THE DIDACTISATION OF THE SONG IN THE LEARNING OF FRENCH FOR SPECIFIC PURPOSES AT THE INSTITUTE OF MAINTENANCE AND INDUSTRIAL SAFETY (IMSI) UNIVERSITY ORAN 2 MOHAMED BEN AHMED / LA DIDACTISATION DE LA CHANSON DANS L'APPRENTISSAGE DU FOS A L'INSTITUT DE MAINTENANCE ET DE SECURITE INDUSTRIELLE (IMSI) UNIVERSITE ORAN 2 MOHAMED BEN AHMED[1]

Abtract: The linguistic situation of French in Algeria has been in serious decline. However, despite the devaluing clichés, as the language of the coloniser, compared to Arabic, which has received considerable support since the reform of Arabisation (1976), the French language persists and is widely used in society. In addition, its use in administration and education has gained momentum, especially with the reform (2010) which gives it a prominent place in official texts as the first foreign language, a language of discovery and development. Without question, the socio-historical dimension in Algeria has meant that French has become the language of technical and scientific education in Algerian universities. As a consequence, as a teacher, we have observed that university students in technical fields have difficulties in achieving communicative competence in the context of teaching/learning French with specific objective.

Keywords: communication - foreign language - listening - speaking – singing

Résumé: La situation linguistique du français en Algérie a connu un déclin important. Cependant, malgré les clichés dévalorisants, comme langue du colonisateur, par rapport à l'arabe qui a reçu un appui considérable depuis la réforme de l'arabisation (1976), la langue française perdure et s'impose avec un emploi considérable en société. Ajoutant à ceci, que son emploi dans le cadre de l'administration et de l'éducation a repris de l'élan, encore plus avec la réforme (2010) qui lui octroie dans les textes officiels une place de choix, comme première langue étrangère, langue de la découverte et du développement. Sans conteste, la dimension socio-historique en Algérie a fait que la langue française est devenue la langue de l'enseignement technique et scientifique dans les universités algériennes. Corollairement, en tant qu'enseignant, nous avons constaté que les étudiants universitaires dont les filières sont techniques éprouvent des difficultés quant à la réalisation de la compétence communicationnelle dans le cadre d'un enseignement/ apprentissage du FOS.

Mots-clés: la communication - la langue étrangère - la compréhension orale – l'expression orale - la chanson.

1. Introduction

Learning through songs seems to us to bring learners of **French for specific purposes** closer together for a better realization of communicative practices. In this context, we ask ourselves about the different linguistic aspects to be considered for this public and this training, hence the problem of the song as a pedagogical tool: can the song, a playful activity, be a pedagogical means for teaching French for specific purposes to students of technical universities for a better acquisition of communicative competence? This state of affairs has led us to wonder about a didactic approach to be implemented in order to develop an optimal training programme.

Teachers use songs, whose criteria meet the needs of relaxation, pleasure, exploration and discovery of the individual, but also a didactic and pedagogical means. The song

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exploits the different phenomena of the language, namely phonetics, syntax and lexicon. It is used as a support for oral expression and gives the opportunity to reflect on the civilizational objects that it can transmit (Zedda, 006), moreover, it opens up to other cultures (Boiron, 2001). In addition, it arouses sensations and emotions in human beings:

> *"Songs help to make language a real object of pleasure. Moreover, it is an ideal medium. Songs speak to all of us; they are a place of projection appreciated by all ages, all sexes...and even all cultures."* (Rassart, 2008).

The introduction of songs in the learning of French with a specific objective should take into consideration both oral and written communication, because in the first place, communicating orally in a foreign language gives the learner the opportunity to acquire certain skills enabling them to grasp the meaning of an audio document before expressing themselves in oral or written form. Teaching French at the technical university has enabled us to identify various gaps in the students' communication skills. These students at the IMSI come from different regions of Algeria, especially from inland cities and from non-French speaking families. Moreover, the security situation during the black decade, which caused French language teachers to flee these regions, was one of the reasons why these young people shun learning French, seeing it as the language of the oppressor. As a first step, in order to make them love this language, we thought of introducing the song for teaching the foreign language in this institution. Our research imposes an experimental protocol and the choice of the song whose objective is to demonstrate the effectiveness of the song as a pedagogical and didactic means in the teaching of oral comprehension/expression in French. The observations that we made at the technical university in the first year of the Licence, specialising in industrial engineering, led us to reflect on the problems encountered by our students during French classes and decided to introduce the song, as an experiment, into our oral language teaching programme.

2. The Choice of the Song
The pedagogical activities to be carried out during the language learning process serve to enrich the classroom with interactive practices and to give the language taught its status as a living language. Furthermore, the advantage of this playful activity is that it represents a space for frequenting the target language and discovering another culture. The teacher thus has the opportunity to reserve a special place for the song in the classroom, which is now used as a medium for written or oral expression and as a source of certain classroom activities. Technology has provided teachers with a range of tools that no longer express themselves solely in written form, but their audio visual and multimedia status revokes their oral form while acquiring faster methods of popularization. The reason for this is that the choice of song must meet the emotional needs of the students while choosing themes close to their daily lives and it must allow the teacher to achieve the different objectives assigned for the teaching of French with a specific objective.

In language classes, there are many criteria for choosing a song. The choice can be made because:

> *"words and messages that take place in songs can be registered by the power of music and by repetitions in the consciousness or subconscious. Therefore, each word of the song should be carefully chosen and the messages conveyed to children through the songs should be carefully thought out." (Kömürcü, 2007:585).*

It would be wise to use songs that are popular and listened to by this age group. These songs are characterised by being learnt by heart, as the students often hum them. The choice of songs with refrains, well-spoken lyrics because they are understandable and recurrent, encourages learning and their linguistic or cultural use.

The song is a means of working on vocabulary as well as on sounds, lexicon and grammar in order to deepen the students' linguistic skills such as comprehension, oral and written expression, as well as cultural skills. As the Institute of Industrial Maintenance and Safety provides technical education, students are required to master the comprehension and writing of the text related to the speciality written in French. The teaching of speciality French should not be assimilated to the teaching of the speciality, nor to the teaching of the French language in the literary sense. That is to say, the language teacher is not called upon to teach a speciality course, for example chemistry, but he/she must teach a written material in French whose theme relates to the speciality, for example an explanatory text whose theme is "maintenance and its typologies" so that the learners can efficiently decode and produce a French-speaking statement specific to the speciality by activating discursive linguistic mechanisms

3. The skills targeted through the song

The use of songs in the language classroom aims to motivate learners to master communicative competence through a playful tool, since its primary function is to entertain and amuse. Recent research in the field of pedagogy has shown the contribution of songs as a communication object as **highlighted** by Pratx:

> *"The song is one of the most potentially rich authentic documents in the pedagogical perspective, whether we are talking about language or culture. As a multi-faceted product of contemporary society, it is a powerful revealer and can even, on occasion, become a conscious, often critical, witness to it. Above all, it is an extraordinary object of communication, at the confluence of the arts, the media world and business."*
> *(Pratx, 1999: 38).*

As one of the most authentic ways of expressing people's humour, civilisation and daily concerns, this sound document could also be a first-rate educational document.

The song allows learners to develop linguistic and phonological, textual and discursive, communicative and even cultural competence because the song is part of the socio-cultural parameters. The song is a document which differs from other pedagogical documents by the fusion between music and lyrics, between linguistic and extralinguