exposed to two different situations; show different results. The participants who experienced a positive mood because of music-film mood encouragements evinced better creative problem-solving than participants with a neutral or depressed mood.

Students as well as researchers agree that songs create an enjoyable and relaxed atmosphere in the classroom. “The addition of music to the foreign language classroom as a teaching method may be a way to focus students’ attention and produce a more committed learner” (Failoni, 1993). According to Nambiar (1993), “Songs deal with the whole realm of human emotions and students

are often willing to sing a song in a foreign language even if they do not fully understand the meaning of the words” (p.336).

Songs are considered the best motivator. They can help teachers to get their attention and to push them to participate in foreign language classrooms; as they help learners being confident and not shy, learning vocabulary, memorizing and improving their skills. Other shreds of evidence were found in Mohanty and Hejmadi (1992), who claimed that music can motivate and facilitate the teaching and learning process. Results show positive scores, but the highest improvement was marked within the group with verbal instruction in the presence of music. Thus, empirical evidence suggests that music is one of the most effective treatments to motivate learners and facilitate the learning of foreign languages.

## **Conclusion**

This chapter was about the significant role that music plays in language teaching and the learning process. Thus, it does not receive enough attention in educational research. we conclude, then, that music enhances a learning atmosphere because of its affective power.

The study shows interesting insight that music is widely in various optional activities and learning experiences. Pedagogically, both; teachers and students; gave high value to music in the process of teaching and learning language skills such as listening and speaking. However, music must be viewed critically in which they might carry out cultural values or even political interests (when rap singers sing against the country’s policy, government...etc).

According to the history of music, mind and language, all research confirmed the strong combination of the three elements. Music and songs can be beneficial to learn foreign languages easily. Per what was discussed before, in this part, songs are recommended by linguists, psychologists, neuroscientists, and researchers of all domains. Songs are considered an effective tool for language learning. The role of songs here is to teach: phonetics and culture, expanding the vocabulary and other functions as it is shown below:

- They can serve as an encouragement for speaking the target language in class pushes learners to interact and express themselves, unconsciously. A song, which is music plus lyrics, is marked by the richness of content, poetical metaphor, and symbols. These elements are, in fact, the world we belong to.

- They motivate a positive emotional approach to language learning. Songs can inspire learners to express themselves freely and at the same time feel at ease to speak about the topic; that is, songs get the attention of the learners, and make the lesson easier.
- Songs introduce the music and the culture of particular interest to them in the target language community.
- Songs help both, learners and educators, to develop their critical thinking/ mind, when they exchange ideas.
- Songs facilitate the task of picking up new words in the foreign language learning process, students are not suffering, anymore, from memorizing. As well as, they help to gain time.

Murphey (1992) wrote, “the idea behind using the music is apparently to relax students’ defences and to open up their minds to the language” (p.37).

## **Chapter Three:**

# **Methodology, observation and analysis of music and classic classes**

**Part One:**  
**Methodology and observation**

## Introduction

In the first part of this chapter, we provide the research question and our hypothesis. For the second part, we introduce the methodology used in this research. After that, we will analyse some English and French classes with and without the use of songs.

### 1. Formulation of the research question and the hypothesis

Narcy-Combes (2005) claims that the research question is: “the synthesis of summaries and positioning. It aims to construct a table of interactions and/or a metaphor, and/or a provisional theoretical framework, to redefine the research question and the hypotheses”. (p.119)

According to the above quote, we can say that the “so-called research question” part will help us to redefine our research questions. In other words, this section sets out the theoretical framework in which we wish to discuss and tackle the problem.

Our research question is the following: the impact of the use of “songs” as pedagogical support in foreign language classes, to enhance and improve oral competencies of young adults.

The behaviour of the individual and his language production are the main complex processes that are influenced by socio-cultural, socio-emotional, socio-political and ideological aspects.

The learning process of a foreign language is also influenced by the same aspects. The learners should be aware of the changes imposed on the spoken language, especially. They have to be updated and know about the changes in the meaning of the words according to the context as well as the invention of the new words (thanks to technology, trade, code-switching, borrowing from other languages and immigration.) For example, if we look at the dictionary for the words “honey” and “baby” we find the following meanings:

- **Honey**: “a sweet yellow-brown substance made by bees”
- **Baby** (babe): “a very young child”

These two words have another meaning in a different context, which is “beloved”. Differently speaking, when we love someone, we call him or her “honey” or “babe”. The word “babe” is shortened to become “bae” /beɪ/. The reason why we should listen to songs is that they help us to be aware of these changes. Many songs are daily released with different new words that you may miss if we miss the song.

Our theoretical part had to serve and pave the way for our research question. We aim to study the power of songs in foreign language classes, and how they can help to motivate adults and

improve their oral competencies in French and English and at the same time enrich their repertoire. This part of the work focuses on the research methodology.

## **2. Analysis and interpretation of results**

### **2.1. Data Collection**

#### **a. General Research Framework:**

In this chapter, we will explain the methodology used to verify our hypotheses. At first, we will present the context, the constitution of our corpus, the description of the target audience, then the collection techniques. At the end we analyse our collected data.

#### **b. Corpus presentation**

To reach our objective in this work, we devote this chapter to two field studies with two different teaching methods. The first class includes songs in the teaching process, whilst in the second one, the teacher does not use songs. These classes deal with teaching French and English languages. Our research aims to compare a normal classic class to the old teaching methods and a modern class using songs to know the effects of using songs and music in foreign languages class. At the end of each class, the learners are given a short questionnaire to give their opinion about the lesson and the class.

In the second part of this chapter, we are going to analyse and discuss the survey that is given to the learners. This survey is given to ten (10) students about learning French and another ten (10) students about English, at Karroussa Senouci Secondary School. Our sample is a mixture of all levels with ages from 15 to 19 years. We choose to work with the three levels (first, second and third year) to see the reaction of different young adults' ages.

Inside the classes, and because the learners refuse to be filmed, we chose to record the lessons and the student's comments and remarks made during the given lessons. Learners are not used to being recorded, the thing which makes them a little bit shy and self-conscious of making mistakes because of the stress (from time to time).

Teachers involved in this work, are given our songs lesson planning for the French and English languages (see Suggestopedia). As we use school lesson plans and work with the Algerian syllabus, so it will be easy to make comparisons and see which group is more motivated and efficient.

As an English teacher, we choose to start with the English classes, with and without songs. While we invite a French teacher to teach the French classes. We start the class without the use of songs.



Then, when it comes to the class with songs, after the second class, the teacher has to leave us (she has some problems of her own). Since we do not have other choices (we ask some teachers to do the work, but they refuse to be recorded. The situation is not stable because of the covid-19 and the strikes), we choose to carry out the teaching on our own.

Besides the coronavirus and the quarantine, the Algerian schools, lately, faces some issues like teachers' strikes, el Hirak, and even the pupils and the students regularly go on strike because of many reasons such as the syllabus, the school system, wages and other reasons. These obstacles have had an impact on our research and slowed it down, as we have some changes in the target sample to make it smaller and reduce the classes to five hours. Even though we make some changes we keep the old records to be used in our study.

At Karroussa Senouci Secondary School, we take a small free classroom with nine tables, eighteen chairs, a desktop and a chair for the teacher. We aim to be isolated to play songs and enjoy learning without disturbing other classes. Thus, we use a tablet to play songs, a microphone to sing with, a wireless speaker to make the sound clear and louder, handouts and slides with lyrics and activities, a smartphone to record, a whiteboard and a data-show (in the last class, it won't work, even we try with two other data-shows. We carry with the tablet screen only).

Teaching and studying while being recorded is not a common thing. Despite the fact it is not easy to do such kind of investigation, recording or filming is an essential step in didactics of oral classes. After having their agreement to be in our experiment, we do our best to make the class feel comfortable and at ease.

First, we start recording class with songs, in February 2021. Before we start, we ask some volunteers to enjoy our project, we explain to them the reason for this research work with the materials used, and we ask for their agreement to be recorded. We tell them to act natural and forget about the surrounding materials and equipment. After having many strikes at the school sometime and a national one on April 2021, we were obliged to make a temporary stop, then we had to wait until the new year school.

The second part started on May 2022, when we decide to teach English and French with songs in parallel. And English class without songs during our work schedule, while in the French class we wait for the invited teacher to tell us about her schedule.

## 2.2. The target sample and the field of study

### a. Teachers' profiles

We choose to keep teachers' names anonymous. Those teachers have Master's degrees and they have more than three years at the National Education.

### b. School description

We choose our school to carry out this comparison, where the morning classes start at 08:00 and finish at 1:00 pm; afternoon classes start at 1:30 and last until 5:30. Because of the coronavirus and the individual's safety, the learners are divided into small groups as well as the classes, in other words, third-year classes are from 08:00 to 13:30 and the first and second years are from 13:30 to 17:30).

As a teacher at Karroussa Senouci Secondary School- Ain Tedeles, Mostaganem, Algeria, we decided to carry out-our hypothesis there. This school contains twenty-five classes with fifty-eight teachers. The following table describes the classes in more detail:

**Table 2: Available classes at Karroussa Senouci Secondary School**

Levels	streams	Number of classes	Number of groups
1 <sup>st</sup> year	Experimental Sciences	07	14
	humanities	04	04
2 <sup>nd</sup> year	Experimental Sciences	02	04
	Math and Technical Studies	01	03
	Management and Economics	01	01
	Foreign Languages	01	02
	Literature and	02	04

	<b>Philosophy</b>		
<b>3<sup>rd</sup> year</b>	<b>Experimental Sciences</b>	<b>02</b>	<b>03</b>
	<b>Math and Technical Studies</b>	<b>01</b>	<b>03</b>
	<b>Management and Economics</b>	<b>01</b>	<b>01</b>
	<b>Foreign Languages</b>	<b>01</b>	<b>01</b>
	<b>Literature and Philosophy</b>	<b>02</b>	<b>03</b>
<b>Total</b>		<b>25</b>	<b>43</b>

We create four (04) different groups; two (02) groups for each language. For each language class, we use songs with one group and the classic method with the other one. Our objective is to see how learning foreign languages is working and which method motivates the adults and helps them improve their speaking skills.

### **a. Classes' description**

In general, we create four classes with different students of different levels, ages and streams. Each group is made of ten learners of both sexes. The estimated time for each class is made of five weeks; one class each week. After having some classes, some learners come and ask to join the class of the song. They were told about this class by their friends who belong to our project. Unfortunately, the number of volunteers is not stable because of the: strike, tests and exams period, some of them have extra classes for their baccalaureate exam.

Concerning classes with the use of songs, we almost teach the same learners. That is because they ask to participate in both languages in the interest of developing their oral competencies not only in English but also French. Another reason for their request is that they are interested in songs and this new adventure. The tables below show more details about the learners.

**Table 3: English class with songs – list of attendances**

<i>Student</i>	<i>Age</i>	<i>Level</i>	<i>Stream</i>	<i>Attendance</i>
<i>A.L</i>	18 years	3 <sup>rd</sup> year	Foreign Languages	01
<i>A.B1</i>	19 years	3 <sup>rd</sup> year	Foreign Languages	01
<i>A.B2</i>	17 years	3 <sup>rd</sup> year	Experimental Sciences	01 (A guest)
<i>B.B</i>	17 years	3 <sup>rd</sup> year	Experimental Sciences	01 (last class)
<i>D.L</i>	17 years	3 <sup>rd</sup> year	Math and Technical Studies	03
<i>F.A</i>	15 years	1 <sup>st</sup> year	Experimental Sciences	01
<i>F.H.B</i>	17 years	3 <sup>rd</sup> year	Experimental Sciences	04
<i>H.B</i>	15 years	1 <sup>st</sup> year	Experimental Sciences	02
<i>G.K</i>	18 years	3 <sup>rd</sup> year	Experimental Sciences	01
<i>K.B1</i>	18 years	3 <sup>rd</sup> year	Foreign Languages	01
<i>K.B2</i>	17 years	3 <sup>rd</sup> year	Foreign Languages	01 (A guest)
<i>K.D</i>	17 years	3 <sup>rd</sup> year	Experimental Sciences	
<i>M.B1</i>	17 years	3 <sup>rd</sup> year	Foreign Languages	
<i>M.B2</i>	17 years	3 <sup>rd</sup> year	Experimental Sciences	
<i>M. B3</i>	17 years	3 <sup>rd</sup> year	Foreign Languages	
<i>M.B4</i>	18 years	3 <sup>rd</sup> year	Foreign Languages	

<i>M.L</i>	18 years	3 <sup>rd</sup> year	Math and Technical Studies
<i>N.Y.H</i>	17 years	3 <sup>rd</sup> year	Experimental Sciences
<i>N.S</i>	15 year	1 <sup>st</sup> year	Experimental Sciences
<i>N.B</i>	19 years	3 <sup>rd</sup> year	Math and Technical Studies
<i>O.B</i>	17 years	2 <sup>nd</sup> year	Foreign Languages
<i>R.R.C</i>	16 years	3 <sup>rd</sup> year	Experimental Sciences
<i>Y.B</i>	19 years	3 <sup>rd</sup> year	Foreign Languages

According to the above table, we can see that the present learners' ages are between fifteen and nineteen years old. We choose this category to test our hypotheses on adults. Students from different fields (streams) are chosen just to see if songs have the same impact on different kinds of profiles or not.

**Table 4: French class with songs – list of attendances**

<i>Student</i>	<i>Age</i>	<i>Level</i>	<i>Stream</i>	<i>Attendance</i>
<i>A.L</i>	18 years	3 <sup>rd</sup> year	Foreign Languages	
<i>A.B1</i>	19 years	3 <sup>rd</sup> year	Foreign Languages	
<i>A.B2</i>	17 years	3 <sup>rd</sup> year	Experimental Sciences	
<i>B.B</i>	17 years	3 <sup>rd</sup> yea	Experimental Sciences	
<i>D.L</i>	17 years	3 <sup>rd</sup> year	Math and Technical Studies	
<i>F.A</i>	15 years	1 <sup>st</sup> year	Experimental Sciences	
<i>F.H.B</i>	17 years	3 <sup>rd</sup> year	Experimental Sciences	

<b><i>H.B</i></b>	15 years	1 <sup>st</sup> year	Experimental Sciences
<b><i>G.K</i></b>	18 years	3 <sup>rd</sup> year	Experimental Sciences
<b><i>K.B1</i></b>	18 years	3 <sup>rd</sup> year	Foreign Languages
<b><i>K.B2</i></b>	17 years	3 <sup>rd</sup> year	Foreign Languages
<b><i>K.D</i></b>	17 years	3 <sup>rd</sup> year	Experimental Sciences
<b><i>L.B</i></b>	19 years	3 <sup>rd</sup> year	Foreign Languages
<b><i>M.B1</i></b>	17 years	3 <sup>rd</sup> year	Foreign Languages
<b><i>M.B2</i></b>	17 years	3 <sup>rd</sup> year	Experimental Sciences
<b><i>M.B3</i></b>	17 years	3 <sup>rd</sup> year	Foreign Languages
<b><i>M.B</i></b>	18 years	3 <sup>rd</sup> year	Foreign Languages
<b><i>M.L</i></b>	18 years	3 <sup>rd</sup> year	Math and Technical Studies
<b><i>N.Y.H</i></b>	17 years	3 <sup>rd</sup> year	Experimental Sciences
<b><i>N.S</i></b>	15 year	1 <sup>st</sup> year	Experimental Sciences
<b><i>N.B</i></b>	19 years	3 <sup>rd</sup> year	Math and Technical Studies
<b><i>O.B</i></b>	17 years	2 <sup>nd</sup> year	Foreign Languages
<b><i>R.R.C</i></b>	16 years	3 <sup>rd</sup> year	Experimental Sciences
<b><i>S.K</i></b>	18 years	3 <sup>rd</sup> year	Experimental Sciences

<i>Y.B</i>	19 years	3 <sup>rd</sup> year	Foreign Languages
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For the same reason, we choose students with the same ages and profiles. We have to mention that above tables contain, nearly, the same elements since they ask to join both classes.

**Table 5: English class without songs – list of attendances**

<i>Student</i>	<i>Age</i>	<i>Level</i>	<i>Stream</i>	<i>Attendance</i>
<i>A.M</i>	15 years	1 <sup>st</sup> year	Experimental Sciences	
<i>A.G</i>	17 years	1 <sup>st</sup> year	Experimental Sciences	
<i>A.K</i>	18 years	1 <sup>st</sup> year	Experimental Sciences	
<i>A.F.O</i>	16 years	1 <sup>st</sup> year	Experimental Sciences	
<i>F.A</i>	15 years	1 <sup>st</sup> year	Experimental Sciences	
<i>K.S</i>	15 years	1 <sup>st</sup> year	Experimental Sciences	
<i>M.I.D</i>	15 years	1 <sup>st</sup> year	Experimental Sciences	
<i>N.B</i>	16 years	1 <sup>st</sup> year	Experimental Sciences	
<i>R.B</i>	15 years	1 <sup>st</sup> year	Experimental Sciences	
<i>Z.M</i>	15 years	1 <sup>st</sup> year	Experimental Sciences	

This table describes the learners from the ordinary English class (without no songs). We stay within the same age bracket (from fifteen to eighteen years old) that it would be possible to make a fair comparison. All the participants in this table have the same profile considering that the class is done during the school year. That is to say, the teacher (We) takes the advantage of being an English teacher and record some of her classes, with the permission of the students.

For the class of French, the learners ask not to be identified. For this reason, there will be no attendance sheet (no table list). In other words, we will keep this group anonymous, and we will just mention Teacher/ Learner (with its sex). Most of the attendees of this group belong to the science stream. We add some other attendees with different profiles to see if they have the same response to the learning process or not (talking about motivation specifically).

## **2.1. Data collection techniques**

Since our project deals with oral competencies, we aim to observe and analyze the adults' behaviour, response and motivation when exposed to learning with and without songs and see the development of their speaking as well as enriching their linguistic repertoire. Research in didactics, in our case, call for conversational analyses and observation of the learners' and teachers' behaviour during the different classes.

Introducing the spoken language was not established in linguistics because of its difficulty and the high cost of data collection. But the corpus of the present time brings to the comparison between written and spoken language new dimensions, particularly, in the diversity of data, the possibility of quantifying them accurately and storing them by computerization.

Those new dimensions change our view of the comparison between the written and the spoken language, completely. Thanks to Biber and Reppen (2002) and his collaborators, a new grammar of "spoken and written" English based on the distribution into "genres" has emerged. This type of analysis has some principles that are mentioned in the following passage:

Recherche empirique sur des discours produits dans des situations de communication naturelle, recueillis et stockés par des moyens électroniques, transcrits et analysés du point de vue des structures de déroulement de la communication, des activités des participants à l'interaction et/ou des présuppositions ou attributions de significations mises en oeuvre par eux.  
(Kallmeyer & Schütze, 1976, p, 4 as cited in Settouf, 2020, p.117)

Based on these principles, we make our observations with all classes. We use audio material where we record the life of the four classes, taking into consideration the teacher's observation inside the classroom; behaviour, action, motivation, move...etc. Our interest in studying and treating oral skills leads us to the situation of the Aix Syntax Research Group (Serbat, 1987, pp.87-88). This group was the first one, in France, that serves spoken French and publishes a scientific journal. (Roubaud, 2017)



We transcript our records according to GARS, as we make some changes for better interpretation of the sequences considering the context in which they are produced. Owing to difficulties in transcribing speech when they are many speakers, we limit the number to five participants. In accord with the GARS, they are two kinds of recordings, ‘long’ and ‘short’ recordings. The first one lasts sixty (60) to ninety (90) minutes, whilst the second takes ten (10) to fifteen (15) minutes. In our research, it is preferable to use many “lengths” of texts to vary the analyses. In this work, the recordings are made at the workplace (secondary school: classes and schoolyard), at home (sent on Messenger, WhatsApp, Instagram and utilizing the application ShareIt).

### 3. Description of the courses

The observations take place in the ordinary classes where the teachers work. There are two kinds of classes: a normal class for all teachers as well as the observed one, and a special small class organized and prepared by the project-making teacher (us).



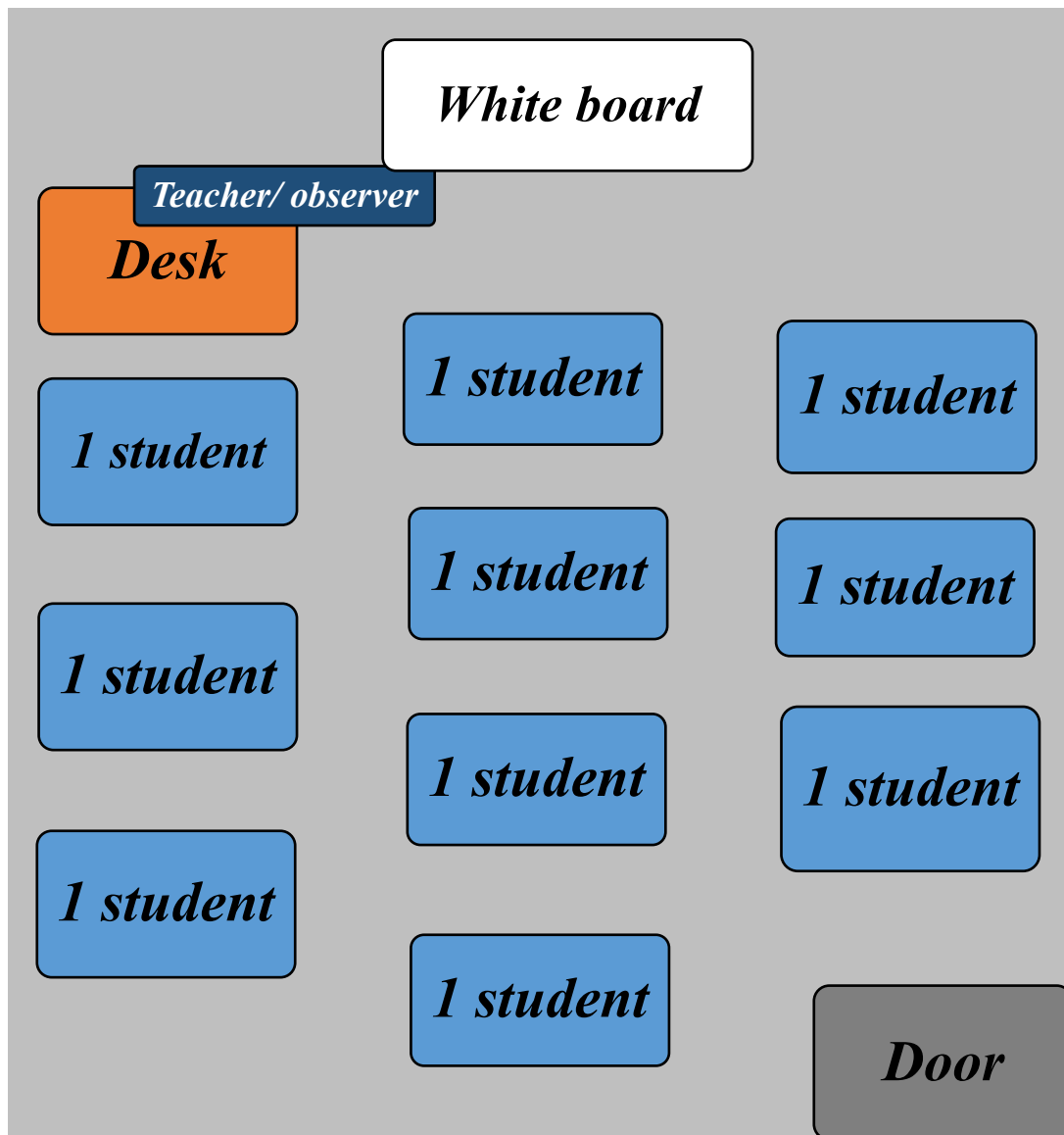
**Figure 11: The special class using Songs<sup>53</sup>**

As we can see the special class equipment is as follows: tables, chairs, a desk, a whiteboard and a Samsung tablet, speakers and microphones (in the last classes the projector won't function).

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<sup>53</sup> The picture is taken by Miss. Atika DEHIMECHE. (April 19th, 2022). At Kerroussa Senouci Secondary School, Ain Tedeles , Mostaganem, Algeria. During the English class with the use of songs.

When the normal class is made of tables, chairs, a desk and a whiteboard. To put the reader in the picture, we provide the following layouts, that give more details about the observed classes.

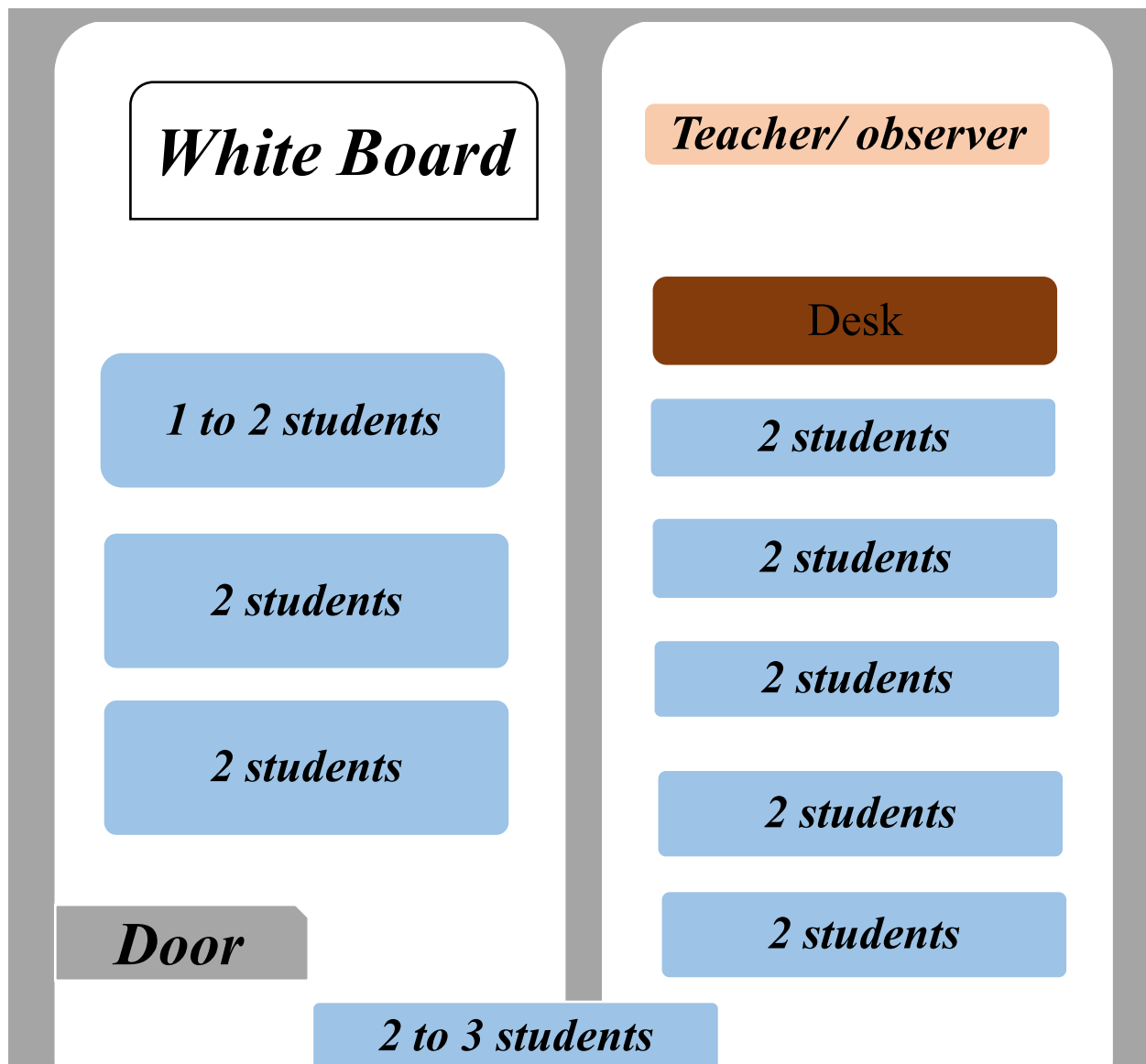


**Figure 12: Layout of English and French classes without Songs.**

The teacher tells the learners that this lesson is being recorded for academic research. She explains the process of the class and she asks the students to act normally. As you see the classroom's equipment is: chairs, a desk and a whiteboard. Each learner sits alone because of the new procedures that were made after the coronavirus and the room is big enough to have individual sits distributed on three lines, and the desk positioned in the front next to the whiteboard.

The class is dedicated to teaching French with the normal method. Its components are chairs, a desk, a whiteboard. The teacher introduces us as an observer and the reason behind our presence. Like the other students, the participants were asked to behave as usual and be spontaneous.

We sit at the back where we can watch and observe everything. We put the phone on the desk in order to have a clear recording with a good sound quality.



**Figure 13: Class Planning of English/ French classes with Songs.**

The teacher explains to the participants, the reason for being in this class. She tells them about the procedures and about being recorded, at the same time she tries to make them feel comfortable and forget about the recordings. The classroom is made of two lines of chairs and a desk in the front, next to the whiteboard.

#### **4. Transcription of verbal interactions**

It is mentioned before that we use audio recordings in our experiment, intending to facilitate the transcription of oral interactions. Our transcription is based on the team GARS, with some personal additions. The same transcription system is used for both languages: English and French (any difference will be mentioned in the table)

Here is a table with some transcriptions of GARS with some of our modifications.

**Table 5: Conventional signs and modification of verbal interactions**

Conventional signs and modification	Meaning
-	Short pause
--	Long pause
X	Inaudible syllable/ word (the number of X represents the number of the inaudible words)
_____	Overlaps (chevauchements)
[ ]→ E.G. [wah]→ yes	Arabic word followed by translation to English.
...	Interruption by someone or phone call
♪	Play music (song)
♪	Noise
“ ”	Reported speech
<b>Capitalization</b>	For names
≈	Repetition
..	Keep talking ( etcetera)

Listening regulators, dialogues and implications are transcribed as they are recorded, except for the comments that are out of topic and that do not serve our analyses.

To avoid telling the speaker’s (learner) name each time, we favour writing the first letter of their first names and family names.

Since our participants are Algerians and their spoken language is Arabic, we consider their first language: they may utter some Arabic words and/ or use the Algerian dialect. Some Arabic letters are not common in Latin, for this reason, we provide in the following table the letters that neither exists in French nor English. The phonetic transcription is according to the (IPA) International Phonetic Alphabet.

**Table 6: Arabic Sounds found in the recordings and their equivalence in English.**

<i>Letter in Arabic</i>	<i>Equivalence in English</i>	<i>Phonetic Transcription/ example</i>
ط	T	/t/
ث	Tt	/θ/
ق	Q	/k/
غ	R	/r/
ع	A	/ç/
خ	Kh	Like “ch” in German Bach
ح	Hh	/h/
ذ	Th	/ð/
هـ	H	/h/

**Part Two:**  
**Analyses of the Class with and without the**  
**Use of Music**

## **Introduction**

This part is devoted to transcribing oral speech of English and French classes and making a comparison to see where “motivation” is stronger. We start first with English then French classes without the use of songs, then we move to the English and French classes with the integration of songs. In the end, we will discuss life and the reactions of each class, to come to the results that reinforce our hypotheses.

The two classes focus on oral expression lessons for one month. We use different methods: The first method is the old one, where teachers of French and English give lessons using the classic way, i.e. presenting the lesson, the teachers transmit the information through a normal speech and the learners receive then they should interact and talk. Whilst, the second method the songs play the role of the teacher, i.e. the learners listen to songs and do the given activities as they are allowed to express themselves through singing and discussing the songs’ messages and the singers (when it comes to their favourite ones).

The material we use in the normal class is a board, and a talkative teacher, while in the other one we use songs, a board, a microphone and handouts. We aim to compare all the groups to see which one can motivate and push young adults to speak freely, have debates and positively react in the classroom. We present the four classes in the following transcriptions (two without the use of songs in English and French, and two others with the use of songs in English and French).

### **1. Transcription of the English class without the use of songs**

#### **1.1. Lesson 01: “vocabulary about Global Warming”**

It is a lesson taken from the Algerian syllabus, that deals with Disasters. Before the teacher introduces the lesson, she informs them about the records and the objectives of this experiment.

After a very long speech, she asks the learners to interact and waits for other answers, but nothing comes. So, she carries on talking about pollution and its causes, kinds and consequences. The participants’ responses are barely given. We notice that their participations are more in the Arabic language than in English. Even the teacher had to use Arabic when there was no hope of being understood in English. We also notice that some sentences are repeated so many times by the teacher such as, “good morning!”, “are you sleeping!” and “wake-up!”. These sentences are used when the learners do not answer and keep silent for a long time, she means to wake them up and make them speak.

A remark is made by the teacher when she asks for a word and has no reply. She said: "... we did it, but you still don't remember". This quote proves that the learners forget some, we can even say the majority of the vocabulary they learned before in a direct way i.e. when they are exposed to new words their minds are programmed to memorize them because they have been taught from their childhood that anything said by teachers should be memorized to be used in tests and exams. So, they store them and never, or rarely use them until they are asked about them where they cannot find them when needed. Sometimes when the teacher gives them the answer they scream "oh, yes! I/ we know it".

During this class, we find that the majority of the time, the only speaker is the teacher. Sometimes she asks and gives the answer by herself because they rarely interact, even when she uses the whiteboard and gestures to give some hints, they seem lost and have not understood.

## **1.2. Lesson 02: "Oral Expression: Pollution"**

The learners are informed that this course will be recorded for the same reasons that mentioned before. After the salutations, the teacher starts recording the lesson which is about "Pollution".

She starts her lesson while the learners do not participate. After a long pause and after repeating the same questions, the teacher realises that the students would give no answer and because she sees confusion in their eyes she reverts to Arabic but with no hope. So, she gives them the answer.

As an activity, the teacher asks the participants to write dialogue (in pairs). After a while (around fifteen minutes), she asks them to read their dialogues. At first, she asks for a volunteer but no one raises his/ her hand to start. So, she decides to start with the line. When they are reading, she notices that they have difficulties in reading what they wrote, they are shaking, hesitating, stuttering and sometimes looking at the teacher as if they were begging her to free them from this "punishment", yes we can say that asking students to speak or read in English is like a torture to them because they do not know how to pronounce words as they do not understand this foreign language yet they study it since middle school. We also find that they not only stutter but mispronounce the words; sometimes they do not know how some words are pronounced. The teacher helps by pronouncing the difficult words and asks them to repeat them, but they still mispronounce them. We see that the teacher does all the speaking and the learners are passive.



### **1.3. Lesson 03: “Expressing Cause and Result”**

In this lesson, the learners are going to learn how to express cause and result in English. The teacher introduces the course; after she informs the participants about being recorded for the same reasons. She starts defining what is the cause, she uses her mother tongue as a means to make it clear.

During this class, we realize that there is no hope of making students participate. We notice that the teacher all the time gives the answers, in order not to waste time. When she asks them to give some examples of their expression, she hopes they react this time, she waits for a long time then finally someone speaks and gives an example using English and Arabic words. The participants do not reply, again, silence spreads in the room. The teacher tries to make them speak by giving them guidance, instructions and examples to finish, but the situation is undeveloped, yet. The class is like the previous ones, without much interaction.

### **1.4. Lesson 04: Oral Expression - “Feelings and Emotions”**

This time the teacher starts with writing the title on the board and then asks a volunteer to read it. The students do not participate; they keep looking at the teacher in silence. After some time, the teacher tries to push them to speak by giving them some hints, instructions and Arabic explanations. In the end, someone tries to answer using Arabic.

Again, the teacher asks and repeats her question, while the learners stay still. She tries to speak in English, Arabic and French but it seems hopeless.

When silence prevailed, the teacher asks them “you don’t talk? do you know the song ‘We don’t talk anymore’”, here they reply “yes” (they just wake up when they are asked about a song), then she carries “this is it – this is how I feel like: ‘we don’t talk anymore 🎵’”. The teacher has to leave the class for a while, suddenly the class turned into a party where everyone was awake with such energy and talked to each other, and once she came back and started explaining the lesson they “turned off” and the class became a quiet place, again. With more efforts, we could hear someone speaking, it was difficult to make them talk and interact; just like in the other classes.

## **2. Transcription of the French class without songs**

### **2.1. Lesson 01 : “L’impact des chocs émotionnels par le corps humain”**

This lesson is divided into two lessons, the first lecture is to present the topic and explain the text and the second part is to discuss and do the diagnostic test.

The teacher starts by introducing the topic using the French language and translating into Arabic. In the beginning, the participants are passive, even though the topic seems interesting “Emotional Chocks”.

During the lesson, the students, rarely, speak. They look sleepy and most of the interaction time they use Arabic, as they speak in a low voice (we think, they are afraid and have no self-confidence). We notice that, from time to time, some students are not following the teacher, or they talk to their mates.

To make them understand and participate, the teacher tries translating to the mother tongue and uses gestures, but they are still out of her league.

The teacher keeps talking although the participants do not seem concerned. She uses some words in Arabic when she sees in their eyes blurriness and vagueness. They do not participate a lot, the thing that makes the teacher asks and gives the answer by herself. The topic is interesting, the lesson is easy, and the teacher uses simple words, although she is obliged to repeat herself by asking the questions over and over, finally when they react they react in Arabic (they rarely speak in French).

## **2.2. Lesson 02 : “L’impact des chocs émotionnels par le corps humain”**

This part is committed to the diagnostic test. The teacher gives handouts to each student. She asks them to do the test individually, in ten minutes.

On the ground that they do not finish the given tasks, the participants ask for another ten minutes. After that, they have a collective correction. The participation is not really as we expect, just three learners participate and give oral answers, whilst the others follow in silence. Those who participate are hesitating and speak in a low voice and they take time to reply (even though they were given enough time). They seem afraid to speak, maybe because they are not sure of their answers, pronunciation, being mocked by their mates ...etc. most of the answers are wrong.

### **Diagnostic test**

Here we give the diagnostic test. The students’ answers are scanned as a PDF version (see: Appendix). One of the participants does not pass the second diagnostic test (letter ouverte), because he is absent. We use the sign (√) for the right answers, the sign (X) for the wrong answers and the sign (Ø) for no answers; on the students’ papers.

The first topic is about “les traumatismes émotionnels”. Whilst the second one deals with “la lettre ouverte”. Each test is made of two papers. The last part of written expression is cancelled

because we do not deal with writing in our project, as we do not have enough time to treat this kind of skill.

The diagnostics are given in papers in order to make it easy for the participants. They have to check the text and do the tasks that are related to it. Because the level is not very good, we give some time to the learners to think and do the tasks, then to give their answers orally or to read them from their papers (see; Appendix). Our dissertation aims to make students speak the target language fluently and enrich their linguistic repertoire. According to our diagnostic, we notice that most of the learners' responses are wrong or do not know the answer. At the same time, they cannot speak or read them. We suppose that they still have vocabulary and speaking issues, we can also say that they have understanding problems, at the two levels: the written and the oral ones.

### **2.3. Lesson 03: “La Lettre Ouverte”**

The lesson is to inform the learner about how to express their problems to the person in charge. It is to tell them to report their problems and never give up their rights.

The teacher starts the lesson by introducing the topic “la lettre ouverte”. She asks some questions such as, « c'est quoi une lettre ? », « c'est quoi la Presse ? » ...etc. During our attendance, we see that the learners do not interact too much, and when they do they generally use Arabic as a means to communicate or/ and reply.

As an observer, we notice that the students seem annoyed, sleeping and bored. They are playing with their pens, absent-minded, one of them his eyes are closed... The teacher asks her questions many times, but they keep being passive. When they answer they, generally, say: “oui”, “non”. these two words are present during all the classes.

The same as the previous classes, the learners do not interact during the lesson. They rarely speak to the teacher, and when they do their answers are, generally, in mother tongue or yes and no. There is no use of vocabulary, not even the simple words. Even though the lesson is made of easy French words the teacher needs to translate most of her speech to Arabic, for the sake of making her students take part in the lesson; but it is irretentive. Just like the other classes, they generally, give wrong answers and mispronounced words as you can see in their papers (see, Appendix), or they prefer to not participate despite they have the correct answer. In other words, we can say that the students show some development at the level of text comprehension. Most of them do well in this part of the test, they answered most of the questions correctly. Although they do not speak and interact during the oral part, but they can do better in writing i.e. their main problem is in “speaking”, having the courage to face their fear and weakness, which is speaking a

foreign language in front of others. Teachers need to focus more on making learners practice and use the target language.

#### **2.4. Lesson 04 : “Expression orale : présentations orales”**

The last class is devoted to oral presentations. The teacher asks her students (at the end of the previous class) to write a biography about Gandhi Mahatma. The teacher starts her class by reminding them about what they are asked to do. We notice some interactions and responses. After discussing the topic, the teacher asks a volunteer to go to the board and give his / her presentation.

They feel unable to speak without reading from their papers; some of them take their papers and start reading without taking a breath or a quick look away. Even those who have good pronunciation (they are few) cannot speak without their paper. This means there is a lack of self-confidence. When they are taken aback by questions, they cannot defend nor express themselves in French. During the presentations, the other participants become passive, some of them seem bored, some others yawn, others look distracted... and when the teacher asks questions they give each other empty looks.

- The first participant starts reading from her paper. She speaks and stops a lot, and she makes some mistakes in spelling and pronunciation. She does not take her eyes off her paper. When she is asked questions by her teacher, she does not answer, then she asks: “Je peux m’asseoir?” That means she is not comfortable standing there and speaking a language that she does not master well.

- The second presenter has no respect for the punctuation, as a hearer, we cannot distinguish an affirmative from an interrogative sentence. She is reading quickly then she stutters many times. She is stressed and has no eye contact with her classmates. She makes some halts in order to read some words. Her pronunciation is good but her self-confidence is low, she cannot answer when being asked.

- Another participant comes to present, like the others she cannot stand without a paper in her hands. Her pronunciation is good and she seems fluent until she is being interrogated, at this moment she starts looking for excuses then she starts speaking haltingly even when she is back to the reading she looks stressed and she starts misspelling some words.

- The next student starts her speech stuttering and her hands are shaking. She is nervous and stressed and does not feel at ease, especially, when the teacher stops her to explain to her mates what she means by “la vie est trop courte”. Here the girl does not know how to answer; maybe she does not know what to say or she has no words to express herself, so she acts like she is not being interrogated she lets her friends answer instead of her and then finishes her reading. She makes

some mispronunciations such as “la mort” which is pronounced /la mɔr/ with a short /O/ but instead, she pronounces it as /lamɔ:r/ with a long /O/. This mispronunciation causes a change in meaning of the word: (la mort) means in English death, while (l’amour) means love.

- The subsequent presenter looks nervous because she starts speaking fast. she makes some hesitations; she does not take her eyes off her paper. she uses a lot of stop marks in her speech, especially, “Uh” to cover her weakness. When she is asked if she is not capable to handle the situation, she stutters, does not take the question of the teacher seriously and finishes her reading without giving a reply to the teacher. She seems not at ease when she looks at the audience.

In general, all the presentations share the same comments, the presenters are stressed, not at ease, cannot defend their opinions / themselves, rely on their papers, do not have eye contact with the audience, stutter, hands shaking, mispronounce words and/ or letters. They lack vocabulary as they do not feel comfortable when looking at others. They may participate when the teacher is present (to guide the discussion; gives hints or direct questions) but when it comes to talking and defending themselves they turn passive, nay those who have good pronunciation. Besides language issues, the learners have a scarcity of self-confidence.

### **3. Transcription of the English class with the use of songs**

#### **3.1. Lesson 01: Faouzia “You don’t know me” (see lyrics. Appendix)**

The lesson is about using the song of Faouzia “You don’t know me”. The teacher downloads the lyrics and creates some simple activities as she downloads the video clip of this song besides another video with lyrics to make it easy when doing karaoke.

The lesson starts with playing the video clip and letting the participants watch. Then she asks them what they think about it and tells them what message they get. She uses handouts in order to read the activities and write down their answers before having oral corrections.

The class keeps the same active rhythm, especially when it comes to the activities. The participants show very high energy; everyone tries to answer and to show off with his correct answers. Some of the students leave because they have other classes, so we carry them with the rest. They keep active and when it comes to the singing part they start singing freely, they are not ashamed nor afraid, they even start dancing happily. We can see very high energy in their eyes.

The papers are quite perfect, most of the answers are correct except few misspelt words and a few blanks. We think they practice more oral than in writing. For the blank, we suppose that they missed it or the time was not enough (they are slow). They all do very well at the karaoke part and they were excited and they danced while singing.

Some volunteers show their interest to join our class because their friends told them about the new class with songs and how much they have fun, entertainment and excitement. The volunteers attended our class late, so they could not answer all the questions but at least they tried. While enjoying karaoke they were excited, they tried singing. In general, we can say that young learners are good at listening but still need to work on their linguistic repertoire, especially, the use of words in different contexts.

### **3.2. Lesson 02: Coldplay “Hymn for the Weekend”**

“Hymn for the weekend” is the title of the second lesson, which is proposed by the participants. The lesson is made of three activities:

- a. **Choose the right answer:** this task aims to work on their listening skill. It is to attune the hearer to spoken English and make his / her ear aware of the different sounds. It helps them to distinguish the spoken letters and the pronunciation of words. The teacher plays the song and gives the participants different possibilities and they have to find the right sentence (the sentences closely have the same pronunciation).
- b. **Filling the gaps:** help them to focus and hear a speech in the target language. It activates their minds and ears and helps them to practice hearing a native speaker. The teacher gives the learners lyrics with empty spaces, and they are asked to fill in the gaps when they are listening to the song.
- c. **Bingo:** this game helps them to focus and to be active and quick in responding. It is made of a table with some/ many columns with different words from the chosen song. The students listen to the song and each time they hear a word that is written on the table they try to cross it until they make a line, they say Bingo (which means I found all the words that complete the line)

As usual, the teacher starts the lesson by introducing the singer and then asks them about the song/ singer. The participants react as expected, they participate, interact and express themselves at ease. When the video clip starts they recognize one of the singers, and they all scream: “Beyoncé!”.

When the teacher plays the song for another time, some students start singing as much as they can follow the lyrics while some others are dancing with some hand gestures that describe the lyrics, in order to say that “I know what these words mean”. They seem happy, interested and energetic during all the one hour.

The teacher keeps talking about the song and the students are always present and ready to participate in any conversation. Sometimes, they won't let the teacher finish her idea and they start arguing or agreeing or telling about the Indian culture, they are excited to share what they know with each other. When the teacher gives them the tasks they are very excited to answer and they are working happily, especially, when they come to the game of BINGO. They are challenging each other, and when they find the words they are proudly screaming BINGO with a big smile, some of them do some victory moves and dance.

The results show that the learners' skills (listening, reading, writing and speaking) are activated when songs are on. Their ears seem able to distinguish the sounds very well, their minds are ready and active throughout the whole class and they focus on being faster to find the words in the Bingo game. It is obvious that the participants are interested in music, also the challenge raises their energy and speed. The lesson's target is achieved, we find that the class is active, the learners participate (they are not shy/ afraid of having a conversation in the target language), the motivation is raised (the students are happy and excited to participate and learn), they love the song and they start singing (they keep singing it over and over which means that they are memorising new vocabulary, unconsciously).

### **3.3. Lesson 03: Suzanne Vega "Tom's Dinner" (covered by AnnenMayKantereit & Giant Rooks)**

Through this song, the teacher wants to check the development of the learners' skills. She starts by presenting the topic then plays the song and distributes the handouts with the activities. The aim of this course is to deal with the listening skill, check their vocabulary, make them speak and help them to memorise as many as possible words.

The students get more and more active, they raise their voices, they get louder and they keep laughing and answering in a challenging way. The students and the teacher use Arabic and French from time to time. They enjoy the learning, we see this through their energy, dancing, participation, singing, laughs and being active during the whole class. In the end, they ask for another song (of their choice) to sing. They take the microphone and start singing like superstars. One of the participants; M. B who is known as a calm silent girl, chooses a Korean (mixed with English) song with some English, and when she starts singing she is like a robot. When the teacher asks her what the song is about, she replies and explains with confidence. We are all impressed because the song contains RAP, rapping in Korean and American English is not easy. We can say that the girl becomes another person when she starts singing. We can say that singing is a way to

express yourself in any language, people feel free when they start singing, and songs take you to your world (the world where you are looking for your happiness and your dream life). We suppose that be the reason why you forget about the real world when you hear/ sing your favourite songs. The mind is neglecting the outside world and focusing on your dreams and desires, at that moment the stress disappears and the brain functions at ease.

Some participants have to leave because they have other classes. That means the fourth left activities are done by five participants only.

In this third English class, we notice that there is a change in the learners' behaviour and responses. The papers and the oral responses show positive progress, even when the participants use Arabic a few times, it does not mean they are weak. They know what the words mean, they just need some vocabulary, we can say that they understand the target language but when it comes to giving synonyms they use Arabic instead. Yet, they answer the questions and they are motivated to participate.

Listening skills are developed, the linguistic repertoire is full enough to manage a conversation and focus is present during the whole lecture. The activities seem easy for all the students with the use of songs.

### **3.4. Lesson 04: Rixton “All I Need Is a Little Love”**

Through these activities, the teacher aims to work on the learners' capacities of listening, memorizing, focusing and vocabulary. As in the previous lessons, this one intends to activate their senses through listening and filling the gaps, checking their repertoire, focusing to listen and check words and sounds, and memorising words and sentences and their pronunciation when they sing at the end.

When the song is played the students react to it by singing, dancing, applauding, acting ...etc. They love the song and its video clip, they are active, happy and energetic. They start comparing it with other songs that they know.

The teacher explains the activities, whilst some of the participants try to read the given passage with accents as they imitate the singer (native speakers) to brag, this action helps to learn and auto-correct the young students' pronunciation. We can see them singing with the singer and then repeating some words in an attempt to pronounce them the same as the singer does. Some others ask to slow the song in order not to miss the gaps. All the group participate during the whole class, especially, when doing karaoke.



We see motivation in their behaviour, mainly when they ask for another karaoke before they leave; they love to sing. During the class, the teacher is obliged to leave them for a few minutes (she has to talk to the headmaster), and at that moment they go crazy with the song. They sing louder with the microphone, stand and dance. They say that they enjoy it very much.

Before they leave, the teacher plays the song of Coolio “Gangsta’s Paradise” with the lyrics on the screen. They all start singing and following the lyrics, they seem happy, interested and motivated. Another song is played “Battlefield”, and they are watching the video in silence. We see them getting touched by the lyrics, one of the girls puts her hands on her heart and starts crying after a moment while the others are watching carefully to know what would happen at the end and they seem touched.

In this last class, the teacher plays different kinds of songs for the purpose of playing with their emotions. It works in a good way, we see that when there is an active song with funny lyrics the participants are active, dancing, talking and happy. But when the teacher changes the style we notice a change in their moods, they become sensitive, cry, and react toward the video clip and the lyrics. They feel like the words are written for them, their minds remind them of some past experiences and previous knowledge. They use their mobile dictionary to translate some new words. Some of them write down some new vocabulary, and we suppose they will use them in their conversations. Many songs are played, and the reaction of the participants is always positive whatever the style is.

In this last English class and with a comparison with the previous classes, we notice that the learners’ oral skills are enhanced. They are interested and motivated to learn. They are now able to speak with more confidence.

## **Survey**

The teacher gives the participants at the end of each English class piece of paper asking them whether they love the class of the day or not. The comments are all positive; they say that they enjoy and they have fun, and at the same time they learn more vocabulary. They say that they creatively learn new things, as they can express themselves and their feelings with the help of songs, at the same time learn new vocabulary.

The teacher tells the students to use Arabic and/ or French words to fill in the survey, but they use English only. That was their way to tell their teacher that they learn new vocabulary and they

are to express their feeling better than before (we choose to give a written survey, to add to the Appendix).

### **Final test of English with the use of songs**

The final test Aims to assess the learners' progression. We want to know whether songs can help the learners to enhance their oral skills (phonetic and communication), enrich their linguistic repertoire and motivate them. The scanned documents confirm our hypothesis; the results are positive. (see, Appendix)

The learners show that they memorize words and sentences of the songs that they deal with (some students make mistakes because they do not attend some songs). When they are interviewed (see, Appendix), and they generally say that because they love the song and they feel like it is made for them, it describes them and/ or part of their lives they learn it by heart, they add it to their playlist, they keep singing it all the time. That is how they memorize the vocabulary, by repetition and reinforcement. Since they feel the song has a message for them, they want to know more about the lyrics, so they look for synonyms and translation; here they are making their words' zone more nutritious. Outside the class of songs (during the official lectures), we notice that learners who attend our class with the use of songs use some expressions and words that they learnt from songs such as; "it seems like we've been losing control ... 'Miss'" (Me and my broken heart), they even sing it like what happens when the teacher warns two of her learners, one of them replies in singing: "what did I, what did I do wrong?" of course the teacher laughs at her reaction then she carries her lesson.

## **4. Transcription of the French class with the use of songs**

### **4.1. Lesson 01 : Claudio CAPEO "Ça va Ça va"**

The song that was used for the first lesson is called "ça va, ça va". The lesson is made to be an easy start; it aims to activate the listening skill of the participants by giving them a verse with empty spaces to fill when they are listening to the song and to play the Bingo game which helps to focus and find the words before the others. Then, she makes another activity to make them distinguish homophones. Another task is given, which helps to learn more vocabulary. After they listen to the song and do the activities, with explanation and discussion, the teacher asks them to find the opposites through matching. The end of the class is dedicated to expressing themselves through singing. Karaoke is to help them speak freely and to autocorrect their pronunciation; while they sing they try to imitate the singer.

Only four participants attend this class because they have other courses. During the activities, the learners ask to slow down the song. They are doing the tasks and some of them sing when the others make some moves (gestures and dancing).

The teacher gives the students some time to do the tasks on their handouts. Then, she asks them to give their answers orally and to write them on the board. Here, she is checking their pronunciation and spelling. At the same time, she makes them think and correct themselves and/or their mates, so they learn from each other. Among the targets of the teacher, we mention that she wants them to learn more vocabulary; instead of giving the answer she gives synonyms or opposites and lets them guess the word. They do not commit many mistakes, neither on their papers nor orally (see, Appendix). But they need more practice in their listening skill. They either mishear the letters or the words. As we see the other tasks, they produce much better with the help of the song. At the end they all enjoy singing, we see them dancing happily.

#### **4.2. Lesson 02 : Marie Myriam “L’Enfant et l’Oiseau”. Covered by Kids United.**

The teacher creates some activities that help the participants to memorize the lyrics of the proposed song. She makes them listen to the song and gives them some random sentences then asks them to reorder them up to the song. In another task, she gives them random words and asks them to form sentences according to the song, again. To keep their ears active, she gives the Bingo game to see if they can find the words (quickly) when listening to the song. As usual, the class ends with karaoke, where the students turn into energetic people: singing louder, dancing, acting... etc. When the song is played, some of the learners say that they know the song; they say it in a way of pride, and then they start singing with the singer.

This lesson proves that songs play an important role in the learning of foreign languages. Through their class participation and their handouts (see, Appendix) we can say that they are active, they participate and sing with liveliness. All of them give one hundred per cent correct answers. The level of the students improved in this second class thanks to the songs’ motivation, and they show their interest in the lyrics, they remember some previous events and relate them to the song.

When the students are asked to reorder the sentences one of the groups says that they are skilful because they finish the task before the others. They feel happy, proud and the smartest.

They start singing the song and suddenly, all the participants start singing too. We think they do this to tell them that “we know singing and speaking in French too, we are smart too”. The

results of the given tasks show that all the participants answer all the questions correctly, except one who does not reorder all the words of the last sentence (see Appendix).

In the end, there is a brief debate between the boy and the girls about the verse “noire la misère, les hommes et la guerre”. When they are singing and they come to this part they raise their voices and look at the boy; like they are sending him a message through this verse, when the boy replies “oh le racisme!”. One of the girls says: “on vous accepte malgré nous”, she says it ironically. This positive debate shows that songs can represent our thoughts and feelings, we can transmit unfinished messages, thoughts and feelings through different songs. Songs can describe different situations and emotions that we cannot speak about them directly (whatever the reason is: diffidence, weakness, fear...etc.). Here, songs touch the listeners’ emotions, which play a great role in the learning/ learning process. If a song succeeds to touch our feelings, then it will get our intention and control us.

After finishing with the song “l’enfant et l’oiseau”, they ask to sing other songs; they choose the one of Slimane “A fleur de toi” (original singer: Diam’s). They say that they love it, they enjoy the lyrics and the song touches their hearts; they sing with acting. They start asking the teacher about some words like: (**ivre**), and then they related it to the previous song when the singer says “beau le bateau dansant sur les vagues, **ivre** de vie, d’amour et de vent”.

### **4.3. Lesson 03 : Kids United “On écrit sur les murs”**

The teacher keeps working on listening, memorizing, vocabulary and speaking. She designs the first activity to make the target sample practice listening for the purpose of helping their ears to distinguish the different words and pronunciations. The second task aims to check their words’ stores, she gives words and asks them to put them in the right blank. The third one is made to make them aware of the homophones; to let them know that some words may be pronounced the same but have different meanings and they can know it from the context. The last activity deals with vocabulary, it helps them to enrich their repertoire with more words and their opposites. And by the end, she gives them space to practice their oral through singing.

we notice during the class that the reaction of the participants is as expected, they sang, danced, laughed, spoke, asked questions, discussed and seemed happy and excited. According to the test paper, they do great. We can see the progress of their skills through their positive answers in both ways: orally and in writing.

- As we see most of the participants give the correct answer to the first activity, except some who miss some blanks. They have to work and practice more listening.

- There is a progression in these activities. Although they do some mistakes, they are less than the first time.

#### **4.4. Lesson 04 : Angela “Qui dit mieux ?”**

The last song is allotted to reinforce learning through different activities. They service the mind to memorize and recall previous knowledge. Listening and filling in the gaps aids the learners to train their ears and minds to listen and be familiar with the different sounds at the same time to practice their ears to distinguish the words that have the same pronunciation (homonyms), follow and understand long speech in the target language. The results are positive as regards the greater part of the activities. The participants perpetrate slight mistakes, as you can see in the scanned document (see, Appendix).

On the subject of talking, we notice that our sample behaves assuredly with energy, despite the fact it is the afternoon and the students are exhausted. They participate in the whole class and they enjoy the learning. They have discussions, they express themselves, they tell the proverbs that they know...etc. Some participants come late, though they easily joined the others. They answer, sing and share their thoughts at ease. Songs do have an impact on the listeners' brains whether they are tired or not, the last French class is in the afternoon, yet the learners react positively and interact with the teacher.

### **Survey**

At the end of each class, the teacher gives the participants a survey to tell how they feel after each class. Most of the papers say that they love the song, they have fun, they feel amused, they learn new things/ words, they feel good, we learn better, we have a better understanding, they are motivated, the atmosphere is good and joyful, the song is beautiful, the song helps them to develop their mental capacities, sit change their mood and makes them feel happy, it is an excellent way to teach/ learn...etc.

The daily survey is another proof which confirms that songs are welcomed by the learners, they rather prefer listening/ learning through songs to the classic method. Songs allow them to talk with no shame or fear. At the same time, it motivates them to speak with confidence. They remember more words from songs than the other ways. Thanks to repetition and reinforcement (by singing the same songs all the time), the acquired words last for a long term.

## Final test of French

To end up, we give the participants a final test with activities of all the songs they had during one month, in other words, the test invents the knowledge acquired from songs, during one month. The results show that songs can be an effective tool to learn and/ or teach a foreign language (see, Appendix). The results are as follows:

- *Activity one:* all ten participants answer the first task correctly. They are aware of homophones, as they can distinguish the right word with the right context.
- *Activity two:* not all of them do it well. Some of the students leave the first sentence with no answer. Just one sentence that confuses them; can be reordered in different ways and still be meaningful, they prefer to leave it empty.
- *Activity three:* intends to verify their vocabulary box. According to their papers, all the learners save the lyrics (words) and they easily recall them when needed.
- *Activity four:* only one mistake of ten samples. Yet, he/ she still remembers and knows the words with their opposites.
- *Activity five:* the same as the fourth task, with one mistake done by one student. He/ she confuses between the two proverbs, but he/ she does well with the other skills.

To conclude, we say that the experiment has proved that the use of songs in class of foreign language is effective. They facilitate the task to the teacher to transmit the learning and at the same time help the learners to learn more words in their context (pronunciation and culture) in a short time and fix the learnt data.

## Oral Expression

In this oral test, the teacher aims to check the participants' speaking abilities. On the other hand, she wants to look over the vocabulary that they learn from songs. The results show a remarkable advancement in tier speaking and self-confidence, they also show that the students still remember the songs, lyrics and messages from the first class of both languages.

## Conclusion

To conclude, our experiment confirms that one song can have a great impact on the teaching and learning process of foreign languages. To fully understand a language, you need not only to understand the words that are used but the emotions behind them, the scene and setting and time (language changes through time). It's not enough to learn from books and expect to be able to

effectively communicate in the target language. There are customs, traditions, ceremonies...etc. that have to be learned, and mindsets that must be understood. And songs are one among several effective ways that help in learning a foreign language in a short time and at ease.

Songs have a profound effect on the success of learning and motivation. They allow one to access a large number of concepts, facilitate memorization, fix the linguistic components and speak correctly and freely with confidence. thus, we found thanks to our experiment that the learners acquire new vocabulary, and they use it to produce other speeches to show that they can express themselves; even if they show some hesitations and mistakes.

**Chapter Four:**  
**Research Design/ Results and Discussions**



## Introduction

It mentioned that the aim of this study is to bring SONGS to foreign languages (FL) classrooms, in order to motivate learners and facilitate the teaching/ learning process for both teachers and learners. The chosen languages are English and French.

The given questionnaire is based on the use of songs in EFL (English as Foreign Language) and FLE (Français comme Langue Etrangère) classes; as a tool to enhance students' oral expression and their communicative competencies (including phonetics and vocabulary); to see to what extent teachers and learners support this method.

This chapter is made of three sections, written in two languages: English and French.

The first one –Research design– focuses on the research plan in terms of the means used, circumstance and the sample concerned.

The second one is composed of two parts: the first part is in the French language. The second part is in English. Both parts deal with the questionnaire survey –Results and Discussions–. This later is composed of two main parts. The first part provides general information about the respondents, while the second one is devoted to knowing how they look at songs (if they see them useful or not) in both EFL and FLE classrooms.

The third section is to discuss and makes a comparative study between the results of the two classes (EFL and FLE). At the same time, to see if songs are supported by our samples.

*Note:* the questionnaire in French is printed out and handed out to the classes, whereas the one in English is an online survey.

**Section One:**  
**Research Design**

## 1. Methodology

It is not easy to select the appropriate means for doing any research. It is based on so many reasons such as time and materials, which have a great role to decide which technique should be followed. Of course, the matter of the research has a great influence on the selection of the appropriate method. In this study, the questionnaires were selected as a means, by which teachers' and students' answers have been examined. Therefore, it seems useful to define what a questionnaire is and to show its importance.

### a) Definition of Questionnaire

“A questionnaire is set of printed or written questions with a choice of answers, devised for the purposes of a survey or statistical study”<sup>54</sup>. In other words, it is a list of questions addressed to respondents who are related to the field in order to elicit specific information. The researcher cannot judge the respondents for their answers, which are not necessarily true. The main objectives of a survey are: to collect the appropriate data, make data comparable and responsive to the analysis, minimize data formulating and asking questions, and make questions diverse and attractive.

For an effective and successful questionnaire, the researcher should ask himself how, why, who, when and what he wants to achieve his objectives. At the same time, he should be direct, simple, brief, and clear and include different types of questions (from closed to an opened questions). The answers should be anonymous and standardized.

### b) Types of Questionnaires

A questionnaire is a set of standard questions that can be completed in a postal survey. Respondents complete the questionnaire in the absence of the researcher.

It is known that questionnaires are limited to three types of questions<sup>55</sup>:

**b.1. close-ended:** where the respondents are limited to a provided list of questions of the researcher. The structured questionnaires can be:

- **Dichotomous:** two categories (Yes/No, Agree/Disagree, Male/ Female ...etc.)

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<sup>54</sup> Oxford Living Dictionary. ©2019 Oxford University Press.

<sup>55</sup> [www.qualtrics.com/blog/10-tips-for-building-effective-survey/](http://www.qualtrics.com/blog/10-tips-for-building-effective-survey/)

- **Multiple choices:** list of choices (e.g. which of the following items do you use/prefer: a) example1      b) example2      c) example3 .....)
- **Likert-scale:** to what extent you like it (10% .....50%.....100%)
- **Matrix:** When you use it you are (Very dissatisfied...Not satisfied...Satisfied...Very satisfied).
- **Contingency:** dependent questions (If “yes/ no”, would you say why?)

This quantitative form of data is easy to analyse statistically.

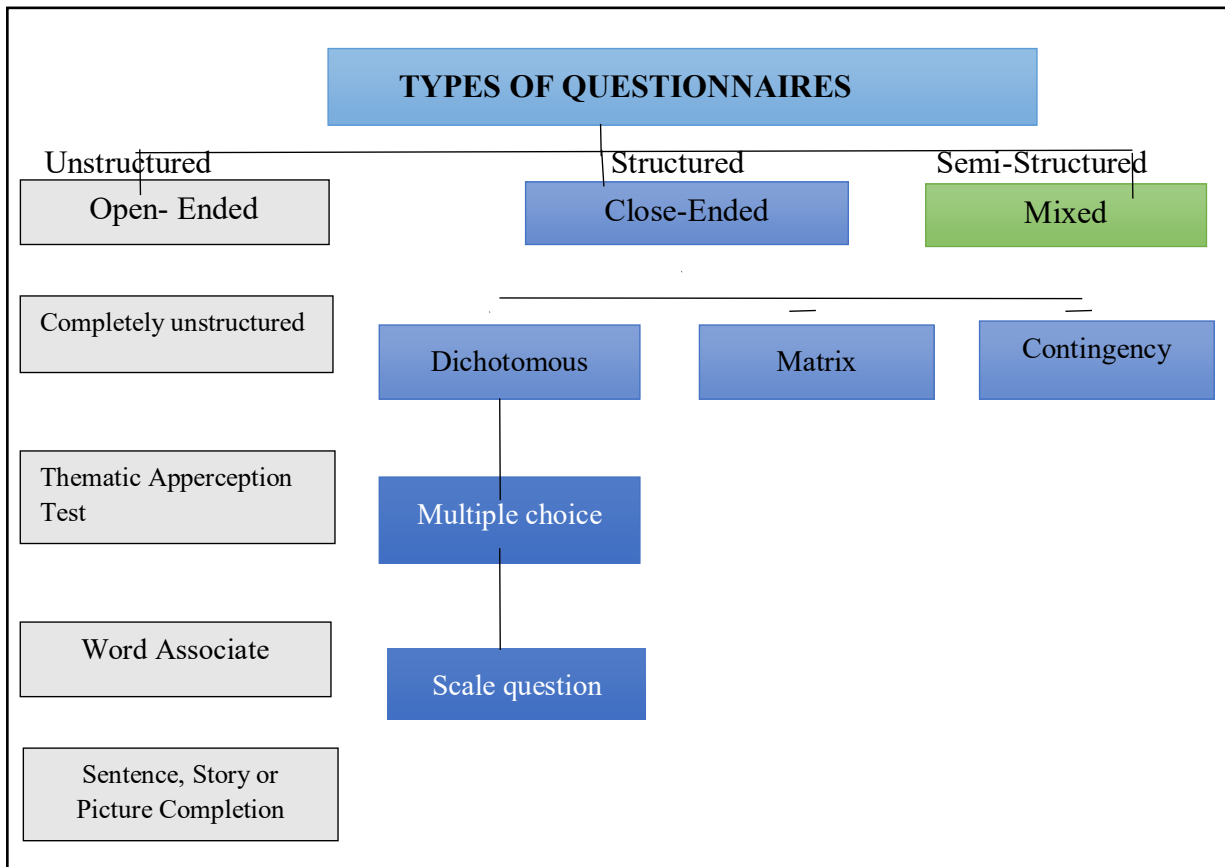
**b.2. open-ended:** these kinds of questions allow respondents to express their opinions in a free-flowing manner. At the same time, they help the researcher to have extra information. These unstructured questionnaires can be:

- Completely unstructured questions (e.g. state your opinion...)
- Thematic Apperception Test “TAT” (to analyse...)
- Word associate questions (words are presented and the respondents mention the first word that comes to mind)
- Sentence, story or picture completion (to complete/ finish)

This quantitative form of data is difficult to analyse statistically.

**b.3. Mixed Method:** in some cases; when the researcher has a list of answer choices; he may still have some doubts or look for others’ responses. He can mix the previous methods (ask the question with choices: a)... b)... c)... Other, please specify.....)

The following schema (Figure 14) will show the questionnaire types:



**Figure 14: Types of Questionnaires<sup>56</sup>.**

### **c) Questionnaire Design**

Before doing any questionnaire, a target should be set i.e. any designer should decide which information he/ she wants to achieve and how each question will serve the study. Different academic steps should be followed by the researcher in order to reach his objectives, among these steps we mention:

- Decide the information required
- Ask questions related to the study
- Ask direct and precise questions
- Choose the target sample (related to the study)
- Choose the method(s) of reaching the target respondents
- Develop the final survey form.

<sup>56</sup> Sudman, S. and Bradburn, N. M. (1973), Asking questions, pp. 208-28.

## 2. Population sample and Questionnaire Distribution

A questionnaire cannot be successful without the right sample. A sample is a group of individuals used as a strategy to gather data. It helps to reduce the cost/ amount of work that would take to survey the whole target population, in other words, it is difficult and impossible for the examiner to take the entire population for the statistic. So, he/ she takes some participants/ volunteers and then generalizes the results for the majority.

To draw conclusions about populations from samples, we must use inferential statistics, to enable us to determine a population's characteristics by directly observing only a portion of them. We obtain a sample of the population for many reasons as it is usually not practical and almost never economical.

The questionnaire of this study is made to provide a global image of the impact of songs on the oral, communicative and phonetic competences in the Algerian Secondary schools of Français comme Langue Etrangère (FLE) and English as Foreign Language (EFL). And from the point of view of teachers and learners.

The target populations are teachers and students of secondary schools, in Mostaganem-Algeria. And because it is impossible to take all teachers and students into account, the questionnaire was distributed to ten teachers of English and French, and ten students in their first, second and third years, we mention that the sample who answers the French survey is not the same who answers the English one. They are not the same who participate the experiment.

Because of the circumstances of Covid-19 and the distance and schedules of Algerian and French students and teachers, some questionnaires are printed while some others are sent to teachers and students (by E-mail, Facebook and Viber) in a WORD format and then printed out with their answers.

These models have been chosen for the reason that the French language is the foreign language studied from primary school in Algeria. Yet, the majority still have difficulties speaking this language. The same thing can be said of English, which is the foreign language taught from middle school and they are still facing speaking problems in this language.

The final objective of this research is to make a comparison between the use of French and English languages among the Algerian sample population and to see if songs can help in learning different foreign languages.

### **3. Nature of Research**

This study is qualitative, since it studies teachers'/ students' integration of songs in English and French classrooms, to know how many participants of our sample do agree and/ or call for the use of songs in foreign language classes. On the one hand, it deals with the way teachers use songs to teach foreign languages. On the other hand, it shows the intake of learners and the effect of songs on their learning, from different sides.

### **4. General Description of the Questionnaire**

Our questionnaire consists of two sections. The first section is handed out to teachers and students in the French language, and the second one is in English.

It aims to collect information about the participants: their status, ages, gender, occupations, experiences with songs and their opinions about the use of songs in FLE and EFL classrooms.

### **5. Teachers' and Master Students' Questionnaire**

Both, French and English questionnaires are oriented to teachers and students at secondary school. We choose our sample group from the same school we work at. The teachers have Master's degrees in English/ French, their ages are twenty years old and above, and their teaching experiences start from one year and above. The students' ages are between 15 years old to 19 years old. Our choice of these categories aims to know the reaction of different generations towards songs.

The purposes of the surveys are to know whether they use songs in their teaching/ learning process, how they look at songs (for what purpose), which style they love listening to, and their understanding of songs (vocabulary and listening skills).

- Survey number one is for students. It is made of twenty-one questions about the French language.
- Survey number two is for Teachers of French. It is made of seventeen questions.
- Survey number three is for students. It contains sixteen questions about the French language.
- Survey number four is for Teachers of English. It is made of thirteen questions.

The four questionnaires are divided into two sections: "General information" and "The Role of Songs in Learning/ Teaching English and French as Foreign Languages". Their aims are about the use of songs and to what extent they help in the learning/ teaching of foreign language. The data collected will serve to make recommendations to use songs in foreign language classes;

especially, to teach Phonetics and Oral Expression. As they can serve to teach foreign cultures unconsciously.

On the one side, section one entitled “General information” (Q01- Q06: Students) and (Q01- Q05: Teachers) consists of eight questions to have general information about the respondents, namely their status ... their understanding of songs’ language. On the other side, section two “The Role of Songs in EFL/ FLE Classes” (Q07- Q16: Students) and (Q06- Q14: Teachers). These questions aim to know how they see songs and if they use and support this method.



**Section Two:**  
**Results and Discussions**

**Part One:**  
**Students' Survey**

## General information

### Q1- Status:

- a. Age
- b. Gender

**Table 1 : Gender of the Students**

Options	N	%	Options	N	%
Homme	05	50%	Male	05	50%
Femme	05	50%	Female	05	50%
Je préfère ne pas répondre	0	00%	I do not wish to answer	0	0%
Pas de Réponse	0	0%	No answer	0	0%
<b>Total</b>	<b>10</b>	<b>100%</b>	<b>Total</b>	<b>10</b>	<b>100%</b>

Our sample is made up of fifty per cent of males and fifty per cent of females. This equality between women and men (05-05) in our research is to prove that both genders agree about the use of songs in foreign language classes.

**Table 2: Age of students**

Options	N	%	Options	N	%
15 - 17 ans	07	70%	15 - 17 years old	05	50%
18 - 20 ans	03	30%	18 - 20 years old	04	40%
Pas de Réponse	0	0%	No answer	01	10%
<b>Total</b>	<b>10</b>	<b>100%</b>	<b>Total</b>	<b>10</b>	<b>100%</b>

The results of "tables 02" says that the age of our respondents is between fifteen and twenty. The purpose of this question is to do; later; a comparison between students and teachers and to prove that people listen to songs whatever their age.

**Q2- Do you like listening to songs?**

**Table 3 : Songs' Fans**

<b>Options</b>	<b>N</b>	<b>%</b>	<b>Options</b>	<b>N</b>	<b>%</b>
<b>Oui</b>	10	100%	<b>Yes</b>	10	100%
<b>Non</b>	0	0%	<b>No</b>	0	0%
<b>Pas de Réponse</b>	0	0%	<b>No answer</b>	0	0%
<b>Total</b>	10	100%	<b>Total</b>	10	100%

The results in "Table 03" shows that all respondents like listening to songs. This total agreement would help our study positively. In other words, it proves our hypothesis which says that the relationship between people and songs (whatever their style, songs are part of people's life). So why not use this fun as a learning tool (to learn with fun).

**Q3- How many hours, per week, do you listen to music?**

- Around 10<sup>H</sup>

- More than 10<sup>H</sup>

**Table 4: Time Spent on Listening Music**

<b>Options</b>	<b>N</b>	<b>%</b>	<b>Options</b>	<b>N</b>	<b>%</b>
<b>Environ 10H</b>	05	50%	<b>Around 10h</b>	04	40%
<b>Plus de 10H</b>	05	50%	<b>More than 10h</b>	60	60%
<b>Pas de Réponse</b>	0	0%	<b>No answer</b>	0	0%
<b>Total</b>	10	100%	<b>Total</b>	10	100%

"Table 04" shows equality between the two propositions. Five people say they listen to the songs "about ten hours" and the other five say "more than ten hours" a week. This means that songs are present in The respondents' everyday life. Whilst, the table of English says that music takes more than ten hours, per week, sixty per cent of the respondents.

Thanks to this question, we can say that songs take great space in people's life. Ten or more than ten hours is a big time, so why we do not use it as a pedagogical tool to teach/ learn foreign languages. The young students already have a good relationship and background with songs, it would be easy to use songs to transform something which used to be boring into funny activities and to turn the classroom from a passive to a vivid place.

**Q4- Which of the following styles do you like listening to:**

- Country/ Folk
- Rap
- Hip/ Hop
- Rock
- Pop/ Top40
- Oldies
- Freestyle
- R & B
- Jazz/ Blues
- Electronic/ Dance

**Table 5: Music Styles**

Options	N	%	Total	Total %
Country/ Folk	01	10%	10	100%
Pop/ Top40	03	30%	10	100%
R&B	05	50%	10	100%
Electronic/ Dance	03	30%	10	100%
Rap	07	70%	10	100%
Oldies	02	20%	10	100%
Jazz/ Blues	02	20%	10	100%
Rock	02	20%	10	100%
Hip/ Hop	06	60%	10	100%
Freestyle	05	50%	10	100%
Pas de Réponse	0	0	10	100%

From “Tables 05”; which details the answers concerning the most listened to styles, we realize that Rap is at the top of the votes. Followed by Hip/Hop, R&B and Freestyle then the rest of the styles. What matters is that all the genres are concerned, which makes it easy for the teacher to vary his/ her playlist. This diversity in style would help the teacher to create a good atmosphere in the classroom in term of not getting bored and going straight to what fit the target. At the same time, the teacher will find it easy to get the whole class motivated by playing songs that get the attention of the learners and motivate them. At the same time create debates among the learners (and teacher) and make them express themselves at different levels and domains.

(Note: The choices were multiple, i.e. each respondent chose more than one style)

**Q5- While listening to a song, do you find yourself singing unconsciously?**

**-Yes**

**-No**

**Table 6: Reaction towards Songs**

<b>Options</b>	<b>N</b>	<b>%</b>	<b>Options</b>	<b>N</b>	<b>%</b>
<b>Oui</b>	10	100%	<b>Yes</b>	09	90%
<b>Non</b>	0	0%	<b>No</b>	01	10%
<b>Pas de Réponse</b>	0	0%	<b>No answer</b>	0	0%
<b>Total</b>	10	100%	<b>Total</b>	10	100%

The purpose of this question is to assess their spontaneous reactions while listening to the songs, i.e. this question aims to know whether songs can affect and control the brain or not. This hypothesis is proved by the respondents who validate the impact of songs on their unconscious. At the same time, it can be used to achieve other things like language learning, since songs have an impact on the brain so they can help the brain to learn, enhance and memorize the target language, by recalling the vocabulary from songs.

**Q6- While listening to an English song, do you understand?**

**-Yes**

**-A little bit**

**Table 7:** Understanding Songs

<b>Options</b>	<b>N</b>	<b>%</b>	<b>Options</b>	<b>N</b>	<b>%</b>
<b>Je comprends</b>	10	100%	<b>Yes</b>	05	50%
<b>Quelques mots</b>	0	0%	<b>A little bit</b>	05	50%
<b>Pas de Réponse</b>	0	0%	<b>No answer</b>	0	0%
<b>Total</b>	10	100%	<b>Total</b>	10	100%

All respondents say they understand what the French songs' lyrics mean. When, say that fifty per cent do understand the English spoken in songs, and the other fifty per cent say that they understand a little bit. That has to deal with their levels in the target language. We should put in mind that Algerians deal with French since their birthday, it is part of their dialect and it is their second language, another fact to take into consideration is that Algerian singers use French in their songs, and when they immigrate they choose France at first place and they sing in French (with/ without some Arabic words and expressions), we can take the example of the famous: Soolking, Anas, JUL, Zaho, Idir, Cheb Khaled, Cheb Mami ...and so many others. Here the Algerian listener's ears are used to deal with French vocabulary, which is why it is easier to understand French than English.

This positive result can be used to facilitate the task of Oral production and Phonetics for teachers and students. In other words, the teacher focuses on the "oral and/ or phonetic" part and not on the vocabulary. It helps to gain a lot of time and do more tasks instead of one.

We asked this question because the survey was addressed to students to speak two different languages (English/ French), with different levels. Teachers ask or give placement tests to know their linguistic background, in order to better choose the songs for the right class and level (Beginners, Medium, Advanced).

## The Role of Songs in EFL Classes

Q7- Has your pronunciation been enhanced/ corrected by songs?

-Yes

-No

**Table 8:** Songs and Pronunciation

<b>Options</b>	<b>N</b>	<b>%</b>	<b>Options</b>	<b>N</b>	<b>%</b>
<b>Oui</b>	09	90%	<b>Yes</b>	09	90%
<b>Non</b>	0	0%	<b>No</b>	01	10%
<b>Pas de Réponse</b>	01	10%	<b>No answer</b>	0	0%
<b>Total</b>	10	100%	<b>Total</b>	10	100%

The above tables show that the pronunciation of ninety per cent of our sample was improved and/ or corrected through songs. This proves that this method can serve the pronunciation (phonetic and oral) of learners. The results examine the influence of songs on one's pronunciation. Our objective was substantiated through their answers. Songs could be your modern teacher of pronunciation, which can help everywhere and at any time you need. They can play the role of an "auto-corrector" that helps learners to correct their mispronunciations without being ashamed to ask in front of their mates and to make the teacher focus on other tasks instead of wasting time on correcting their pronunciations each time.

One per cent of the respondents said that songs did not help them to enhance their pronunciation. They think that their pronunciation does not need to be corrected because they are good at the target language.



**Q8- Have you ever checked words that you heard in songs?**

**-Yes**

**-No**

**Table 9:** Check the Vocabulary

<b>Options</b>	<b>N</b>	<b>%</b>	<b>Options</b>	<b>N</b>	<b>%</b>
<b>Oui</b>	07	70%	<b>Yes</b>	08	80%
<b>Non</b>	02	20%	<b>No</b>	02	20%
<b>Pas de Réponse</b>	01	10%	<b>No answer</b>	0	0%
<b>Total</b>	10	100%	<b>Total</b>	10	100%

The analysis of "Tables 09" examines the linguistic background and listening skills of our respondents in French. The results say that the majority of the respondents have already checked the words of the songs. So they learn new terms and they enrich their linguistic repertoire thanks to the songs. As they can check the words to be sure of what they sing. In both cases, the song serves to develop their skills. Twenty per cent of respondents say "no" to this question; we think they understand the meaning of the who sentences or the lyrics (song). And ten percent prefer not to answer. Thanks to these results we realise that songs encourage self-education through research (whatever the way they do it: dictionary, google, translation ...etc.). Again songs help teachers to gain time and do more oral practice than explaining and giving definitions.

**Q9- When you are having a conversation in English, would words and lyrics that are connected to the topic come to your mind?**

**-Yes**

**-No**

**Table 10:** Songs and Conversations

<b>Options</b>	<b>N</b>	<b>%</b>	<b>Options</b>	<b>N</b>	<b>%</b>
<b>Oui</b>	10	100%	<b>Yes</b>	10	100%
<b>Non</b>	0	0%	<b>No</b>	0	0%
<b>Pas de Réponse</b>	0	0%	<b>No answer</b>	0	0%
<b>Total</b>	10	100%	<b>Total</b>	10	100%

The analysis of "Table 10" examines the linguistic background and listening skills of our respondents in English and French. The results say that one hundred per cent of both samples recall the words from songs to be used in their daily conversations, yet we find that some people do count on songs to help them speak and have conversations with confidence. We can say that songs serve to develop their skills.

In other words, songs can influence the human brain at different stages, among them, we mention the part of memorisation. For example, if you are having a free conversation in English or French, some of the words that you say or hear can be related to some songs you know/ heard. So, in case you forget what a word means, you can recall songs that contain this word and remember the context and so the meaning. The obtained results claim how much songs can affect people's capacity to interact in a foreign language and to what point they stick in one's mind, for the short or the long term.

**Q10- What does a song mean to you?**

**a)-A mean of entertainment**

**b)-A way to learn a foreign language**

**Table 11:** How Do You See Songs?

<b>Options</b>	<b>N</b>	<b>%</b>	<b>Options</b>	<b>N</b>	<b>%</b>
<b>A</b>	070	70%	<b>A</b>	09	90%
<b>B</b>	03	30%	<b>B</b>	01	10%
<b>Pas de Réponse</b>	0	0%	<b>No answer</b>	0	0%
<b>Total</b>	10	100%	<b>Total</b>	10	100%

This question is given to know how people see the songs. If they have ever relied on song in their foreign language learning. We become fully aware that most song listeners learn foreign languages unconsciously, we suppose that if they know about the benefits of songs and how to learn when they are having fun the results will be unbelievable.

Both respondents are learning song either of their wills or not. The difference is that those who listen to songs just for fun are not aware of the fact that they are learning vocabulary,

pronunciation, and other skills through memorising the lyrics and singing out loud or even in their minds, while the second group is aware of the use of songs to learn the language.

**Q11-a) As a non-native speaker and for the first time listening to a song, do you download/ watch on YouTube:**

**a-MP3      b-Video clip      c-Video clip with lyrics      d-Video with lyrics only**

**Table 12: Songs Formats**

<b>Options</b>	<b>MP3</b>	<b>Vidéo clip</b>	<b>Video clip avec paroles</b>	<b>Vidéo paroles</b>	<b>Pas de réponse</b>	<b>Total</b>
<b>N</b>	02	05	02	01	0	10
<b>%</b>	20%	50%	20%	10%	0%	100%
<b>Options</b>	<b>MP3</b>	<b>Video clip</b>	<b>Video clip with lyrics</b>	<b>Video with lyrics only</b>	<b>No answer</b>	<b>Total</b>
<b>N</b>	05	02	02	01	0	10
<b>%</b>	50%	20%	20%	10%	0%	100%

The purpose of this question is to have an idea about the listening skills of our sample; if they are interested in the song only or the video clip (culture and to see the story of the song and how is told in actions). It has a relation with the learners' learning styles. It helps the teachers to know if he is dealing with: visual, auditory, writing and reading or kinaesthetic learners. Of course, the teacher is not going to neglect any of the mentioned styles. We use songs in Foreign languages classes because they fit all the learning styles at the same time.

The results of the above tables tell that the respondents are interested in all formats. As we can see that most of them focus on MP3 or video clips, because what matters most for them is the song, singer, and the story told in the video clip. Despite the fact they are not aware of the role of songs in the learning process, we can see them looking for the lyrics in order to know about the right vocabulary.

**Q11-b) Would you say why, please.**

We ask this question to find out the reasons behind each answer (Q11-a). Our sample prefers to watch/ download the music videos, either because they are not interested in the lyrics, or because the clip gives energy and tells a story. Otherwise, those who watch the music video with lyrics, say that this helps to better understand what the singers are saying, to learn new vocabulary (especially Rap and Rock songs), and avoid misunderstandings. In other words, they use video clips to illustrate and understand the message behind songs through the story of the clip (they do not need to ask the teacher about explanations and embarrass themselves in front of the others, so they check the lyrics and the video clip, to have an idea about the song, on the internet, then they can interact and share their knowledge in the class with confidence). They use lyrics to know the utterances. While some others preferred MP3 format in order not to get affected by the clip, they are working on their listening skills; unconsciously. We conclude that whatever their level is, the learners need to look after the lyrics and the video clip in order to check their acquired vocabulary (lyrics) and information (culture and other things from the video clip).

**Q12- a) Do pictures/ videos help you to better memorize and understand the language?**

**-Yes**

**-No**

**Table 13:** Pictures/ Videos to Better Memorize/ Understand the Language

<b>Options</b>	<b>N</b>	<b>%</b>	<b>Options</b>	<b>N</b>	<b>%</b>
<b>Oui</b>	07	70%	<b>Yes</b>	06	60%
<b>Non</b>	02	20%	<b>No</b>	04	40%
<b>Pas de Réponse</b>	01	10%	<b>No answer</b>	0	0%
<b>Total</b>	10	100%	<b>Total</b>	10	100%

These results reveal that images and videos help to memorize and to better understand the target language. On the one hand, they can be used as support to help the teacher to transmit the information. Instead of explaining and illustrating, the teacher shows the video/ images that related to the song and they will help the learners to understand better. On the other hand, learners won't be obliged to ask each time questions that make them embarrassed or seem stupid (to them or their

mates). Thanks to this support, both, teachers and students feel at ease. This question has to do with learning styles, especially “visual learners”<sup>57</sup>, who need to see in order to remember.

**Q12-b) Would you tell how?**

Thanks to this question, the researcher can know how pictures and videos help his learners to memorize and understand the language. They say that this method serves to better understand the message and the story of the song. As they make the connection between the words in their daily life and the images seen in one/ many song(s) to understand what the speakers are saying. One of the respondents said that pictures help to speak more easily. Each time they forget the meaning of a word they remember/ recall the pictures or videos related to that word, and then the problem is solved.

For some other respondents, videos and pictures may be an obstacle to their learning (they belong to the auditory learning styles).

**Q13- Did any video clip give you a new information/ culture about a foreign country?**

**-Yes**

**-No**

**Table 14: Video clips and Culture**

<b>Options</b>	<b>N</b>	<b>%</b>	<b>Options</b>	<b>N</b>	<b>%</b>
<b>Oui</b>	06	60%	<b>Yes</b>	08	80%
<b>Non</b>	04	40%	<b>No</b>	02	20%
<b>Pas de Réponse</b>	0	0%	<b>No answer</b>	0	0%
<b>Total</b>	10	100%	<b>Total</b>	10	100%

The demonstrated results show that there is a relation between songs and cultures. Songs are parts of a society’s culture; at the same time, they can represent a part of the society’s cultural part such as the spoken language (dialect), the way of living, the buildings, etc.

Respondents say that they get new information/ culture from some video clips. Here, the teacher may use the video clip to help him/ her represent the cultural side of the country, singer,

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<sup>57</sup> <https://www.tecweb.org/styles/gardner.html>

song, etc. videos may save him/ her a lot of time, to do more activities about the target objectives of the lesson.

According to our sample responses, we see that video clips do help to learn or/ and have an idea about a foreign culture, especially, if your aim of watching a clip was to know about a culture, from the beginning. They also make the listeners aware of the different pronunciations and accents of French and English.

**Q14- Do you think that the use of songs in EFL classroom would be helpful?**

**-Yes**

**-No**

**Table 15: Songs and EFL Class**

<b>Options</b>	<b>N</b>	<b>%</b>	<b>Options</b>	<b>N</b>	<b>%</b>
<b>Oui</b>	08	80%	<b>Yes</b>	10	100%
<b>Non</b>	02	20%	<b>No</b>	0	0%
<b>Pas de Réponse</b>	0	0%	<b>No answer</b>	0	0%
<b>Totale</b>	10	100%	<b>Total</b>	10	100%

The results indicate that the majority of our students see that the use of songs in FL (Foreign Languages) classes is necessary. The purpose of this question is to see if the learners call for the use of songs as support to learn the target language(s) and if they appreciate it or not. Their responses prove that songs could be helpful for the learning/ teaching process. Since the teacher aims to motivate the young students to learn and interact, he/ she has to see what makes them love the class. According to the results obtained from table “15”, we can say that songs can be the key to the learners’ motivation.

The respondents justify their agreement with the use of songs in FL classes by telling that songs help to learn the language with its culture (vocabulary in context) in a short time, and to develop pronunciation, as well as to learn the dialect. Where those who say ‘no’ to the use of songs in FL classes say that songs can be used as support but they are not the only means, they can be replaced by other audio visuals supports. In one way or another, songs do play an effective role- either consciously or unconsciously- in the learning/ teaching process.

**Q15- How do you prefer to learn English vocabulary and pronunciation?**

**-by listening to Songs**

**-Listening to your teacher**

**Table 16 : Songs Vs. Teachers**

<b>Options</b>	<b>N</b>	<b>%</b>	<b>Options</b>	<b>N</b>	<b>%</b>
<b>Chanson</b>	06	60%	<b>Songs</b>	08	80%
<b>Enseignant</b>	04	40%	<b>Teachers</b>	02	20%
<b>Pas de Réponse</b>	0	0%	<b>No answer</b>	0	0%
<b>Total</b>	10	100%	<b>Total</b>	10	100%

The results tell us that most of the learners prefer learning foreign languages with the help of songs rather than memorizing or listening to their teachers' speeches. According to the respondents, this method is more funny and motivated (it gets their attention), as it is available at all times (24/7). As they see that the song allows them to learn the language (vocabulary) and its culture (context), as well as to correct their pronunciation at the same time. They say that it saves a lot of words.

The song helps improve pronunciation (through singing). Listening to their teacher allows them to learn the different ways of oral expression and put them into practice. In other words, the researcher wants to know the method the most requested by learners; between classical methods (learning by heart/ following the teacher) and modern methodology (song/ learn with fun), and know the reasons behind these choices.

We can say that the group who supports songs is more motivated and entertained. At the same time, a song is not like when your teacher is in front of you. This situation makes you stressed and afraid of being criticized, so you end up either choose not to talk or making mistakes when talking. As English teacher, we face these kinds of problems with young learners all the time.

**Q16- Which language do you prefer to learn?**

- **Academic language**

-**Street language (Dialect)**

**Table 17:** Academic Language Vs. Dialect

<b>Options</b>	<b>N</b>	<b>%</b>	<b>Options</b>	<b>N</b>	<b>%</b>
<b>a)Langue Académique</b>	01	10%	<b>a)Academic language</b>	03	30%
<b>b)Dialecte</b>	06	60%	<b>b)Street language (dialect)</b>	07	70%
<b>A-B</b>	02	20%	<b>A-B</b>	0	0%
<b>Pas de Réponse</b>	01	10%	<b>No answer</b>	0	0%
<b>Total</b>	10	100%	<b>Total</b>	10	100%

Any learner of foreign languages would like to learn academic language and dialect, but one of them is more attractive and needed to fit his/ her needs. The above results show that most of our sample prefer to learn the spoken language (dialect) rather than the academic language. The purpose of this question is to find out the language supported by learners of this generation.

According to the respondents' justifications (see, Appendix), we can say that the minority, that chose academic language; are more administrative and they want the target foreign language for academic purposes. They prove our theory which says that young adults love/ prefer to learn dialect to be used in their daily life. Thanks to technology, trade, tourism... and many other facts, foreign languages are required all the time. In any community, speaking their language academically seems weird and odd that is why young adults want to master "street language". They look after being accepted and being a member of the target community, which can be done by enriching their linguistic repertoires with words in their context. They need to be aware of the changes in the words (meanings of the words, the invention of new words, words borrowing... etc.). one of the easiest and most effective ways to keep them informed and updated is "songs". Every day, new songs are released all over the world and these songs talk about, describe and present the current situations and events. Singers use different words which can be old, current or new. Each time you hear a song, you are enriching your linguistic background at the same time you are being familiar with the news and the changes. This update would help the foreigners to integrate and communicate without being odd and/ or misunderstood within a community.

When the majority; which stands for the dialect; aim to learn a foreign language for daily life uses, such as communicating with foreigners and being accepted in different communities.



Both, academic and street languages are important and necessary to learn, each for its aims. And songs can help to learn them both, you only have to choose your singer/ song and enjoy learning with fun (the listener has indefinite songs with both academic and dialect lyrics).

**Part Two:**  
**Teachers' Survey**

## General information

Q 1- Statut:

a- Gender

b- Age

c- Expérience

**Table 18 : Gender**

Options	N	%	Options	N	%
Homme	05	50%	Male	05	50%
Femme	05	50%	Female	05	50%
Pas de Réponse	0	0%	I do not wish to answer	0	0%
Total	10	10%	Total	10	10%

A sample of ten teachers for each language is concerned in this study. Equality between men and women (five-five) is to know if the two genders agree with the use of songs in FL classes.

**Table 19 : Age of Teachers**

Options	N	%	Options	N	%
20 à 30 ans	06	60%	20 - 30 years	04	40%
31 à 40 ans	03	30%	31 - 40 years	03	30%
Plus de 40 ans	01	10%	More than 40 years	03	30%
Pas de Réponse	0	0%	No answer	0	0%
Total	10	100%	Total	10	100%

The age of the majority of our sample of teachers is between twenty and thirty. They represent sixty per cent of our sample by showing the age gap between the teacher and the learner, as well as the compatibility of thoughts/ ideas between them. The other thirty per cent are from thirty-one to forty, and ten per cent are over forty. These last two parts have also been aware of the changes and differences between the generations.

**Table 20 : Teaching Experience**

<b>Options</b>	<b>N</b>	<b>%</b>	<b>Options</b>	<b>N</b>	<b>%</b>
<b>1 à 5 ans</b>	06	60%	<b>1 to 5 years</b>	03	30%
<b>5 à 10 ans</b>	02	20%	<b>5 to 10 years</b>	02	20%
<b>Plus de 10 ans</b>	02	20%	<b>More than 10 years</b>	05	50%
<b>Pas de Réponse</b>	0	0%	<b>No answer</b>	0	0%
<b>Total</b>	10	100%	<b>Total</b>	10	100%

In “table 20”, we find that our sample’s teaching experience starts from one year and above. We ask this question to show and prove that the use of songs in FL classes has no relationship with age or teaching experience. This means that all generations listen to/ use songs as a teaching /learning medium.

**Q 2- Do you like listening to songs?**

- Yes - No

**Table 21:** Listening to Songs

<b>Option</b>	<b>N</b>	<b>%</b>	<b>Option</b>	<b>N</b>	<b>%</b>
<b>Oui</b>	10	100%	<b>Yes</b>	10	100%
<b>Non</b>	0	0%	<b>No</b>	0	0%
<b>Pas de Réponse</b>	0	0%	<b>No answer</b>	0	0%
<b>Total</b>	10	100%	<b>Total</b>	10	100%

The tables show that all respondents listen to songs. Whatever our age and gender, we all have a place reserved for a song in our lives. This would help our research to indicate that both teachers and learners are interested in songs.

**Q 3- How many hours, per a week, do you listen to music?**

- Around 10h -More than 10h.

**Table 22:** Time spent on listening to songs

<b>Option</b>	<b>N</b>	<b>%</b>	<b>Option</b>	<b>N</b>	<b>%</b>
<b>Environ 10h</b>	06	60%	<b>Around 10h</b>	06	60%
<b>Plus de 10h</b>	04	40%	<b>More than 10h</b>	04	40%
<b>Pas de Réponse</b>	0	0%	<b>No answer</b>	0	0%
<b>Total</b>	10	100%	<b>Total</b>	10	100%

The majority of our sample devote more than ten hours of their time, per week, to listening to their favourite songs (or any song).

From this question, we confirm that people often listen to songs, and therefore, this plays a very important role in enriching the linguistic baggage, improving oral and giving more confidence to people whatever their ages or positions.

**Q 4- Which of the following styles do you like listening to:**

- Country/ Folk                      -Pop/op 40                      -R&B
- Electronic/ Dance                      - Rap                      - Oldies
- Jazz/ Blues                      - Rock                      - Hip/Hop                      - Freestyle.

The answers to this question indicate that all styles of music are demanded by our sample, regardless of their ages. This point helps our research positively, it makes it easier for teachers and learners. This variation helps both parts to not waste time searching for common songs/ styles. It also serves to create heterogeneity that leads to different debates and enriches one’s background, in the classroom.

**Q5- While listening to a song, do you find yourself singing unconsciously?**

- Yes    -No

**Table 23: Reactions Towards Songs**

Options	N	%	Options	N	%
Oui	10	100%	Yes	09	90%
Non	0	0%	No	01	10%
Pas de Réponse	0	0%	No answer	0	0%
<b>Total</b>	10	100%	<b>Total</b>	10	100%

This question aims to know the mind’s reaction to songs. In other words, do songs impact our brains?

Almost all the respondents (only one says No), say that they found themselves singing when a song (it may be their favourite or just a random song) is played. This agreement supports our

hypothesis on the impact of songs on the unconscious. From this hypothesis, we can say that songs can be used to teach/ learn the oral expression of the target language. Because when the stress is absent (or reduced) the learner feels comfortable, and he/ she would focus on the song (singing, lyrics, imitating the singer ...etc.) rather than the learning.

### The Role of Songs in FL Class

**Q 6- When you are having a conversation in English, would words and lyrics that are connected to the topic come to your mind?**

- Yes
- No

**Table 24:** Songs and Conversations

<b>Options</b>	<b>N</b>	<b>%</b>	<b>Options</b>	<b>N</b>	<b>%</b>
<b>Oui</b>	10	100%	<b>Yes</b>	10	100%
<b>Non</b>	0	0%	<b>No</b>	0	0%
<b>Pas de Réponse</b>	0	0%	<b>No answer</b>	0	0%
<b>Total</b>	10	100%	<b>Total</b>	10	100%

Results say that often in conversations, songs spin in people’s heads. That is, their brains react to songs, and they often make the connection between words they heard/ said and the lyrics of the songs. If we teach vocabulary and phonetics through songs, the learners would remember them by recalling the songs.

**Q 7- Do you think that songs can help to improve learners' pronunciation?**

- Yes

-No

**Table 25 : Songs and Pronunciation**

Options	N	%	Options	N	%
Oui	10	100%	Oui	10	100%
Non	0	0%	Non	0	0%
Pas de Réponse	0	0%	Pas de Réponse	0	0%
Total	10	100%	Total	10	100%

The results obtained from “table 25” reveal a total agreement with our hypothesis that says that songs can improve learners' speaking and pronunciation. Through repetition and reinforcement (The School of Behaviourism<sup>58</sup>) the vocabulary with their pronunciation will be acquired and steady forever.

**Q 8- Which of the following methods motivate and help your students to learn a language in a short period of time?**

a- Textes/ Musical texts

b- Textes/ Non-musical texts

**Table 26: Motivation**

Options	N	%	Options	N	%
A	10	100%	A	10	100%
B	0	0%	B	0	0%
Pas de Réponse	0	0%	No answer	0	0%
Total	10	100%	Total	10	100%

<sup>58</sup> <https://www.britannica.com/science/conditioning#ref154468>



The analysis of the above table finds that all our respondents agree with the use of texts with music in FL classes, to motivate their learners to love and learn the target language. They find that "musical" texts are learnt more quickly than "non-musical" ones. Since songs motivate and help to create a good atmosphere in the classroom, learning will be easier.

**Q 9- Do pictures/ videos help to better memorize and understand the language?**

- Yes
- No

**Table 27: Images/ Videos as Support of Memorization/ Comprehension**

<b>Options</b>	<b>N</b>	<b>%</b>	<b>Options</b>	<b>N</b>	<b>%</b>
<b>Oui</b>	09	90%	<b>Yes</b>	09	90%
<b>Non</b>	01	10%	<b>No</b>	01	10%
<b>Pas de Réponse</b>	0	0%	<b>No answer</b>	0	0%
<b>Total</b>	10	100%	<b>Total</b>	10	100%

Images and/ or videos help to memorize and understand the language much better. They can be used with learners of the “visual”, “audio” and “tactile” styles. Because video stimulates visual and sensory memories and this will strengthen the memorization and understanding system of a language, by creating their dictionary which will be memorized so that they can use them in their communications. A song often tells a story and the clip serves to stage the latter. In other words, some scenes match the lyrics of the song exactly. Videos and pictures translate the words of the song into actions. Other songs, like Rap, have too fast a beat. In this case, the learner needs images/ videos and the gestural aspects of the singer to follow and to better understand the subject.

**Q 10- Do you think that the use of songs in FLE/ EFL classrooms could help the learning/ teaching process?**

- Yes    -No

**Table 28: The Influence of Songs in EFL Classrooms**

Options	N	%	Options	N	%
Oui	10	100%	Yes	10	100%
Non	0	0%	No	0	0%
Pas de Réponse	0	0%	No answer	0	0%
<b>Total</b>	10	100%	<b>Total</b>	10	100%

The results present a total agreement to the role that songs can offer within an FL class because they fit both learners’ and teachers’ needs. They serve to learn words with pronunciation from the source (native speakers with different accents) and in a short time. we find that songs have many positive roles in the learning/ teaching of foreign languages. You can use it to fit any situation you want and need.

**Q11- Do you think that songs represent a country’s culture?**

- Yes    -No    -It depends

**Table 29: Songs and Culture.**

Options	N	%	Options	N	%
Oui	09	90%	Yes	06	60%
Non	0	0%	No	01	10%
Ça dépend	01	10%	It depends	03	30%
Pas de Réponse	0	0%	Pas de Réponse	0	0%
<b>Total</b>	10	100%	<b>Total</b>	10	100%

Teachers see that songs can transmit the culture of a country. Using songs as a tool to teach/learn culture can facilitate the task for both teachers and learners not only through the video clips but also through the stories they tell. While listening to the song or watching its video clip, the listener’s subconscious is collecting the provided data unconsciously. These data could be used in the future when needed.

**Q 12- As a foreign language teacher, have you ever used songs in your FL class?**

- Yes
- No

**Table 30 : Songs in Class**

<b>Options</b>	<b>N</b>	<b>%</b>	<b>Options</b>	<b>N</b>	<b>%</b>
<b>Oui</b>	10	100%	<b>Yes</b>	10	100%
<b>Non</b>	0	0%	<b>No</b>	0	0%
<b>Pas de Réponse</b>	0	0%	<b>No answer</b>	0	0%
<b>Total</b>	10	100%	<b>Total</b>	10	100%

All teachers of our sample have already used songs in their FL classes in different ways (see the survey, Appendix). That means that the teachers are aware of the importance and the role of songs in the classroom of foreign languages.

**Q13- Did you find this method useful?**

- Yes
- No

**Table 31 : Does it Work ?**

<b>Options</b>	<b>N</b>	<b>%</b>	<b>Options</b>	<b>N</b>	<b>%</b>
<b>Oui</b>	9	90%	<b>Oui</b>	09	90%
<b>Non</b>	1	10%	<b>Non</b>	01	10%

<b>Pas de Réponse</b>	0	0%	<b>Pas de Réponse</b>	0	0%
<b>Total</b>	10	100%	<b>Total</b>	10	100%

This part demonstrates the reactions of the teachers and learners towards the use of songs to teach and learn foreign languages. We find that most of the respondents find this method useful because songs can stimulate hearing and motivate the learners to learn and to speak without being ashamed (the good atmosphere help to reduce anxiety).

According to the answers given, it is concluded that the use of songs in the foreign language classroom is to motivate and get the learner's attention. At the same time, they exercise other roles, such as pedagogical objectives.

**Q14- Can you tell the song(s) that come(s) to your mind when you hear the following words?**

- Hello
- Heal the world
- I fell
- Shape of

This question aims to verify the teachers' memory. We want to know if they still remember those songs (some of them are old songs). Their answers confirm that songs are never forgotten, most of the teachers could remember the songs, and words are stored in long-term memory.

**Conclusion**

The objective of these questionnaires is to see if teachers agree to use songs in foreign language classes, whether they practice this method with their students and what are the results. We find that all our respondents listen to the songs. And that the majority devote more than ten hours, per week, of their time to listening to their favourite songs (of different styles). They influence their daily lives and especially their conversations; according to the results, songs influence their brains, and therefore they can be used as teaching aid for learning/ teaching foreign languages (especially for oral, phonetics/ pronunciation, vocabulary and culture).

Teachers find this method useful and motivating, as it makes classroom life easier for teachers and learners. The results obtained from the surveys conclude that learners and teachers

support the idea of using songs in foreign language classes. They find that this method helps for better pronunciation and to learn more vocabulary with the culture (context), in a short time and motivating way. They agree with the idea that our initial hypothesis can be positively tested in a foreign language class. To be more specific, all the respondents listen to music, no matter their age or what style they like, for more than ten hours per week. Most of them are influenced by this later, unconsciously, no matter if they understand the whole lyrics or just a bit of it.

Because the majority sees that songs do influence their conversations, they say that they also influence their pronunciation and enrich their linguistic repertoire. They also say that they would learn better from a song than from a teacher (as they prefer learning through songs rather than the old method), because it is fun and motivating; in other terms, it is simple. Talking about the other side of songs, “video clips” have also a positive role in the memorisation, understanding and learning of vocabulary and culture. Finally, songs have an effective role in the learning/ teaching process of foreign languages. And that is confirmed thanks to the surveys. They motivate and control the learner’s mind and feelings/ emotions, the thing that helps to learn much better and in an easy way.

# **General Conclusion**

Murphy (2019) claims that the human brain is divided into three parts: Conscious, which is aware of everything around us through senses and it takes a small area in the brain. Subconscious and unconscious are responsible to store everything around us without being conscious and they take up the biggest part of the brain.

On the one hand, the conscious mind is aware of what you do but its memory lasts for a very short time (05 to 15 seconds), which is why it is considered as a weak factor. It does not have the power to influence you (your body, your psychology, your environment). On the other hand, the subconscious mind is not aware of what you do but its memory lasts for a very long time. Everything you have been through is stored in your subconscious (data collected from your senses) but cannot be recalled by your conscious mind (unless you make effort). Unlike the conscious area, the subconscious can control and affect your acts and your environment through repetition and reinforcement.

In accordance with the above research, we can say that our dissertation is based on learning through the subconscious. As Murphy (2019) mentioned, the subconscious mind is not aware of what is happening around it. Listening to songs make part of man's subconscious fact, where he/she listens to songs all the time without being aware of the learning side, the listener focuses only on the enjoyment.

Here we mentioned two important elements that can help and facilitate the teaching/ learning process of any language. Being unaware of the learning can reduce anxiety inside the FL class, and so making the learning easier. Enjoyment can motivate the learners to love what they are learning as it pushes them to be active and participate during the lesson. Teaching styles and materials are considered the essential element to be taken into consideration for achieving more successful teaching and learning.

The objective of this study was to explore whether the use of songs can enhance learners' motivation for learning the target language. The results showed that the majority of students and teachers were interested in learning English and French songs, and their learning motivation also increased after engaging in this creative teaching activity; I get this fact from our experience at secondary school<sup>59</sup>. We noticed the learners' shift from being English and French haters to big fans (after using songs, of course). For learning performance, learners felt that their English abilities, especially listening and speaking ones, have improved after listening to songs.

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<sup>59</sup> Kerroussa Senouci Secondary School, Ain-Tedles, Mostaganem- Algeria.

Learners cannot see direct personal benefits and life relevancy in what they are learning from textbooks, at the same time they do not like the way they are being taught. As mentioned in previous chapters, teachers must provide a positive atmosphere favourable to language learning. Duo to that, choosing materials and activities that are more motivating and interesting for learners, promotes and increases language learning. We have already experienced that music can change the classroom atmosphere. Of course, we have to take into consideration the types of music and lyrics. The reason to use songs in the classroom is the variety that they bring to the lesson. They are important as an authentic activity, that is, by using songs we are getting students to do something that they would do in real life because a lot of people, especially teenagers, enjoy and spend a fair amount of their time listening to songs. But always, a teacher should take into consideration the learning purposes and teaching context beforehand.

Another reason to use songs as a tool to teach the English language is that, they can develop and integrate the learner's four skills: reading, writing, listening and speaking naturally and harmonically in FL classrooms. They can help anyone develop a better ear for a foreign language and speak with a better accent.

Our research questions have been improved by the experiment and the surveys. As we mentioned in the second part of the second chapter, all the classes with the use of songs are more motivated and active than the ones without songs. Participants love and enjoy the learning, they keep being active and react positively toward songs throughout all classes. They had great debates, they shared their knowledge and they defended their points of view without being afraid or shame. They were speaking at ease, even when they commit mistakes (mispronunciation or misspelling) they did not care and they kept talking and expressing themselves. Whereas, students of the normal classes kept being passive all the time and even when the teachers asked them to speak or to react we barely heard/ saw one or two of them speak. Learners who learned with songs have proved our hypothesis about motivation. We saw their happiness and excitement when they were coming into the classes, they danced, argued, debated, laughed, cried (to some of them when the teacher played some said songs), and they related each song to their person or some stories of their friends/ families. Songs touch their emotions, which can be an essential factor to control young adults and help them learn the target language without being aware, forced to, or stressed.

The second hypothesis is also confirmed. Even though the experiment was not for a long time (1 month), learners show their skills development. Each time they learned a song, the next time they sing it or compare it to other songs/ situations. Sometimes, they talk to us (since we are their teacher) outside the class with a brag. They tried to tell us that they can speak English/ French



now. Of course, they did because their pronunciation has been proven and they could use more vocabulary to avoid redundancy.

During our experiment, we had some visits from the learners' parents (as a routine). Some parents told me that they are happy, and they just come to thank me for the efforts done with their children. They told me that their children keep singing at home and they tell every detail they had in the class with the use of songs and how much they are enjoying it as they become a lover of French and English.

According to the results obtained from the surveys, we confirm that both learners and teachers find songs as ingenious support that can help to learn and teach foreign languages. Their satisfaction is based on the positive results that they have after using songs and how much they feel comfortable, at ease and motivated to learn and teach.

To conclude, we avouch that songs have a great impact on teaching and learning foreign languages among the young adults as well as the teachers (we are all influenced by songs, whatever our ages are). Their use as a pedagogical means has shown its efficiency on the psychological side, productivity improvement and performance of both, teachers and learners.

# **Suggestopedia**

**PART ONE:**  
**English Lessons**

## **Introduction**

Getting the learners' attention is a difficult task to do; motivating learners is more difficult. That is why teachers have to be creative to bring new methods to the classrooms. Among too many motivating ways; songs are chosen to be the title of this research.

Whether lyrics are understood or not, English music is everywhere, so maybe it is a good idea to start paying attention to the lyrics and using this to learn.

If you try to understand the lyrics of a song, trust me when I say that you are learning, and it will get a lot easier.

## **Understanding the Lyrics**

Listeners of music can enjoy songs even without understanding the lyrics/ language. An artist could sing about nothing and rise to the top of the charts.

What if you start to pay attention to what they are saying? You can take advantage of the language. The words start to communicate something to you on a whole new level, and you start associating them with your own life/ experiences. This is where absorbing a culture through passive listening (being brainwashed) becomes an active process in your life (learning a language).

## **Learning English with Rhythm and Flow**

- "Hello! Adam. Do you speak English?"
- "A little! Do you want to hear:

I go' ice on my finks, blood in my eyes...ha'in my heart..."

- "Ok! If you keep singing that song, I'll shoot you down. Got it?"

Maybe "Lil Wayne" is not your favourite artist, but when you use the song in the right way, it can be one of the most effective ways to learn a language, and at the same time its cultural aspects, whether you are listening to pop, rock, blues, country, jazz, hip hop, house or any kind of music, you are going to pick up a lot of colloquial/ dialect saying and get a broader cultural understanding through that particular style of music and rhythm.

Any time you are listening to songs you are also learning the phonetic infrastructure of the language. So, learning the language is not easy as just listening to your favourite tracks and relaxing, but you have to invest yourselves into this process.

## **Other Language Learning Methods with Music**

Focusing on the vocabulary and grammatical structure is the more traditional way of dissecting the song. Let's have a look at how much you can learn from just one verse of the famous "Gangster Paradise" by Coolio<sup>60</sup>:

*But I ain't never crossed a man that didn't deserve it,*

*Me, be treated like a punk, you know that's unheard of,*

*You better watch how you talkin', and where you walkin,*

*Or you and you homies might be lined in chalk,*

*Let's break it down now.*

The first thing noticed is how they have spelt "talkin" and "walkin". The "ing" sound is just a quick "in" at the end of the verbs, which is how most people would pronounce this in spoken English.

"What has been happening" becomes "what's been hap'nin", the same as "what are you doing?" becomes "what-cha do'in"

Other vocabulary you might unsure of could be the expression "I ain't never crossed a man" to "cross someone" is to do something bad to them. The expression "ain't" is incorrect but, a very common substitute for "not". We notice, Rap grammar is not always technically correct, but it is very common in spoken English.

The cultural aspect would be "Or your homies might be lined in chalk" to be "lined in chalk"; is when the police draw a line around a dead body so they can take the body away and know the positioning of the body for further investigating. This expression means "to murder someone".

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60 Artist Leon Ivey Jr, born August 1, 1963, better known by the stage name Coolio, is an American musician, rapper, actor, and record producer. He is best known for the song "Gangsta's Paradise"

From just one verse of the song, the listener can learn not only vocabulary and pronunciation but also get some insight into the U.S gangster’s culture; as it is English speaking for the majority of Americans. From song to song, the listener will learn a lot of words and at the same time the culture. And by that time he will feel at ease in English.

Next time you are listening to your favourite tunes, try to make it an English lesson. Whether you understand the lyrics or not, pay attention to the sounds and phonetics, this will ultimately help you with your pronunciation, and as far as vocabulary goes (like what’s happening with me), you are going to become more and more accustomed to English (subconsciously) with every track you listen to.

### Lesson Planning

This is a different way to teach the English language. It is to show teachers some new techniques in teaching a foreign language. It is about giving lesson suggestions and planning. All the coming advice and suggestions addressed the teacher (what a teacher should say and present the lecture).

### Songs Teach Listening Comprehension and Speaking Skills

Table 1 is a presentation of ‘listening comprehension’ lesson; using the “Yellow Submarine” song.

**Timing:** One and half hour (1h.30)

**Materials:** Computer, loudspeakers, Data-show, handouts (with lyrics on), board.

**Table 1:**

	Time	Steps
1	5min	(The song was introduced on the previous day). Play the song once at the start of the lesson, to create a good atmosphere.
2	15min	Distribute exercise of written lyrics to learners, with blank spaces (missing words). Ask them to listen to the song before giving them the papers exercise. And then, ask them to fill in the gaps. (you may ask them to do it while listening to the song. It depends on the learners’ level and their listening competencies).

	<b>15min</b>	<ol style="list-style-type: none"> <li>1. Ask learners to hide everything</li> <li>2. Replay the song twice or three times</li> <li>3. Ask them to rewrite the lyrics (pair work/ in a group). Or divide them into groups, and each group write one verse.</li> </ol>
<b>3</b>	<b>10min</b>	Ask 3 to 5 listening comprehension questions orally, based on the song lyrics. Ask volunteers to answer using the English language.
<b>4</b>	<b>10min</b>	On the board, write some questions about what they understood from the song (the message behind it), and how they feel; then ask them to compare it with other songs, or give situations that go with...etc.
<b>5</b>	<b>15min</b>	Individually, learners can write 3-5 questions of their own, about the song then interview a partner or to have a debate.
<b>6</b>	<b>20min</b>	Listen to the song once again. Discuss it and talk about other genres of music, about the singer(s), ask them about their opinions or what they think about the song... or other kind of discussions (the teacher calls his creativity).

## Songs Teach Pronunciation and Reading Skills

As mentioned in chapter One, songs provide the opportunity to practice pronunciation, intonation and fluent, and connected speech.

For pronunciation practice, it would be better to choose songs that are not too fast like Rap for instance, as it is preferable to choose those with clear and understood lyrics (especially for beginners and mediums).

**The lesson preparation for one hour could be like:**

**Materials:** Computer, Data-show, loudspeakers, handouts (with lyrics, so they can mark the stress), board.

**Table 2:**

	Time	Steps
1	10min	Explain that different languages have different stress patterns (make a comparison of English/ French). Take one verse to show them how to categorize the syllabus.
2	10min	In groups, ask them to choose one verse, and while listening to the song, they have to classify (in a table) the “long”/ “short” syllabus.
3	5min	Show them how to tap/ clap or use their fingers when they are pronouncing the syllabus (to remember the rhythm).
	5min	Ask some volunteers to do it in front of their classmates. You can help with instructions.
4	15min	Do it without clapping, fingers or tapping. (at first in groups, and then some volunteers individually).
5	5min	<ul style="list-style-type: none"> <li>- Replay the song</li> <li>- Give them hand-outs (with full lyrics)</li> <li>- Read the lyrics for them (once or twice)</li> </ul>
6	10min	Ask them to read the lyrics (loudly). Or to sing it, why not!



## Songs Teach Written Expression

The following table is planning for the written expression lesson.

**Time:** 30minutes (half an hour).

**Table 3:**

	Time	Steps
1	<b>10min</b>	Give your learners the floor to express themselves. Ask them to write what they think or feel about the song.
2	<b>5min</b>	Correct their mistakes.
3	<b>15min</b>	<ul style="list-style-type: none"><li>- Ask them to write a short song individually or in groups</li><li>- Discuss it all together.</li></ul>

## Enhance the Listening Skill

This lesson is to improve the learners' listening skills.

**Timing:** One Hour (60 min).

**Materials:** Computer, Data-show, loudspeakers, board (they can use their mobiles, but without internet in order not to check the lyrics).

**Song:** Hall of fame

**Singers:** The Script Ft. Will.I.AM

**Songs' Duration:** 03minutes and 20 seconds.

**Table 4:**

Time		Steps
1	05min	Play the song of "Hall of Fame", then have a brief presentation.
2	15	<ul style="list-style-type: none"> <li>• Ask the learners to pick up words, while the song is played, as much as they can.</li> <li>• Play the song three times.</li> </ul>
3	15	<ul style="list-style-type: none"> <li>• Ask one volunteer to the board, and then the others tell him/ her what they collect. (do not re-tell the words already written on the board).</li> <li>• Ask who collects more correct words to make the concurrence. (Optional)</li> </ul>
4	15	<ul style="list-style-type: none"> <li>• They check the spelling mistakes of each other. (teacher may help)</li> <li>• Replay the song (slower), at the same time ask them to check if they misheard words.</li> <li>• Show them the real lyrics on the Data-show.</li> </ul>
5	10	<ul style="list-style-type: none"> <li>• Play the song with the original video clip (if it is possible, or create a video that goes with the song).</li> <li>• Ask them to sing out loud (with the song or as a karaoke)</li> </ul>

## Vocabulary lesson

Let's see how can use a song to treat vocabulary.

**Timing:** One Hour (60 min).

**Materials:** Computer, Data-show, loudspeakers, board (they can use their mobiles, but without internet in order not to check the lyrics), handouts (optional).

**Song:** Hall of fame

**Singers:** The Script Ft. Will.I.AM

**Songs' Duration:** 03minites and 20 seconds.

**Table 5:**

	Time	Steps
1	05 min	Play the song with a brief presentation.
	15 min	<ul style="list-style-type: none"><li>• Show them some words (from the song); on the Data-show.</li><li>• Ask them (individually) to look for: synonyms or definitions and acronyms. (with the help of a dictionary)</li></ul> <p><b>Examples:</b> greatest, banging, beat, master, hall of fame, hell, pride, preachers, leader, astronauts, seekers.</p>
	10 min	<ul style="list-style-type: none"><li>• Write and correct the answers on the board (in collaboration)</li></ul>
2	10 min	<ul style="list-style-type: none"><li>• Choose five (05) words from the above list, and use them in your examples</li><li>• Write some answers on the board</li></ul>

**20 min**

- Discuss the use of “can” in the song.
- Use and function of the modal “CAN”

**Rule: Can (not) + Stem (stem = verb at the infinitive without ‘To’)**

**Function: “can” is used for possibility and ability**

**“cannot/ can’t” is used for negative possibility and ability.**

- Ask for their examples.
- Correction.

## Use song to teach culture

Songs are not only for the language but also for the culture's sake. In this part, we will present some cultures.

**Aim of the lesson:** present the English cultures, and show the differences between the British and the American cultures.

The lesson is divided into two parts:

**Part (A):** General Culture (British Vs. American)

**Part (B):** Language Differences between British and American.

**Time:** One and a half hour for each part. (total of 180min)

**Materials:** Computer, Data-show, Loudspeakers, handouts, board.

**Songs:** Englishman in New-York Vs. Gangsta's Paradise (for part A)

**Singer:** Cris Cab Ft. Tefa & Moux, Willy William. Vs. Coolio

**Time of the songs:** Englishman in New-York (03 minutes and 48 seconds)

Gangsta's Paradise (04 minutes and 09 seconds)

**Table 6:**

	Time	Steps
1	15 min	<ul style="list-style-type: none"><li>• Play the first video (Englishman in NY)</li><li>• Ask them to pick some words from the song (or you can show or give them the lyrics)</li><li>• Ask them to define the words</li></ul> <p>Example: toast, Englishman, walking cane, alien, "Manners maketh man" (proverb to say that politeness and good manners are essential to humanity), ignorance...</p>

	<b>20 min</b>	<ul style="list-style-type: none"> <li>• Watch the video again and at the same time ask the learners to focus on the buildings, people, food, and every detail in the video (it can be individual or in groups. They write down what they see).</li> <li>• Discuss their notes in collaboration (what was British and What was American)</li> </ul>
2	<b>15 min</b>	<ul style="list-style-type: none"> <li>• Play the second video (Gangsta’s Paradise)</li> <li>• Ask them to pick some words from the song (or you can show or give them the lyrics)</li> <li>• Ask them to define the words</li> </ul> <p>Examples: valley, shadow, punk (immoral), homies, “may be lined in chalk” (an expression to tell that you will be murdered), fool, kinda (kind of, G (Guy), gangsta (r), gleam (light/ shine), locked out (1. Prisoner/ 2. To get served from someplace), set-trippin (group), banger –a loud explosive firework), arouse (awaken), blind, hurt...</p>
3	<b>20 min</b>	<ul style="list-style-type: none"> <li>• Watch the video again and at the same time ask the learners to focus on the school buildings, people (students, teacher, police) and every detail in the video (it can be individual or in groups. They write down what they see).</li> </ul> <p>Discuss their notes in collaboration (ask if anyone watched this movie to tell its story), talk about the gangsters, the racism between black and white people and their lifestyle...etc.</p>

<b>C</b>	<b>20 min</b>	<ul style="list-style-type: none"> <li>The teacher can divide the class into two groups, the, ask the first group to write an essay about American Culture (lifestyle, food, clothing, buildings, history...) and the second group talks about British one.</li> <li>The teacher may ask his students to write an essay to show the differences and similarities between American and British cultures. (Group or pair work).</li> </ul>
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**Table 7:**

Time		Steps										
<b>1</b>	<b>10 min</b>	Play both songs: Englishman in NY and Gangsta's Paradise.										
	<b>15 min</b>	<ul style="list-style-type: none"> <li>On the board (or spread handouts), draw the table below, then ask them to classify words from the songs in the right column (they may use a dictionary).</li> <li>The teacher may play the songs and ask learners to classify the words in the right column according to their pronunciation.</li> </ul> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="background-color: #c8e6c9; text-align: center; padding: 5px;"><b>British English</b></td> <td style="background-color: #e1f5fe; text-align: center; padding: 5px;"><b>American English</b></td> </tr> <tr> <td style="background-color: #c8e6c9; padding: 5px;"><b>Walking cane</b></td> <td style="background-color: #e1f5fe; padding: 5px;">Walking stick</td> </tr> <tr> <td style="background-color: #c8e6c9; padding: 5px;"><b>Matter</b> /'mætə(r)/</td> <td style="background-color: #e1f5fe; padding: 5px;">Matter /'mætər/</td> </tr> <tr> <td style="background-color: #c8e6c9; padding: 5px;"><b>Coffee</b> /'kɒfi/</td> <td style="background-color: #e1f5fe; padding: 5px;">Coffee /'kɔ:fi/</td> </tr> <tr> <td style="background-color: #c8e6c9; padding: 5px;"><b>Dear</b> /diə(r)/</td> <td style="background-color: #e1f5fe; padding: 5px;">Dear /dɪr/</td> </tr> </table>		<b>British English</b>	<b>American English</b>	<b>Walking cane</b>	Walking stick	<b>Matter</b> /'mætə(r)/	Matter /'mætər/	<b>Coffee</b> /'kɒfi/	Coffee /'kɔ:fi/	<b>Dear</b> /diə(r)/
<b>British English</b>	<b>American English</b>											
<b>Walking cane</b>	Walking stick											
<b>Matter</b> /'mætə(r)/	Matter /'mætər/											
<b>Coffee</b> /'kɒfi/	Coffee /'kɔ:fi/											
<b>Dear</b> /diə(r)/	Dear /dɪr/											

		<b>Hear</b> /hɪə(r)/ <b>Avenue</b> /'ævənjuː/ <b>Blast</b> /blɑːst/ <b>Want to</b> <b>Gangster</b> /'gæŋstə(r)/	<b>Hear</b> /hɪr/ <b>Avenue</b> /'ævənuː/ <b>Blast</b> /blæst/ <b>Wanna</b> <b>Gangsta</b> /'gæŋstə/
<b>2</b>	<b>20 min</b>	<ul style="list-style-type: none"> <li>• Divide the class into two groups: ask one of them to sing “Englishman in NY”, and the second group to sing “Gangsta’s Paradise” (show the lyrics on the data-show/ Karaoke). You may create a challenge with points.</li> <li>• Teacher may ask the other group to note the mispronounced words of the singing group.</li> </ul>	
<b>3</b>	<b>15 min</b>	<ul style="list-style-type: none"> <li>• Into two groups (or pairs), the teacher asks the learners to give some different words of the two countries (example: flat/ apartment, tap/ faucet, box or telly/ TV, torch/ flashlight...etc).</li> </ul>	
<b>4</b>	<b>30 min</b>	<ul style="list-style-type: none"> <li>• The teacher can back to the songs and speak about the places mentioned in the song (fifth avenue, New York...). He may ask them about the places they know in England and U.S.A.</li> <li>• He may take them on a journey in those countries (by using a video made of different places), then ask them about their opinions (orally).</li> </ul>	



## **You Are Not Fluent Until You Understand the Culture**

Everything you know about the English language is wrong if you neglect its culture. Without knowing the culture, English will never become a second language to you; it's always a foreign one. Language is not enough. You may know so much vocabulary, grammar, and pronunciation...but all of these are useless without knowing about the culture of that language. Students learn a foreign language at school or by themselves in a way that is fruitless of culture. This category can't say they are fluent in that language. Many people learn the English language and forget about the culture, and then will find themselves misunderstood when they are in a real situation.

Different societies mean different cultures and so different styles of communication. This style's differences don't make culture better or worse than the other, it just means that one culture differs from one society to another. It's important to recognize and accept these differences and try to be open to them.

**PART TWO :**  
**French Lessons**

## Cours de Phonétique :

Le tableau 08 nous montre un modèle de cours de phonétique en utilisant la chanson.

**Leçon :** phonétique.

**Temps :** 01h :30 (une heure et trente minutes).

**Matériel :** ordinateur, data-show, haut-parleurs, enregistreur, photocopies, tableau.

**Chanson :** Parler à Mon Père.

**Chanteuse :** Céline Dion.

**Durée de la chanson:** 03min et 10sec.

### Tableau 8:

	Temps	Étapes
1	5 min	<ul style="list-style-type: none"><li>• Jouer la chanson (la vidéo clip)</li></ul>
	20 min	<ul style="list-style-type: none"><li>• Rejouer la chanson, en demandant aux apprenants de recopier les paroles.</li><li>• Individuellement, demander aux étudiants de choisir cinq (05) mots. Et de les réécrire comme ils les entendent.</li><li>• Discuter et avoir un débat entre eux, avec l'intervention de l'enseignant (e).</li><li>• Copier le titre du cours au tableau : « Transcription Phonétique » (en rajoutant une petite présentation).</li></ul>
2	20 min	<ul style="list-style-type: none"><li>• Montrer le tableau de la transcription sur le data-show/ photocopies.</li><li>• Le professeur prononce les lettres du tableau, ou il leurs demande de deviner la prononciation de ces lettres puis il corrige leurs fautes de prononciation. Il peut utiliser une</li></ul>

		<p>vidéo ou des morceaux sonores.</p> <ul style="list-style-type: none"> <li>• Prendre quelques volontaires pour prononcer les lettres (s'ils ne sont pas nombreux, ils le font tous).</li> <li>• Revenant à la chanson, l'enseignant(e) demande aux apprenants de faire la transcription des mots déjà choisis.</li> </ul>
<b>3</b>	<b>20 min</b>	<ul style="list-style-type: none"> <li>• En groupe (de quatre-04- personnes), l'enseignant(e) distribue des photocopies (les paroles) en leur demandant de faire la transcription phonétique de la chanson.</li> <li>• L'enseignant montre les paroles avec la transcription sur le data-show.</li> </ul>
<b>4</b>	<b>10 min</b>	<ul style="list-style-type: none"> <li>• Discuter la chanson avec ses apprenants (message derrière la chanson, le clip, avoir un débat sur des points de vue...etc.)</li> </ul>
<b>5</b>	<b>15 min</b>	<ul style="list-style-type: none"> <li>• Faire un karaoké</li> <li>• L'enseignant(e) peut les enregistrer, puis faire écouter et corriger la prononciation.</li> </ul>

## Les Homonymes, Homophones, et les Homographes

Tableau 09 est pour faire savoir qu'il y a des mots qui se prononcent de la même façon mais s'écrivent différemment et ayant différents sens, ou bien le contraire.

**Leçon :** Homonymes.

**Temps :** 01h :30 (une heure et trente minutes).

**Matériel :** ordinateur, data-show, haut-parleurs, tableau.

**Chanson :** Parler à Mon Père.

**Chanteuse :** Céline Dion.

**Durée de la chanson :** 03min et 10sec.

**Tableau 9:**

	Temps	Étapes
1	5 min	<ul style="list-style-type: none"><li>• Jouer la chanson (la vidéo clip)</li><li>• Présenter la chanson</li></ul>
	15 min	<ul style="list-style-type: none"><li>• Rejouer la chanson en demandant aux apprenants de recopier les paroles</li><li>• Montrer les paroles au data-show. Et vérifier les mots malentendus.</li><li>• Discuter ce malentendu, tout en expliquant qu'il y a des mots qui se prononcent de la même façon mais avec une différence ou la même orthographe, et différent sens. (Déclarer le titre de la leçon : « Les Homonymes : homophones/ homographes »)</li></ul>
	10 min	<ul style="list-style-type: none"><li>• <b>Définitions :</b><ul style="list-style-type: none"><li>• <b>Les homonymes :</b> Se dit de mots de signifié différent, mais dont le signifiant est identique. (On distingue les homographes, ayant la même orthographe et les homophones, ayant la même</li></ul></li></ul>

prononciation).

<https://www.larousse.fr/dictionnaires/francais/homonyme/40288>

- Autres explications :

a) **Les homophones** : sont des mots qui se *prononcent* de la même façon, mais qui n'ont pas la même *écriture* ni le *sens* (chaque mot signifie une chose différente de l'autre mot).

Exemples : *chant* (du verbe chanter) / *champ* (Étendue de terre propre à la culture) - *pain* (aliment fait de farine, d'eau, de sel et de levain, pétri, levé et cuit au four.) / *pin* (un arbre).

b) **Les homographes** : sont des mots qui se *prononcent* de la même façon (pas forcément) et ayant la même *orthographe*, mais différent *sens*.

**Exemples** : *mars* (la planète) / *mars* (le mois) – *fil* (enfant mâle/ personne du sexe masculin) / *fil* (pluriel du fil ; Cylindre de longueur indéfinie et de diamètre uniforme, d'une matière...).

- **Activité 01 :**

Trouvez les homonymes des mots suivants (expliquez chaque homonyme. Exemple : **porte** (n.f/ Baie, munie d'un dispositif de fermeture, donnant passage à l'intérieur comme à l'extérieur d'un lieu fermé ou enclos) – **porte** (v. porter : Mouvement exécuté dans un pas de deux, au cours duquel le danseur maintient sa partenaire, avec un bras ou avec les deux bras, dans des positions différentes au-dessus du sol ou il l'aide à exécuter des pas « en l'air ») ([www.larousse.fr](http://www.larousse.fr))

<i>Mots</i>	<i>Homophones</i>	<i>Homographes</i>
-------------	-------------------	--------------------

<b>Je</b>	Jeu- jeux	
<b>Temps</b>	Tant- thon- ton- tan- taon- t'en- tend	Temps (durée de temps / Temps de conjugaison)

20 min

2

<b>Et</b>	Est- hé- eh	Et (liaison) / et (l'ajout)
<b>Mon</b>	Mont- m'ont- ment	
<b>Mes</b>	Mai- mais- mets- mée- maie-	
<b>Or</b>	Hors- ores	Or (conjonction) / or (nom masculin)
<b>De</b>	Deux- d'eux- d'œufs	
<b>Passé</b>	Passer	Passé (temps) / passé (verbe passer)
<b>Au</b>	Aux- eau- haut- aux- ho- oh- ô- os	Au (indicateur de lieu) / au (locution adverbiale)
<b>Dans</b>	Don- dent- dont- dam	Dans (lieu) / dans (temps)
<b>Vol</b>	Vole-	Vol (cambriolage) / vol (vol de l'avion)
<b>Ce</b>	Se- ceux	Ce (adjectif démonstratif) / ce « c' »(pronom démonstratif)
<b>Que</b>	Queue- queux	Que (pronom relatif) / que (adverbe)
<b>Vers</b>	Vert- verre- ver- vair	Vers (direction) / vers (marquant l'approximation dans l'espace)
<b>Tout</b>	Tous- toue- touent- toux	Tout (entier) / tout (habitude)
<b>La</b>	Là- las	La (article défini)

		féminin singulier) / la (note de musique)
	<b>Pas</b> Pât	Pas (la négation) / pas (marcher et faire un pas)
	<b>Plus</b> Plu- plut- plût	Plus (la négation) / plus (addition)
	<b>Des</b> Dé- dés-	Des (article indéfini) / des (nom de nombre)
	<b>Mémoire</b>	Le mémoire/ la mémoire
	<b>Voix</b> Vois- voie	Voix (son produit par l'homme) / voix (son produit par quelque chose)
	<b>Pousse</b> pouce	Pousse ( croissance) / pousse (dans la locution)
	<b>Toi</b> Toit	
	<b>Ni</b> Nid- n'y- nie	Ni (la négation) / ni (conjonction de coordination)
	<b><i>Remarque :</i></b> l'enseignant(e) peut diviser cette activité en deux parties : homophones et homographes (10min pour chaque activité et sa correction)	
<b>10min</b>	<ul style="list-style-type: none"> <li>• <b><u>Activité 02 :</u></b> (Le prof diffuse des photocopiés avec des paroles incomplètes de la nouvelle chanson).</li> </ul>	



Les apprenants doivent choisir le mot correct, en écoutant la chanson (d'après une liste des mots proposé par le prof).

**Soulignez la bonne réponse/ Cochez la mauvaise réponse**

Chanson : Papaoutai. Par « Stromae »

Durée : 03min et 46 sec

[Couplet 1]

Dites-moi (*d'ouù/ doux*) il vient enfin je saurai où je vais

Maman dit que lorsqu'on cherche bien. On finit toujours (*part/ par*) trouver. Elle dit qu'il (*n'est/ nez/ naït*) jamais très loin. Qu'il (*part/par*) (*très/ trait*) souvent travailler. Maman dit "travailler (*c'est/ ses*) bien". Bien mieux qu'être mal accompagné. Pas vrai ?

[Pont]

Où (*et/ est*) ton papa ? (*Dix mois/ dis-moi*) où est ton papa ? (*Sans/ sont*) même devoir lui parler. Il sait ce qui ne va (*pât/ pas*). Ah sacré papa. Dis-moi où es-tu caché ? Ça (*doit/ doigt*), faire (*haut/ au*) moins mille fois que j'ai Compté (*mais/ mes*) doigts. Hey !

[Refrain]

Où t'es, papaoutai « papa où t'es » ? (x3)

Où t'es, (où t'es où, papaoutai ?) (x4)

Où t'es, où t'es où, papaoutai ?

Où t'es... Où t'es...

[Couplet 2]

Quoi, qu'on y (*croit/ croix*) ou pas. Y aura bien un jour où (*ont/ on*) n'y croira plus. Un jour ou l'autre on sera (*toux/ tous*) papa

Et d'un jour à l'autre on aura disparu. Serons-nous détestables ? Serons-nous admirables ? (*Dés/ Des*) géniteurs ou des (*génies/ jenny*) ? Dites-nous qui donne naissance aux irresponsables ? Ah dites-nous qui, tiens

Tout le monde (*ces/ sait*) comment on (*fée/ fait*) des bébés. Mais personne sait comment on fait des papas

Monsieur Je-sais-tout en aurait hérité, c'est (*sa/ ça*)

(*Faux/ faut*) l'sucer d'son (*pouce/ pousse*) ou quoi ? Dites-nous où c'est caché, ça doit faire au moins mille (*foie/ fois*) qu'on a bouffé nos doigts. Hey !

	<p><b>15min</b></p>	<ul style="list-style-type: none"> <li>• <b><u>Activité 03</u></b> : (divisez la classe en deux groupes)</li> </ul> <p>Demandez au groupe (A) de proposer une liste des mots (l'enseignant(e) propose le nombre de mots), et le groupe (B) doit trouver les homonymes (homophones/ homographes) ; et vice versa.</p> <p><i><b>(Remarque : le groupe gagnant peut avoir des plus, des cadeaux... ou il peut demander au groupe perdant de chanter ou faire quelque chose).</b></i></p>
	<p><b>15min</b></p>	<ul style="list-style-type: none"> <li>• Discuter une des chansons proposées, chanter..etc.</li> </ul>

## Cours de l'Oral :

Tableau 10 nous montre un modèle de cours de l'oral en utilisant la chanson.

**Compétences :** l'écoute, l'oral.

**Temps :** 01h :00 (une heure).

**Matériel :** ordinateur/ tablette, data-show, haut-parleurs, enregistreur, photocopies, tableau.

**Chanson :** On écrit sur les murs

**Chanteur :** Kids United (un groupe des enfants français).

**Durée de la chanson :** 02 minutes et 53 secondes.

### Tableau 10 :

	Temps	Etapas
1	3 min	<ul style="list-style-type: none"><li>• Jouer la chanson (la vidéo clip).</li></ul>
	20 min	<ul style="list-style-type: none"><li>• Distribuer les photocopies. Les paroles de la chanson avec des vides.</li><li>• Rejouer la chanson, en demandant aux apprenants de remplir les vides. (Jusqu'à 2 fois)</li><li>• Vérifier leurs réponses.</li><li>• Montrer les réponses sur le tableau. (Suivi par remédiation et évaluation).</li></ul>
2	15min	<ul style="list-style-type: none"><li>• Discuter la chanson avec ses apprenants (message derrière la chanson, le clip, avoir un débat sur des points de vue...etc.)</li></ul>
3	22min	<ul style="list-style-type: none"><li>• Faire un karaoké ensemble (1 ou 2 fois), après leur demander de chanter un par un.</li><li>• L'enseignant(e) peut les enregistrer, et après faire écouter et corriger la prononciation.</li></ul>

## Cours de Vocabulaire :

Tableau 11 nous montre un modèle de cours de vocabulaire en utilisant la chanson.

**Objectif :** enrichir le répertoire linguistique (vocabulaire/ lexique).

**Temps :** 01h :00 (une heure).

**Matériel :** ordinateur/ tablette, data-show, haut-parleurs, enregistreur, photocopies, tableau.

**Chanson :** On est tous le con de quelqu'un.

**Chanteur :** Madame Monsieur.

**Durée de la chanson :** 03 minutes et 26 secondes.

Tableau 11 :

	Temps	Etapes						
1	5 min	<ul style="list-style-type: none"><li>Jouer la chanson (la vidéo clip).</li></ul>						
	20 min	<ul style="list-style-type: none"><li>Rejouer la chanson, en demandant aux apprenants de recopier les paroles.</li><li>Voir les mots trouvés, et les recopier sur le tableau.</li><li>Montrer les paroles tout en comparant/ corrigeant leur fautes (orthographe, le mal-entendu...etc)</li></ul>						
2	20 min	<ul style="list-style-type: none"><li>Leur demander de trouver les définitions/ explications/ synonymes des mots suivants (en groupe) :</li></ul> <p><b><u>Groupe (A) :</u></b></p> <table border="0"><thead><tr><th><i>Mots</i></th><th><i>Définitions</i></th></tr></thead><tbody><tr><td>Le con</td><td>L'idiot. Le stupide.</td></tr><tr><td>Le bobo</td><td>Celui qui partage leur façon de vivre,</td></tr></tbody></table>	<i>Mots</i>	<i>Définitions</i>	Le con	L'idiot. Le stupide.	Le bobo	Celui qui partage leur façon de vivre,
<i>Mots</i>	<i>Définitions</i>							
Le con	L'idiot. Le stupide.							
Le bobo	Celui qui partage leur façon de vivre,							

		langage et opinions.
Le héros		Celui qui se distingue par la force du caractère, valeur extraordinaire et/ou des succès éclatants.
Le prolo (prolétaire)		Celui qui ne possède pour vivre que les revenus que lui procure une activité salariée.
Le ringard		Démodé.
Le paumé		Celui qui est psychologiquement perdu. Isolé. Inaccessible.
Le filou		Celui qui abuse de la confiance. Voleur. Tricheur.
Le maigre		Celui qui a une petite taille. Mince.
Le contre-exemple		Celui qui fait le contraire de ce qu'il dit, et vice-versa.
L'étranger		Celui qui est d'une autre nation, pays, région...etc.
L'ennemi(e)		Celui qui est en conflit avec vous/ un autre.
L'atout		Élément de succès. Avantage de quelqu'un/ quelque chose.
Le sauveur		Celui qui sauve les autres.
Le trauma		Choque psychologique.
Le moche		Laid. Mesquin. Inacceptable. Celui qui n'est

pas beau.

**Groupe (B) :**

<i>Mots</i>	<i>Définitions</i>
Lâcher	Libérer. Laisser aller quelque chose ou quelqu'un.
Gâcher	Détruire.
Rassuré	Rendre la confiance.
Inavoué	Refusé.
Le laid	Celui qui est désagréable à voir. Moche.
La blonde	Idiotie. Stupide. Naïve.
L'obsédé	Celui qui tourmente une personne d'une manière persistante.
L'idole	Ce qui fait le sujet de l'affection, de la passion de quelqu'un.
Le boulet	Personne inutile, qui empêche d'avancer. Idiotie.
La cloche	Celui qui est un peu bête, maladroit dans son attitude. Imbécile.
Le timide	Celui qui manque d'assurance, de hardiesse.
Le ghosté	Celui qui disparaît du jour au lendemain (pour éviter la confrontation d'une rupture et ne pas avoir à se justifier). Invisible. Fantôme
L'amant	Celui qui reçoit les faveurs d'une femme avec laquelle il n'est pas marié.

La maîtresse Amante. Celle qui reçoit les faveurs d'un homme avec lequel elle n'est pas mariée.

Le garant celui qui est caution d'un autre, qui répond de sa dette.

**Groupe (C) :**

***Mots***

***Définitions***

Le chagrin Etat de déplaisir, de peine, d'affliction. Rancœur.

La déception Fait d'être déçu ou de subir une situation inférieure à ses attentes.

La chance Possibilité subjective estimée de réalisation, de succès, de réussite.

L'espoir Attendre les bienfaits divins.

La balance Equilibre (figuré). Dénonciateur (argot).

La joie Sentiment de bonheur, satisfaction.

La revanche Action de rendre un mal qu'on a reçu (vengeance).

Le rêve Songe. Imagination (pendant le sommeil).

La honte Ce qui ne convient pas. Qui est contraire à la bienséance.

Le gratteur Parasite. Celui qui profite sans contribuer aux frais (pique-assiette).



		<p>Le crado (cradingue) Une personne sale, malpropre, dégoûtante par son comportement.</p> <p>Le mytho (mythomane) menteur. Celui qui ne dit pas la vérité.</p> <p>Le migrant Personne effectuant une migration volontaire ou subie.</p> <p>L'intello Qui appartient à l'intellect.</p> <p>L'échec Perdre – fiasco.</p>
<b>3</b>	<b>20 min</b>	<ul style="list-style-type: none"> <li>• Correction collective.</li> <li>• Montrer les réponses.</li> </ul>
<b>4</b>	<b>15 min</b>	<ul style="list-style-type: none"> <li>• Discuter la chanson avec ses apprenants (message derrière la chanson, le clip, avoir un débat sur des points de vue...etc.)</li> </ul>
<b>5</b>	<b>10 min</b>	<ul style="list-style-type: none"> <li>• Faire un karaoké</li> <li>• L'enseignant(e) peut les enregistrer, et après faire écouter et corriger la prononciation.</li> </ul>

## Cours d'oral

**Madame Monsieur**, « **Mercy** ». (Durée : 03min 48sec)

**Paroliers** : Remi Tobbal / Emilie Sattounet / Jean-Karl Lucas.

**Source**: Musixmatch. Paroles de Mercy © Universal Music Publishing, Low Wood Publishing.

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### Fiche Enseignant

**Thème** : Humanité, Violence, Immigration Illégale.

**Compétences à développer** : l'Ecoute, l'Oral

**Plan d'action** : Faire écouter la chanson sans la vidéo clip. *(05 min)*

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#### **I. L'Ecoute :**

##### **Découverte de la chanson**

- Qu'est-ce vous imaginez ? Pouvez-vous deviner le thème de la chanson ? *(05 min)*

**Activité 01** : en binaire, réorganisez les phrases suivantes dans l'ordre de la chanson. (Sans jouer la chanson) *(05 min)*

- Oh oui, huit mois et demi
- Je m'appelle Mercy
- Elle m'avait dans la peau, huit mois et demi
- Au milieu de la mer
- Entre deux pays, Mercy
- C'était un long chemin et Maman l'a pris
- Je suis née ce matin

**Activé 02** : En groupe, réorganisez les phrases suivantes dans l'ordre de la chanson. (En jouant la chanson) *(10 à 15 min)*

- A redonné sa chance à notre survie
- Entre deux pays, Mercy
- S'il est urgent de naitre, comprenez aussi

- Elle m'avait dans la peau, huit mois et demi
- Derrière les sémaphores. Serait-ce le bon port ?
- Oh oui, huit mois et demi. On a quitté la maison, c'était la guerre
- Sûr qu'elle avait raison, y'avait rien à perdre
- Oh non, excepté la vie
- On m'a tendu la main. Et je suis en vie
- C'était un long chemin et Maman l'a pris
- Je vivrai cent mille ans. Je m'appelle Mercy
- Qu'il est urgent de renaitre, quand tout est détruit. Mercy
- Et là, devant nos yeux y'avait l'ennemi. Une immensité bleue peut-être infinie
- Mais oui, on en connaissait le prix
- Surgissant d'une vague, un navire ami
- Je suis née ce matin. Je m'appelle Mercy
- Je suis née ce matin. Je m'appelle Mercy
- Je suis née ce matin. Je m'appelle Mercy
- Je suis née ce matin. Je m'appelle Mercy
- C'est là, que j'ai poussé mon premier cri
- Je vivrai cent mille ans. Je m'appelle Mercy
- On m'a tendu la main. Et je suis en vie
- Je suis tous ces enfants. Que la mer a pris
- Je suis tous ces enfants. Que la mer a pris
- Merci Mercy. Merci Mercy. Merci Mercy. Je vais bien, merci
- Que sera demain ? Face à face ou main dans la main. Que sera demain ?

## **II. Expression Orale : (10 min)**

- Que pensez-vous de cette chanson ? Quel est le message/ l'idée du narrateur ?
- L'enseignant(e) montre la vidéo-clip
- Discuter. (Comparaison entre ce qu'ils imaginaient et l'histoire de la vidéo)

### **Activité 01 : (15 min)**

- Rejouer la chanson « Mercy » avec une autre vidéo (photos/ vidéos des personnes : hommes, femmes, enfants de toutes ethniques).
- À deux, devinez l'ethnique de ces personnages, puis vous imaginez leurs messages, souffrance...etc.

### **Activé 02 : (05 à 10 min) : Faire un Karaoké.**

## **Cours d'oral**

**Chanson :** Hiro. (Durée : 05min)

**Chanteurs :** Soprano et Indila.

**Source :** parole-musique.com

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### **Fiche Enseignant**

**Temps :** 1 heure (voir 1h :30)

**Thème :** Historique.

**Compétences à développer :** l'Ecoute, l'Oral

**Plan d'action :** Faire écouter la chanson sans la vidéo clip. *(05 min)*

---

### **Ecoutez la chanson et répondez les questions suivantes :**

1. Quel est le premier vœu du chanteur ?
2. Quels sont ses autres vœux ?
3. Comment a-t-il exprimé ses vœux ?
4. Quel est la nature des événements cités dans cette chanson ?
5. Connaissez-vous les évènements mentionnés dans cette chanson ?
6. Pourriez-vous me dire lequel de ces événements vous touché le plus ?
7. Connaissez-vous d'autres ?
8. Partagez-vous la même vision du monde que ces deux chanteurs ?

**L'enseignant(e) montre le clip. Il crée un débat pour exprimer leurs avis sur ces évènements.**

## Cours d'Oral :

Tableau 12 nous montre un modèle de cours de l'oral en utilisant la chanson.

**Compétences :** l'écoute, l'oral, conjugaison.

**Temps :** 01h :00 (une heure).

**Matériel :** ordinateur/ tablette, data-show, haut-parleurs, enregistreur, tableau, photocopies.

**Chanson :** Roi 2 cœur

**Chanteuses :** Zaho (Feat.Indila)

**Durée de la chanson :** 03 minutes et 30 secondes.

**Source :** Musixmatch

### Tableau 12:

	Temps	Etapes
1	3 min	Avant que l'enseignant fasse écouter la chanson, il demandera aux apprenants de compléter les phrases suivantes : (ils devinent) <ul style="list-style-type: none"><li>• Comme la lune aime la .....</li><li>• Qu'il n'y a qu'un king et je serai sa .....</li><li>• Ne provoque jamais une femme qui n'a rien à .....</li></ul>
	12 min	Ecoutez la chanson et complétez les phrases suivantes. (sans distribuer des photocopies. L'enseignant/ les apprenants recopient les réponses sur le tableau).  Aïe, aïe, aïe, mon amour j'ai si ..... Je t'ai aimé et payé le ..... Bye, bye, bye, Zaho faut qu'tu t'en ..... C'est décidé, il ..... choisi

		<p>Trop tard ma chérie, je l'aime habibi</p> <p>Comme la ..... aime la nuit</p> <p>Quoi qu'il advienne, faut tu .....</p> <p>Qu'il n'y a qu'un king et je ..... sa .....</p> <p>(Hey, hey, hey)</p> <p>T'as ..... jouer, d'accord</p> <p>Tu vas échouer, c'est mort</p> <p>Ne provoque jamais une femme qui n'a rien à .....</p> <p>Je n'ai qu'une chose à dire, ..... le navire</p> <p>Que la jalousie t'..... à des kilomètres</p>
2	5 min	<p>Ecoutez la chanson et conjuguez les verbes entre (..) au temps qui convient :</p> <p>Aïe, aïe, aï, mon amour j'(avoir)..... si mal</p> <p>Je t' (avoir aimer) ..... et (payer) ..... le prix</p> <p>Bye, bye, bye, Zaho faut qu'tu t'en ailles</p> <p>C'est décidé, il m'a choisi</p> <p>Trop tard ma chérie, je l'(aimer) ..... habibi</p> <p>Comme la lune (aimer) ..... la nuit</p> <p>Quoi qu'il advienne, faut tu (comprendre) .....</p> <p>Qu'il n'y a qu'un king et je (être) ..... sa reine</p> <p>(Hey, hey, hey)</p> <p>T'as (vouloir) ..... jouer, d'accord</p>

		<p>Tu vas échouer, c'est mort</p> <p>Ne (provoquer) ..... jamais une femme qui n'a rien à perdre</p> <p>Je n'ai qu'une chose à dire, (quitter) ..... le navire</p> <p>Que la jalousie t' (emmener) ..... à des kilomètres</p>								
	10 min	<p>Ecoutez la chanson et complétez le tableau suivant : (les apprenants doivent placer les verbes dans le tableau selon leurs conjugaison).</p> <table border="1" style="width: 100%; text-align: center;"> <thead> <tr> <th><i>Passé composé</i></th> <th><i>Présent</i></th> <th><i>Futur</i></th> <th><i>L'impératif</i></th> </tr> </thead> <tbody> <tr> <td style="height: 30px;"></td> <td></td> <td></td> <td></td> </tr> </tbody> </table> <p>L'enseignant donne des courtes présentations de chaque temps.</p>	<i>Passé composé</i>	<i>Présent</i>	<i>Futur</i>	<i>L'impératif</i>				
<i>Passé composé</i>	<i>Présent</i>	<i>Futur</i>	<i>L'impératif</i>							
3	10 min	<p>Réorganisez les mots suivants pour former des phrases correctes : (l'enseignant devra retirer les copies à ce moment-là)</p> <ul style="list-style-type: none"> <li>• lune/ la/ la/ aime/ Comme/ nuit .</li> <li>• sa/ Qu/ qu'/ a/ reine/ king/ il/ et/ y/ serai/un/ n'/ je .</li> <li>• perdre/ femme/ Ne/ une/ qui/ provoque/ a/ à/ jamais/ n'/ rien .</li> <li>• t'/ ai/ , / que/ Pourquoi/ si/ j'/ je/ peur/ aimer/ ne/ fais .</li> <li>• On/ on/ s'/ s'/ s'/ les/ échange/ on/ on/ rafales/ , / , / aime/ éloigne .</li> <li>• gagne/ ce/ A/ , / ne/ jeu/ personne . ce</li> </ul>								
4	5 min	Donner des paires de mots qui vont ensemble. (Exemples : lune- nuit)								
5	15 min	Karaoké.								

## **Conclusion**

To fully understand a language, you need not only understand the words that are used but the emotions behind them, the scene and setting, and the time. It's not enough to learn from books and expect to be able to effectively communicate in English. There are customs, traditions, ceremonies...etc. that have to be learned, and mindsets that must be understood. And songs are one among several effective ways that help in learning English music in a short time and at ease.



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# Appendices

**Les chansons, aide à l'acquisition de compétences orales en anglais et français  
langues secondes en Algérie : Exemple pris dans l'enseignement secondaire.**

Cette thèse est consacrée à la reconnaissance des effets des chansons sur les jeunes adultes dans l'apprentissage des langues étrangères dans les lycées algériens. De nos jours, la classe de langues étrangères doit adapter de nouvelles méthodes d'enseignement pour renforcer les compétences des apprenants. Dans notre recherche, nous avons choisi de travailler sur les compétences orales des élèves, où nous nous sommes basés sur l'apprentissage du vocabulaire dans leur contexte avec la bonne prononciation en peu de temps. La motivation est la clé pour réussir l'apprentissage, nous pensons donc apporter quelque chose qui intéresse et capte l'attention des jeunes adultes pour l'utiliser comme un outil d'apprentissage des langues étrangères. Après quelques recherches scientifiques et psychologiques, nous constatons que la chanson peut être le meilleur outil pour cette mission. D'un point de vue scientifique, le cerveau humain est divisé en hémisphère logique et hémisphère émotionnel. Les deux hémisphères sont connectés, par exemple, pour apprendre à parler une langue, le côté rationnel (logique) doit prendre le contrôle, mais il a besoin de l'aide du côté émotionnel (Roger W. Sperry, 1960). Pour confirmer cette étape, Kuniyosh a abordé, dans son article « Language Acquisition and Brain Development » (2005, pp.815-816), les aspects linguistiques majeurs (phonologie, lexico-sémantique, compréhension de phrases et syntaxe) à l'oeuvre dans l'apprentissage de la langue seconde (L2) et comment l'acquisition d'une langue entraîne des changements dans certaines régions du cerveau. Il a découvert que chacun de ces facteurs est appris dans une ou plusieurs régions spéciales du cerveau. Il a également mentionné que l'utilisation de différents matériaux pédagogiques active différentes zones du cerveau, c'est-à-dire que les capteurs auditifs sont différents des capteurs visuels ou kinesthésiques ainsi que des hémisphères gauche et droit. Du point de vue de la psychologie et des neurosciences, l'acquisition du langage est la transition de l'état du cerveau à la naissance, l'état cognitif initial, à l'état stable qui correspond à la connaissance native d'une langue naturelle. Chomsky a développé la théorie de la Grammaire Universelle, où il a proposé que le cerveau humain comprend un mécanisme prédéfini (Grammaire Universelle) qui est à la base de l'acquisition de chaque langue (Ren Hulin, Xu Na. May, 2015). Skinner (1938) a affirmé que le stimulus et la réponse sont les clés pour tout apprendre, il a soutenu l'apprentissage par la répétition et le renforcement. La base de cette thèse est d'allier science et divertissement pour faciliter l'enseignement/ apprentissage des langues étrangères. Puisque le cerveau réagit positivement aux chansons (Gaglielmino, 1986), nous pensons les utiliser comme moyen d'apprentissage. Pour prouver nos deux hypothèses, nous



avons conduit une expérience avec des élèves du lycée de Mostaganem, en Algérie. Notre objectif est de faire l'expérience d'un enseignement avec l'utilisation de chansons françaises et anglaises, puis de le comparer à l'enseignement du français et de l'anglais avec les méthodes anciennes (sans chansons) pendant un mois. Durant ce mois, nous avons remarqué le développement des compétences orales des apprenants, ils deviennent plus confiants lorsqu'ils parlent français/anglais et leur prononciation s'améliore. Leur répertoire linguistique s'enrichit, on les voit donc utiliser des mots et des expressions qu'ils ont appris dans les chansons. Les résultats prouvent que les *chansons* peuvent *motiver les jeunes adultes à apprendre du vocabulaire et à améliorer leur prononciation en peu de temps.*

### **Mots Clés :**

Chansons – compétences orales – Anglais et Français – Langues étrangères secondes – motivation – lycéens.

Le système éducatif algérien a été attaqué pour ses problèmes d'enseignement, en particulier ceux concernant l'enseignement des langues. Depuis son indépendance, de nombreux changements ont été mis en œuvre jusqu'à aujourd'hui, mais sans succès. En général, l'enseignement se concentre davantage sur la transmission de la grammaire que sur la pratique de l'expression orale.

C'est pourquoi notre travail fait partie d'une approche interactive qui met l'accent sur ce qui attire l'attention des apprenants et les motive à apprendre et à mémoriser ce qui a été appris. Après observations pendant les cours en anglais et en français, nous croyons que l'utilisation de chansons est appropriée pour enseigner les langues cibles. Les chansons, l'apprentissage et les langues étrangères font partie intégrante de la vie humaine. Nous recherchons de l'information et des liens concernant l'utilisation des chansons dans l'apprentissage de l'anglais et du français. Il existe de nombreuses façons d'enseigner et d'apprendre une langue. Le but de ce document de recherche est de déterminer si la puissance des chansons et leur utilisation particulière peut être l'un des moyens utiles, utiles et facilement mémorables pour enseigner et apprendre une langue étrangère et pour rendre les apprenants capables de converser en anglais et/ou en français avec confiance.

### **Objectif de l'étude**

Cette étude vise à intégrer les chansons dans la classe de langue étrangère. Il s'agit aussi de la façon dont les enseignants et les apprenants d'EFL (English as a Foreign Language) et de FLE (Français comme Langue Étrangère) pensent aux chansons. Autrement dit, nous voulons créer une méthode amusante et motivante qui améliore l'apprentissage du français et de l'anglais chez les jeunes adultes.

## Question de recherche

La « langue, c'est de la musique » décrit les meilleures façons d'apprendre une langue. Ce genre d'apprentissage nous donne une intuition plus profonde de la langue et de ce qui y paraît « bien » et « mal ». À ce point de départ, les questions de recherche seraient abordées :

Quel est l'impact de l'utilisation du chant comme moyen d'apprentissage, pour améliorer et développer la compétence orale (production/réception/articulation phonétique) des jeunes adultes ?

## Hypothèses

Nous ne pouvons pas répondre à cette question avec certitude, parce que nous serons confrontés à des étudiants présentant deux profils différents, mais au moins nous pourrions formuler les hypothèses suivantes :

La chanson pourrait avoir un impact positif sur le processus d'enseignement/apprentissage d'une langue seconde chez les apprenants universitaires.

La chanson pourrait améliorer leurs compétences.

Il y a plusieurs façons de faire de la recherche. Le chercheur doit choisir la bonne méthode qui convient le mieux à la nature de son étude. Ce projet est basé sur des questionnaires comme outils explicatifs et s'adresse aux enseignants et aux étudiants en français et en anglais. De plus, enseigner des leçons avec et sans chansons pour savoir ce qui motive davantage les jeunes adultes (observation et expérience directe).

Cette recherche est divisée en trois chapitres. Le premier chapitre est constitué d'une partie théorique comprenant la revue de la littérature de l'histoire de l'enseignement algérien du français et de l'anglais depuis l'indépendance jusqu'à aujourd'hui et la relation entre les chansons, le cerveau, la langue et l'apprentissage dans la deuxième partie. Le deuxième chapitre traite d'une méthodologie où nous comparons nos groupes (enseignement avec et sans chansons). Le troisième chapitre analyse les enquêtes. En fin de compte, nous proposons quelques leçons dont l'utilisation de chansons.

Ce travail est basé sur un corpus oral, avec des étudiants de deux spécialités (anglais/français) représentant deux profils différents :

- **Profil 1** : élèves du secondaire qui étudient l'anglais comme langue étrangère, en Algérie.
- **Profil 2** : élèves du secondaire qui étudient le français langue seconde, en Algérie.

À la fin de cette introduction, nous mentionnons que notre analyse sera menée grâce à une approche qualitative à travers l'aspect descriptif des questions étudiées et l'interprétation des actions et des réactions des interactions selon notre question de recherche.

Dans la première partie, nous expliquons la situation sociolinguistique et linguistique en Algérie, nous nous concentrons sur le système éducatif, puis nous évaluons le conflit émergent entre l'arabe, le français et l'anglais dans le système éducatif algérien.

### **La situation sociolinguistique algérienne**

En raison de son contexte linguistique historique et géographique, l'Algérie est caractérisée par la coexistence de différentes variétés linguistiques du berbère à d'autres langues étrangères. En commençant par l'arabe, l'islamisation et l'arabisation de l'Afrique du Nord, en passant au français comme langue de l'État colonial, puis à l'espagnol et à l'anglais, deux autres formes de puissances coloniales. Toutes ces langues s'étaient réunies pour donner naissance au dialecte algérien.

Historiquement parlant, l'Algérie a annoncé l'arabe classique, un an après son indépendance (en 1963), comme langue officielle des institutions publiques et moyen de communication entre l'État et ses citoyens. Après toutes les tentatives des arabophones, la langue française a toujours sa place dans la société algérienne. Même si le gouvernement a fait tant d'efforts pour faire de l'arabe standard la seule langue à utiliser, certaines institutions et administrations utilisent le français plutôt que l'arabe, comme les banques, les secteurs économiques et d'autres organisations.

En fait, le mélange de toutes ces raisons et de tous ces enjeux fait de l'Algérie le deuxième pays francophone au monde en nombre de locuteurs.

Pour réussir dans la politique d'arabisation, le Ministère de l'éducation nationale d'Algérie a apporté les changements suivants au système éducatif algérien :

- *1963* : inclusion de la langue arabe dans le programme (10 heures par semaine contre 30 heures de français).
- *1964* : Arabisation totale du CP1 (Cours Préparatoires 1 / cours préparatoire 1).
- *1967* : Arabisation totale du CP2 (Cours Préparatoire 2 / cours préparatoire 2).
- *1972* : création de classes où il y a une arabisation totale, et d'autres classes où le français est enseigné (classes bilingues).

- 1976 : le début de l'« École fondamentale » (également connue sous le nom d'« École Fawda Mentale », qui signifie « école des troubles mentaux / anarchie » en anglais). Cela s'est accompagné de l'abolition des écoles privées et du passage du français d'une langue seconde à une langue étrangère. La même année, la langue arabe devient la langue nationale et officielle du pays.

- 1981 : l'arabisation totale de l'éducation, du primaire au secondaire, a été accomplie.

Les conséquences sont devenues visibles à différents stades ; l'arabisation a créé des conflits religieux aussi bien que politiques.

En résumé, la politique linguistique de l'arabisation a deux conséquences principales :

1- Un conflit dans l'identité linguistique (toute la génération se perd dans cette diversité).

2- L'incapacité de maîtriser l'une ou l'autre des deux langues (ni l'arabe ni le français).

Conformément aux informations précédentes, il est un fait que l'Algérie a absorbé un grand impact colonial à tous les niveaux. En matière d'éducation, le système colonial français a encore un impact considérable même après l'indépendance de l'Algérie.

Selon Benrabah (2007 : 225-226), trois phases principales ont influencé le système éducatif algérien comme le montre le tableau suivant :

Tableau 01 : Le système éducatif algérien

<b>Phase One</b>	<b>Phase Two</b>	<b>Phase Three</b>
Caractérisé par l'héritage colonial	De la fin des années 1960 à la fin des années 1990	Commencé au début des années 2000
Un réseau d'écoles et un système éducatif dominé par la langue française, l'arabe devenant de plus en plus important.	Correspondait à l'économie de planification centrale de l'ère socialiste, appelée la transition nationaliste. La langue arabe a été progressivement	Correspondant à la transition vers le marché libre avec des politiques d'arabisation moins affirmées.  Au cours de cette phase, les autorités se sont

	imposée dans le secteur éducatif.	opposées aux réformes du système scolaire.
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La situation linguistique actuelle en Algérie est complexe. La culture algérienne est confrontée à une situation multilingue complexe en raison de l'imbrication des variétés actuelles, tant en termes de domaine d'utilisation que de la pratique réelle des locuteurs. Sebaa. R. déclare que :

« L'Algérie est caractérisée, comme nous le savons, par une situation de quadrilinguïté sociale : arabe conventionnel / arabe tamazight français / algérien. Les frontières entre ces différentes langues ne sont ni établies géographiquement ni linguistiquement. Le continuum dans lequel la langue française prend et reprend constamment, comme l'arabe algérien, les différentes variantes du tamazight et de l'arabe conventionnel, redéfinit les fonctions sociales de chaque idiome. Les rôles et les fonctions de chaque langue, dominante ou minoritaire, dans ce continuum font partie d'un processus dialectique qui échappe à toute tentative de réduction. »

Nous savons que le français fait partie du système d'éducation algérien, à partir de l'école primaire. Comme on l'a mentionné plus tôt, pendant la colonisation française, le français a été forcé d'être la première et la langue officielle dans les écoles algériennes. Depuis son indépendance, l'Algérie a conservé cette langue dans ses programmes éducatifs. Bien que le ministère algérien de l'Éducation dégrade la position du français de la langue officielle à la langue seconde, il est inclus et utilisé à tous les niveaux (primaire, collège et secondaire et dans les universités).

Selon EF (Education First) pour apprendre l'anglais, en 2019 l'Algérie a été classée au bas de la centaine de pays du monde qui participent à ce programme (Elle est classée quatre-vingt-dix sur cent dans le monde et dix sur treize postes en Afrique) avec un très faible degré de compétences linguistiques. Malgré tous les efforts déployés par le gouvernement algérien et les ambassades américaine et britannique pour coopérer, le niveau anglais en Algérie était inférieur à la moyenne.

Depuis que l'anglais devient la langue parlée du monde, nous avons récemment remarqué une grande demande pour des cours d'anglais à des fins politiques et éducatives. Pendant le célèbre Hirak algérien, la plupart des Algériens appellent à remplacer le français par l'anglais non seulement dans les écoles mais aussi dans l'administration, les médias, les nouvelles et les journaux. En réponse, le gouvernement algérien a envisagé de remplacer la langue française par l'anglais, où le ministre de l'Éducation nationale AbdelHakim Belabed, 2019, a déclaré que le ministère envisage d'enseigner l'anglais dans les écoles primaires.

## **Obstacles à l'apprentissage des langues étrangères en Algérie**

En raison de l'expérience des enseignants de français, avec l'enseignement et la correction des épreuves et des examens (écoles et universités), il est remarquable que le niveau des apprenants de toutes les classes, de l'école primaire à l'enseignement supérieur, est faible ou presque moyen. Les raisons de ces échecs sont les suivantes :

- Les enseignants de français moins compétents.
- l'importance accordée à l'arabe au détriment des autres langues étrangères.
- L'absence de motivation et le désir d'apprendre des élèves. Surtout à l'université où nous remarquons que les étudiants des classes finales ne sont plus en mesure d'acquérir des compétences supplémentaires en langues étrangères, plus.
- Le fait que les enseignants, surtout au niveau primaire et intermédiaire, n'encouragent pas leurs élèves à s'exprimer et ne leur donnent pas la chance de se lever et de parler. Par exemple, chaque année scolaire, la première tâche des enseignants est de demander aux élèves d'écrire leurs noms, leur âge, leurs loisirs, la profession de leurs parents... sur une feuille de papier en cinq ou dix lignes au maximum.
- De moins en moins d'heures d'enseignement sont consacrées aux langues.
- Les enseignants ont peu de temps pour terminer le programme. L'accent est mis davantage sur l'achèvement du programme que sur les questions d'acquisition.
- Les changements apportés par le ministère de l'éducation, surtout ces dernières années, sèment la confusion chez les enseignants et les étudiants (de nouveaux programmes sont imposés aux enseignants sans aucune présentation, explication ou formation).
- le manque de formation (les enseignants des écoles primaires, intermédiaires et secondaires n'ont aucune chance d'avoir une formation ou une expérience en dehors de l'Algérie).
- L'aspect psychologique influence les apprenants et les enseignants.
- Manque de matériel et de TIC (mauvais Internet, certaines écoles n'ont qu'un ordinateur et une exposition de données pour tous les enseignants...).
- La négligence de certaines écoles rurales (elles ne mettent pas en œuvre l'enseignement).

- les obstacles sociologiques (certaines familles ne se renseignent pas sur l'enseignement et ne sont pas en mesure d'aider leurs enfants).

- Récemment, les grèves ont augmenté (les éducateurs se sont retrouvés à travailler dans de mauvaises conditions).

-- Le côté négatif des médias sociaux (en particulier les attaques contre la langue française surnommée « la langue de l'ennemi » ou « la langue colonialiste »).

La deuxième partie traite la langue et le cerveau. La langue a été un sujet mystérieux, et encore, l'intérêt de nombreux chercheurs de tous les domaines. Toutes ces diversités dans la définition de la langue existent en raison de sa complexité et parce qu'il n'était pas concret, de sorte que nos ancêtres ne pouvaient pas tous écrire comme nous le faisons aujourd'hui. Nous ne savons même pas s'ils peuvent parler et utiliser des mots. En fait, personne n'a de réponse définitive sur la façon dont les gens communiquent à l'époque. Certaines études disent que le premier homme ne parlait pas, il faisait des sons ou chantait (il imitait les animaux et les sons de la nature) pour communiquer, mais ce n'est toujours pas une théorie éprouvée. Selon l'approche de George Herbert Mead (Silva, 2011), les racines du langage se trouvent dans ce qu'il appelle les attitudes : postures que les animaux sociaux utilisent pour s'organiser et leurs comportements. Si on regarde les chiens, on peut les voir réagir physiquement. Un chien se hérisse et grogne pour montrer la domination (appelé chien Alpha), et un autre pourrait s'incliner sur ses pattes antérieures pour montrer la soumission (appelé chien Beta). Les abeilles ont leur propre façon de communiquer, par exemple, une abeille ferait quelques mouvements et danses (en cercles ou d'autres façons) juste pour informer les autres abeilles sur la route / lieu des fleurs. Ces attitudes évoluent en gestes, qui sont des actions physiques qui sont isolées plutôt que le corps entier; des choses comme pointer ou hocher la tête qui agissent comme des doigts. Pour Mead, cette transition vers la gestuelle est importante parce qu'elle implique que nous reconnaissons les autres comme des « I »; lorsqu'une attitude est simplement une réponse; un chien/une abeille appelle une réponse dans un autre chien/abeille; un geste implique à la fois une conscience de l'acte comme geste et la conscience que les autres interprètent l'acte avec conscience comme geste et répondent non pas à l'action physique mais à l'intention symbolique.

La programmation neurolinguistique (PNL) comporte de nombreuses définitions et informations. Nous concluons en définissant la « programmation », c'est-à-dire un ensemble de nos pensées, de nos sentiments, de nos émotions et de nos comportements qui découlent de nos

habitudes et de nos expériences. Ils influent sur notre contact avec nous-mêmes et avec les autres. C'est ce que nous avons appris à faire ou à dire depuis notre naissance. La PNL traite du langage corporel et des expressions orales. C'est adopter nos esprits et nos corps pour utiliser la bonne communication (verbale et non verbale) au bon moment et au bon endroit, afin d'être compris et acceptés dans une communauté.

## **Introduction au cerveau humain**

### **Le cerveau et le langage**

Le cerveau humain est la partie centrale du corps humain. C'est la principale usine qui donne, reçoit et contrôle notre vie ; comme penser, sentir, bouger, se souvenir, parler... et les autres. Chaque mot que nous disons, entendons et pensons est produit, stocké et traité dans le cerveau. Le cerveau humain est constitué de deux côtés appelés hémisphère gauche et hémisphère droit.

Comment notre cerveau traite-t-il les différentes opérations langagières ?

### **Hémisphères gauche et droit**

Les deux hémisphères du cerveau sont très semblables ; ils fonctionnent différemment. Mais ils communiquent entre eux pour exécuter tous les processus corporels vitaux d'apprentissage, d'adaptation et de production.

Dans les années 1960, le psychologue Roger W. Sperry a présenté la « Left and the Right Brain Theory », qui dit :

- L'hémisphère gauche est responsable du contrôle du côté droit du corps. Si le cerveau gauche est dominant, la personne est logiquement et plus académique inclinée. Les fonctions de cet hémisphère sont la pensée analytique, la perception axée sur les détails, le séquençage ordonné, la pensée rationnelle, verbale, prudente, la planification, les mathématiques / sciences, la logique, la vision du champ droit et les habiletés motrices du côté droit.

- L'hémisphère droit est de contrôler le côté gauche du corps. Elle est responsable de : créativité, imagination, intuition, pensée holistique, arts, visualisation des sentiments, indices non verbaux, rythme, rêverie, émotions, vision du champ gauche et habiletés motrices du côté gauche.

Scientifiquement parlant, le côté gauche-cerveau traite de la parole et du langage, du raisonnement rationnel et de l'analyse logique. Cependant, l'hémisphère droit traite de l'intuition, de la musique, de l'art et du rythme. Si la première partie est endommagée, la personne ne sera pas



en mesure de comprendre à la fois les mots parlés et écrits ainsi que perdre d'autres fonctions. Si la deuxième partie est endommagée, la personne aura une mauvaise prise de décision et un processus d'apprentissage lent. Les deux hémisphères sont nécessaires pour compléter la vie de l'homme, peu importe si cette personne est logique ou créative ou même d'être les deux en même temps.

### **Acquisition du langage et développement du cerveau**

Dans l'acquisition du langage ; et pendant longtemps ; le cerveau stocke non seulement l'information linguistique mais s'adapte aussi aux régularités grammaticales et aux changements de langage. Le cerveau humain est constitué d'un grand nombre de zones ; chacune a une fonction spéciale. Après des études, les chercheurs ont constaté que la langue doit faire face à deux boîtes principales. Le premier domaine est appelé « Broca ». La zone de Broca est située sur le côté avant gauche, et il est responsable de l'expression orale (création de la parole / prononciation). Broca n'est pas directement responsable de la parole. Il sert de signaux nerveux au cortex moteur, qui stimule les muscles de la bouche et du visage pour produire des mots. (John Hopkins Medicine, 2015).

La deuxième boîte est appelée « Wernicke », qui se trouve souvent du côté gauche du cerveau, dans le lobe temporal et partiellement dans le lobe pariétal. Il est responsable de la compréhension de la langue. « Cette boucle linguistique se trouve dans l'hémisphère gauche chez environ 90 % des droitiers et 70 % des gauchers, la langue étant l'une des fonctions qui sont exécutées asymétriquement dans le cerveau. » (Fritz Dufour, MBA, DESS, 2018, p. 42)

Skinner (1938) a affirmé que le stimulus et la réponse sont les clés pour tout apprendre. Pour prouver son hypothèse, il a expérimenté un chien et l'a mis dans une pièce vide. Il utilise pour sonner la cloche lorsqu'il apporte de la nourriture. Une fois, il a sonné sans donner à manger au chien. Skinner a remarqué que le chien courait à la porte parce qu'il le faisait chaque fois que la cloche sonne quand sa nourriture arrive ; puis il salivait. De même, le langage peut être appris par la répétition et le renforcement. En revanche, Chomsky a dit que nous sommes tous nés avec la capacité d'apprendre et de produire de la langue grâce au système **Language Acquisition Device** (LAD).

### **Cerveau, mémoire et langage**

La mémoire est l'une des capacités du cerveau, elle sert à stocker et à enregistrer des données, puis à les utiliser au besoin. Chaque cerveau humain est comme un grand magasin avec beaucoup de boîtes, chaque fois que nous avons une nouvelle information est stockée et transmise à la boîte à laquelle elle appartient, à l'aide de nerfs, à utiliser plus tard. Autrement dit, chaque élément d'information passe par les trois étapes suivantes :

### ***Mémoire à très court terme***

Il traite avec nos cinq sens. Il reçoit des données des sens (voir, toucher, goûter, entendre et sentir) et il stocke, mais pour un temps très court.

### ***Mémoire à court terme***

C'est la mémoire que nous utilisons quotidiennement. Elle stocke les données pendant une courte période.

### ***Mémoire à long terme***

Il traite les données que nous apprenons, les expériences, les expériences, et tous les autres souvenirs et souvenirs. Cette mémoire peut stocker la connaissance pendant une très longue période, car elle peut durer éternellement.

Après avoir reconnu l'information et décidé si elle devrait être oubliée ou répétée pour des utilisations futures ; et le choix de la bonne boîte à enregistrer, le cerveau se rappellera le nécessaire à produire pour la situation actuelle.

Les scientifiques en viennent à diviser la mémoire en deux sortes : la mémoire de rapport et la mémoire habile. Le premier est responsable de la sauvegarde des données sur la vie, qui est contrôlée par le lobe thoracique du cerveau. Le deuxième est la responsabilité des compétences acquises au cours de la vie (lire, parler, conduire, danser, manger et s'habiller...). Cette mémoire a différents endroits dans le cerveau ; nous mentionnons le Cervelet et l'Amygdale. La raison pour laquelle l'amnésie influence la mémoire rapportée et ne conduit pas à la perte de la parole est que le langage est appris des expériences précédentes. Certaines personnes peuvent perdre leur langue lorsque leurs rapports et leurs souvenirs habiles sont endommagés.

### **Langage et cognition**

La langue, signée ou parlée, est un système structuré de communication. Le système structuré du langage se compose d'un ensemble d'énoncés, de phrases, de grammaire et de syntaxe. La cognition a à voir avec les pensées : comment, quoi, et pourquoi nous pensons. Il est évident que pour décrire et développer nos pensées nous avons besoin de mots. Piaget (1952) croit que les compétences cognitives des enfants se développent naturellement à mesure qu'ils mûrissent et explorent leur environnement. Il a fait valoir qu'ils construisent une compréhension de leur environnement, et l'expérience des divergences entre ce qui est connu et découvert. Selon lui, nous

sommes tous nés avec la capacité d'apprendre (une structure mentale de base), puis chaque individu développe son QI.

### **La musique et le cerveau**

Les fonctions et les structures du cerveau peuvent montrer pourquoi la musique peut être bénéfique à l'apprentissage. Comme mentionné précédemment, l'hémisphère gauche du cerveau a à faire avec les pensées en mots, tandis que l'hémisphère droit traite des actions, la résolution de problèmes, la mémoire et l'émotion. Des études ont révélé que la majorité d'entre nous (en tant qu'apprenants) utilisent l'hémisphère droit de notre cerveau pour traiter la musique. Et, comme la plupart des instructions reposent sur les voies du cerveau gauche, la musique permet aux apprenants, en particulier ceux qui ont une forte orientation du cerveau droit (Borchgrevink, 1982).

Gaglielmino (1986) a affirmé que « les chansons forment un pont entre l'hémisphère [du cerveau] et renforcent la rétention grâce à une fonction complémentaire à mesure que l'hémisphère droit apprend la mélodie, la gauche, les mots » (p. 2). Anton (1990) a constaté que « lorsqu'une activité d'apprentissage combine les hémisphères gauche et droit engagés simultanément dans une activité particulière, une situation d'apprentissage idéale est établie et l'apprentissage le plus productif se produit ».

En 2012, une fillette de onze ans du nom de Laurel jouait avec d'autres enfants du quartier. Soudain, la petite fille a eu le vertige et a tout oublié. Après de nombreux examens, ils ont constaté qu'elle souffrait d'un "coup de cerveau"; par conséquent, elle a complètement perdu la capacité de parler.

Un de ses thérapeutes a utilisé une méthode appelée "Melodic Intonation Therapy". Cette méthode vise à transférer tous les éléments du cerveau gauche (la partie responsable de la logique) et le langage qu'il contient au cerveau droit (responsable de la créativité et de l'émotion), parmi lesquels nous avons mentionné la musique. Il a demandé à Laurel de composer tout ce qu'elle voulait dire en mélodies afin qu'elle puisse utiliser la partie correcte de son cerveau (non affectée par un AVC). De cette façon, il a tourné le chemin du langage du côté gauche (logique) vers le droit (créatif et musique). Avec le passage du temps et l'exercice continu, Laurel a pu parler à nouveau en composant ses mots mélodiquement. "Je chante dans ma tête et je parle à voix haute sans chanter," dit Laurel entre les cours. "Je le fais, genre, très vite."

Selon les scientifiques, l'amygdale, la zone responsable des sentiments et des émotions, est stimulée par la musique et commence à couler la dopamine dans tout le corps, la raison pour laquelle cinquante pour cent des gens se sentent un frisson quand ils écoutent de la musique.

## **Musique, langue et apprentissage**

Autrefois, Gardner (1985) proposait l'utilisation de la musique comme outil de résolution de problèmes pour faciliter le processus d'enseignement. L'implication de la musique dans les cours de langue étrangère pourrait aider les enseignants à découvrir et développer l'intelligence musicale de leurs apprenants et leurs intérêts pour maîtriser les compétences linguistiques. En 1998, Overy avait une expérience sur un groupe d'apprenants. Il les a exposés à un programme avec l'enseignement de la musique sur le langage et les mathématiques. En conséquence, ceux qui ont été exposés à l'enseignement de la musique ont amélioré leur parler et la lecture, mais il n'y a rien de pire, en mathématiques que le groupe qui a étudié le même programme, mais sans enseignement de la musique.

Les neuroscientifiques montrent que le cerveau des musiciens peut être prêt à distinguer l'information sensorielle significative du bruit ; nous pouvons utiliser cette capacité pour améliorer d'autres capacités cognitives telles que l'apprentissage, le langage et la neuroplasticité de la mémoire de différentes zones du cerveau. Nina Kraus estime que l'effet de la formation musicale sur le système nerveux a de fortes implications pour l'éducation « L'entraînement musical semble renforcer les mêmes processus neuronaux qui sont souvent déficients chez les personnes atteintes de dyslexie développementale ou qui ont de la difficulté à entendre la parole dans le bruit » (Kraus, 2018). Koelsch (2011, p. 16) a déclaré que « le cerveau humain, particulièrement à un jeune âge, ne traite pas la langue et la musique comme des domaines strictement distincts, mais traite plutôt la langue comme un cas particulier de musique ». Brandt et al. (2012, p. 5), ont également indiqué que « la musique a un statut privilégié qui nous permet d'acquérir non seulement les conversations musicales de notre culture autochtone, mais aussi d'apprendre notre langue maternelle ».

D'autres études ont indiqué que les capacités langagières du cerveau peuvent être améliorées par une formation musicale; en même temps, la musique peut stimuler les élèves à l'apprentissage des langues (fourni par « l'enseignement des langues musicales »). Schön (et al (2010) affirment que la musique et les sons de la parole sont divisés et traités de la même façon par le système auditif Bien que la musique et le langage soient stockés dans différentes régions du cerveau, un réseau neuronal commun est utilisé pour traduire et organiser la musique et les sons de la parole.

## **L'influence de la musique sur nous**

La musique est l'un des facteurs neuroleptiques qui réduit de trente pour cent les signes de nervosité chez les enfants et les adolescents. La psychiatrie, la pédiatrie et la pédopsychiatrie utilisent la musique comme thérapie à l'aide de névroses musicales et l'échec fonctionnel

(bégaiement, dyslexie, dysgraphie) est guéri. Ed Sheeran est guéri du bégaiement grâce à la musique. Le personnel de Health Enews a déclaré que « lorsqu'il avait 9 ans, Sheeran apprenait les mots de chaque chanson sur le disque d'Eminem « Marshall Mathers ». » Sheeran (2011, Shots HEALTH NEWS FROM NPR) commente « Il (Eminem) saute très vite et très mélodiquement et très percutamment et cela m'a aidé à me débarrasser du bégaiement. »

### **Chansons et prononciation/phonétique**

Les chansons peuvent être utilisées pour acquérir la prononciation de la source et aider à parler comme des locuteurs natifs, grâce à la prononciation des chanteurs natifs. La diversité des chansons, des chanteurs et des styles permet d'apprendre différents accents de la langue cible (par exemple, l'anglais avait de nombreux accents comme l'américain, le britannique, l'irlandais du Nord, etc. Le français a aussi des accents différents comme à Paris, à Marseille, au Nord, au Sud, au Canada, etc.).

Les enseignants ne peuvent pas motiver leurs apprenants et les pousser à être actifs, raison pour laquelle ils perdent leur attention pendant qu'ils expliquent les leçons. Les chansons peuvent être d'une grande aide pour motiver les étudiants non seulement à apprendre mais à avoir la phonétique correcte ; ainsi, ils peuvent se prononcer plus correctement et parler plus couramment avec une grande confiance. « Non seulement la musique détend-elle et stimule-t-elle l'auditeur simultanément, mais elle sensibilise aussi les apprenants aux compétences d'écoute et à l'architecture raffinée du son », ont déclaré Brewer et Campbell (1991 : 213). La plupart des locuteurs adultes non natifs apprennent à parler la langue cible avec un accent provient en partie de la différence entre la phonologie et la phonétique de leur langue maternelle (MT) et la langue étrangère cible (FL). Nous prenons l'exemple des francophones, dont la plupart parlent anglais avec un accent français. La musique peut faire un bon travail pour améliorer les compétences phonétiques de manière simple et efficace et gagner du temps (Leith, 1979). Gatti-Taylor (1980) a constaté que les paroles des chansons conviennent à certains phonèmes.

De plus, en écoutant de la musique, nous réduisons l'anxiété et le stress, comme l'a déterminé Lesiuk (2000), lorsqu'il a joué de la musique à un groupe de personnes pendant des tâches de programmation informatique. Après une expérience, qui a été faite sur soixante-douze étudiants divisés en deux groupes (groupe 1 sans musique et groupe 2 avec musique), les résultats montrent le moins d'anxiété avec le groupe avec la musique avant et pendant la tâche. Ce n'était pas la seule expérience pour montrer les effets bénéfiques de la musique sur la productivité du travail. Oldham (1995) a également appelé à l'utilisation de la musique au travail parce qu'elle contribue à améliorer la performance au travail. Selon Isen et al. (1987), deux groupes de participants ont été exposés à deux situations différentes ; les résultats sont différents. Les participants qui ont éprouvé une humeur

positive à la suite d'encouragements d'humeur de musique-film ont montré une meilleure résolution créative de problèmes que les participants avec une humeur neutre ou déprimée.

Les chansons sont considérées comme la meilleure motivation. Ils peuvent aider les enseignants à attirer leur attention et à les pousser à participer à des classes de langues étrangères, car ils aident les apprenants à être confiants et non timides, à apprendre le vocabulaire, à mémoriser et à améliorer leurs compétences.

### **Présentation du corpus**

Pour atteindre notre objectif dans ce travail, nous consacrons ce chapitre à deux études de terrain avec deux méthodes d'enseignement différentes. La première classe inclut des chansons dans le processus d'enseignement, tandis que dans la seconde, l'enseignant n'utilise pas de chansons. Ces cours portent sur l'enseignement du français et de l'anglais. Notre recherche vise à comparer une classe classique normale aux anciennes méthodes d'enseignement et une classe moderne utilisant des chansons pour connaître les effets de l'utilisation des chansons et de la musique en classe de langues étrangères. À la fin de chaque cours, les apprenants reçoivent un court questionnaire pour donner leur opinion sur la leçon et la classe.

Dans la deuxième partie de ce chapitre, nous allons analyser et discuter de l'enquête qui est donnée aux apprenants. Cette enquête est donnée à dix (10) élèves sur l'apprentissage du français et dix (10) autres élèves sur l'anglais, à l'école secondaire Karroussa Senouci. Notre échantillon est un mélange de tous les niveaux avec des âges de 15 à 19 ans. Nous choisissons de travailler avec les trois niveaux (première, deuxième et troisième année) pour voir la réaction des différents âges des jeunes adultes.

Tout d'abord, nous commençons à enregistrer des chansons en classe, en février 2021. Avant de commencer, nous demandons à quelques volontaires de profiter de notre projet, nous leur expliquons la raison de ce travail de recherche avec les matériaux utilisés, et nous demandons que leur accord soit enregistré. Nous leur disons d'agir naturellement et d'oublier les matériaux et l'équipement environnants. Après de nombreuses grèves à l'école et une grève nationale en avril 2021, nous avons été obligés de faire un arrêt temporaire, puis nous avons dû attendre la rentrée scolaire.

La deuxième partie a commencé en mai 2022, lorsque nous avons décidé d'enseigner l'anglais et le français avec des chansons en parallèle. Et des cours d'anglais sans chansons pendant notre horaire de travail, tandis que dans la classe de français nous attendons que l'enseignante invitée nous parle de son horaire.

## **Description des classes**

En général, nous créons quatre classes avec des élèves de différents niveaux, âges et courants. Chaque groupe est composé de dix apprenants des deux sexes. Le temps estimé pour chaque classe est de cinq semaines ; une classe par semaine.

Après avoir eu quelques cours, certains apprenants viennent et demandent à rejoindre la classe de la chanson. Ils ont été informés de cette classe par leurs amis qui appartiennent à notre projet. Malheureusement, le nombre de volontaires n'est pas stable en raison de : grève, tests et examens de période, certains d'entre eux ont des classes supplémentaires pour leur examen de baccalauréat.

En ce qui concerne les classes avec l'utilisation des chansons, nous enseignons presque les mêmes apprenants. En effet, ils demandent à participer dans les deux langues afin de développer leurs compétences orales non seulement en anglais, mais aussi en français. Une autre raison de leur demande est qu'ils sont intéressés par les chansons et cette nouvelle aventure.

Nous utilisons du matériel audio où nous enregistrons la vie des quatre classes, en tenant compte des observations de l'enseignant à l'intérieur de la classe ; comportement, action, motivation, mouvement... etc. Notre intérêt pour l'étude et le traitement des compétences orales nous amène à la situation du Groupe de recherche syntaxique d'Aix (GARS : Groupe aixois de recherches en syntaxe). Ce groupe a été le premier, en France, à servir le français parlé et à publier une revue scientifique : *Recherches sur le français parlé*. (Marie-Noëlle (2018). *Le français écrit : transcription et édition. Le cas des textes scolaires*. p, 01).

Les observations ont lieu dans les classes ordinaires où travaillent les enseignants. Il existe deux sortes de classes : une classe normale pour tous les enseignants ainsi une petite classe spéciale organisée et préparée par l'enseignante chargée du projet (nous).

Les deux classes se concentrent sur des leçons d'expression orale pendant un mois. Nous utilisons différentes méthodes : La première méthode est l'ancienne, où les enseignants de français et d'anglais donnent des leçons en utilisant la méthode classique, c.-à-d. présenter la leçon, les enseignants transmettent l'information par un discours normal et les apprenants reçoivent alors ils devraient interagir et parler. Tandis que, la deuxième méthode, les chansons jouent le rôle de l'enseignant, c.-à-d. les apprenants écoutent les chansons et font les activités données comme ils sont autorisés à s'exprimer en chantant et en discutant les messages des chansons et des chanteurs (quand il s'agit de leurs préférés).

Le matériel que nous utilisons dans la classe normale est un tableau, et un professeur bavard, tandis que dans l'autre nous utilisons des chansons, un tableau, un microphone et des documents. Nous cherchons à comparer tous les groupes pour voir lequel peut motiver et pousser les jeunes adultes à parler librement, à débattre et à réagir positivement en classe. Nous présentons les quatre classes dans les transcriptions suivantes (deux sans l'utilisation de chansons en anglais et en français, et deux autres avec l'utilisation de chansons en anglais et en français).

L'enseignante vise à vérifier les capacités d'expression des participants, mais elle veut aussi examiner le vocabulaire qu'ils apprennent des chansons. Les résultats montrent un progrès remarquable dans la langue et la confiance en soi, ils montrent également que les élèves se souviennent encore des chansons, paroles et messages de la première classe des deux langues.

L'expérience confirme qu'une chanson peut avoir un grand impact sur le processus d'enseignement et d'apprentissage des langues étrangères. Pour bien comprendre une langue, il faut non seulement comprendre les mots utilisés, mais aussi les émotions qui les sous-tendent, la scène, le contexte et le temps (le langage change au fil du temps). Il ne suffit pas d'apprendre des livres et de s'attendre à pouvoir communiquer efficacement dans la langue cible. Il y a des coutumes, des traditions, des cérémonies, etc. qu'il faut apprendre et des mentalités qu'il faut comprendre. Et les chansons sont parmi plusieurs moyens efficaces qui aident à apprendre une langue étrangère en peu de temps et à l'aise.

Les chansons ont un effet profond sur le succès de l'apprentissage et de la motivation. Ils permettent d'accéder à un grand nombre de concepts, facilitent la mémorisation, fixent les composants linguistiques et parlent correctement et librement avec confiance. Ainsi, nous avons trouvé grâce à notre expérience que les apprenants acquièrent un nouveau vocabulaire et qu'ils l'utilisent pour produire d'autres discours pour montrer qu'ils peuvent s'exprimer, même s'ils montrent quelques hésitations et erreurs.

### **Échantillon de population et distribution du questionnaire**

Le questionnaire de cette étude vise à donner une image globale de l'impact des chansons sur les compétences orales, communicatives et phonétiques dans les écoles secondaires algériennes de Français comme Langue Etrangère (FLE) et d'Anglais comme langue étrangère (EFL). Et du point de vue des enseignants et des apprenants.

Les populations cibles sont les enseignants et les élèves des écoles secondaires, à Mostaganem-Algérie. Et parce qu'il est impossible de prendre en compte tous les enseignants et les étudiants, le questionnaire a été distribué à dix enseignants d'anglais et de français, et à dix étudiants en première,



deuxième et troisième années, nous mentionnons que l'échantillon qui répond au sondage en français n'est pas le même que celui qui répond au sondage en anglais. Ce ne sont pas les mêmes qui participent à l'expérience.

Le dernier objectif de cette recherche est de comparer l'utilisation du français et de l'anglais dans l'échantillon algérien et de voir si les chansons peuvent aider à apprendre différentes langues étrangères.

Les questionnaires sont pour voir si les enseignants acceptent d'utiliser les chansons dans les cours de langues étrangères, s'ils pratiquent cette méthode avec leurs élèves et quels sont les résultats.

Les résultats servent notre étude positivement. Nous constatons que tous nos répondants écoutent les chansons. Et que la majorité consacre plus de dix heures par semaine à écouter leurs chansons préférées (de styles différents). Ils influencent leur vie quotidienne et surtout leurs conversations ; selon les résultats, les chansons influencent leur cerveau, et par conséquent ils peuvent être utilisés comme aide pédagogique pour l'apprentissage / enseignement des langues étrangères (surtout pour l'oral, la phonétique / la prononciation, le vocabulaire et la culture).

Les résultats obtenus à partir des enquêtes concluent que les apprenants et les enseignants soutiennent l'idée d'utiliser des chansons dans les cours de langue étrangère. Ils trouvent que cette méthode aide à une meilleure prononciation et à apprendre plus de vocabulaire avec la culture (contexte), en peu de temps et de manière motivante.

Ils sont d'accord avec l'idée que notre hypothèse initiale peut être testée positivement dans une classe de langue étrangère. Pour être plus précis, tous les répondants écoutent de la musique, peu importe leur âge ou le style qu'ils aiment, pendant plus de dix heures par semaine. La plupart d'entre eux sont influencés par cela plus tard, inconsciemment, peu importe s'ils comprennent l'ensemble des paroles ou juste un peu.

Parce que la majorité voit que les chansons influencent leurs conversations, ils disent qu'ils influencent aussi leur prononciation et enrichissent leur répertoire linguistique. Ils disent aussi qu'ils apprendraient mieux d'une chanson que d'un professeur (car ils préfèrent apprendre par des chansons plutôt que par l'ancienne méthode), parce que c'est amusant et motivant ; en d'autres termes, c'est simple.

En parlant de l'autre côté des chansons, les « vidéoclips » jouent également un rôle positif dans la mémorisation, la compréhension et l'apprentissage du vocabulaire et de la culture.

## **Conclusion**

Murphy dit dans son livre « The power of Your Subconscious Mind» (Le pouvoir de votre subconscient), que le cerveau humain est divisé en trois parties : Conscient, qui est conscient de tout ce qui nous entoure par les sens et il prend une petite zone dans le cerveau. Subconscient et inconscient sont responsables de stocker tout autour de nous sans être conscient et ils prennent la plus grande partie du cerveau.

D'une part, l'esprit conscient est conscient de ce que vous faites mais sa mémoire dure très peu de temps (05 à 15 secondes), c'est pourquoi il est considéré comme un facteur faible. Il n'a pas le pouvoir de vous influencer (votre corps, votre psychologie, votre environnement). D'autre part, le subconscient n'est pas conscient de ce que vous faites, mais sa mémoire dure très longtemps. Tout ce que vous avez traversé est stocké dans votre subconscient (données recueillies par vos sens) mais ne peut pas être rappelé par votre esprit conscient (à moins que vous ne fassiez des efforts). Contrairement à la zone consciente, le subconscient peut contrôler et affecter vos actes et votre environnement par la répétition et le renforcement.

L'objectif de cette étude était d'explorer si l'utilisation de chansons peut améliorer la motivation des apprenants à apprendre la langue cible. Les résultats ont montré que la majorité des élèves et des enseignants étaient intéressés à apprendre des chansons en anglais et en français, et leur motivation d'apprentissage a également augmenté après s'être engagés dans cette activité d'enseignement créative. Nous avons remarqué que les apprenants sont passés de l'anglais et du français à de grands fans (après avoir utilisé des chansons, bien sûr). Pour ce qui est des performances d'apprentissage, les apprenants ont l'impression que leurs capacités en anglais, en particulier en écoute et en expression orale, se sont améliorées après avoir écouté des chansons.

Les apprenants ne peuvent pas voir les avantages personnels directs et la pertinence de la vie dans ce qu'ils apprennent des manuels, en même temps qu'ils n'aiment pas la façon dont ils sont enseignés. Comme mentionné dans les chapitres précédents, les enseignants doivent offrir une atmosphère positive favorable à l'apprentissage des langues. Conjuguer à cela, choisir des matériaux et des activités qui sont plus motivants et intéressants pour les apprenants, favorise et augmente l'apprentissage des langues. Nous avons déjà constaté que la musique peut changer l'atmosphère de la classe. Bien sûr, il faut tenir compte des types de musique et des paroles. La raison d'utiliser les chansons en classe est la variété qu'elles apportent à la leçon. Ils sont importants en tant qu'activité authentique, c'est-à-dire qu'en utilisant des chansons, nous incitons les élèves à faire quelque chose qu'ils feraient dans la vraie vie parce que beaucoup de gens, surtout des adolescents, aiment et

passent beaucoup de temps à écouter des chansons. Mais toujours, un enseignant devrait prendre en considération les objectifs d'apprentissage et le contexte d'enseignement au préalable.

Nos questions de recherche ont été améliorées par l'expérience et les enquêtes. Comme nous l'avons mentionné dans la deuxième partie du deuxième chapitre, toutes les classes avec l'utilisation de chansons sont plus motivées et actives que celles sans chansons. Les participants aiment et apprécient l'apprentissage, ils restent actifs et réagissent positivement aux chansons tout au long des cours. Ils ont eu de grands débats, ils ont partagé leurs connaissances et ils ont défendu leurs points de vue sans avoir peur ni honte. Ils parlaient à l'aise, même lorsqu'ils commettaient des erreurs (mauvaise prononciation ou faute d'orthographe), ils ne s'en souciaient pas et ils continuaient à parler et à s'exprimer. Alors que les élèves des classes normales restaient tout le temps passif et même quand les professeurs leur demandaient de parler ou de réagir, on en entendait/voyait à peine un ou deux parler. Les apprenants qui ont appris avec des chansons ont prouvé notre hypothèse sur la motivation. Nous avons vu leur bonheur et leur excitation quand ils venaient dans les classes, ils dansaient, discutaient, discutaient, riaient, pleuraient (à certains d'entre eux quand l'enseignant jouait certaines chansons dites), et ils ont relié chaque chanson à leur personne ou certaines histoires de leurs amis / familles. Les chansons touchent leurs émotions, ce qui peut être un facteur essentiel pour contrôler les jeunes adultes et les aider à apprendre la langue cible sans être conscient, forcé ou stressé. La deuxième hypothèse est également confirmée. Même si l'expérience n'a pas été longue (1 mois), les apprenants montrent leur développement de compétences. Chaque fois qu'ils apprennent une chanson, la prochaine fois qu'ils la chantent ou la comparent à d'autres chansons / situations. Parfois, ils nous parlent (puisque nous sommes leur professeur) en dehors de la classe avec une vantardise. Ils ont essayé de nous dire qu'ils peuvent parler anglais / français maintenant. Bien sûr, ils l'ont fait parce que leur prononciation a été prouvée et qu'ils pourraient utiliser plus de vocabulaire pour éviter la redondance.

Pour conclure, nous avouons que les chansons ont un grand impact sur l'enseignement et l'apprentissage des langues étrangères chez les jeunes adultes comme chez les enseignants (nous sommes tous influencés par les chansons, quel que soit notre âge). Leur utilisation comme moyen pédagogique a montré son efficacité sur le plan psychologique, l'amélioration de la productivité et les performances des enseignants et des apprenants.

### **Suggestopedia**

**Voici un des cours proposé par la responsable du projet :**

Le tableau suivant nous montre un modèle de cours de l'oral en utilisant la chanson.

**Compétences :** l'écoute, l'oral.

**Temps :** 01h :00 (une heure).

**Matériel :** ordinateur/ tablette, data-show, haut-parleurs, enregistreur, photocopies, tableau.

**Chanson :** On écrit sur les murs

**Chanteur :** Kids United (un groupe des enfants français).

**Durée de la chanson :** 02 minutes et 53 secondes.

### Tableau

	Temps	Étapes
1	3 min	<ul style="list-style-type: none"><li>• Jouer la chanson (la vidéo clip).</li></ul>
	20 min	<ul style="list-style-type: none"><li>• Distribuer les photocopies. Les paroles de la chanson avec des vides.</li><li>• Rejouer la chanson, en demandant aux apprenants de remplir les vides. (Jusqu'à 2 fois)</li><li>• Vérifier leurs réponses.</li><li>• Montrer les réponses sur le tableau. (Suivi par remédiation et évaluation).</li></ul>
2	15min	<ul style="list-style-type: none"><li>• Discuter la chanson avec ses apprenants (message derrière la chanson, le clip, avoir un débat sur des points de vue...etc.)</li></ul>
3	22min	<ul style="list-style-type: none"><li>• Faire un karaoké ensemble (1 ou 2 fois), après leur demander de chanter un par un.</li><li>• L'enseignant(e) peut les enregistrer, et après faire écouter et corriger la prononciation.</li></ul>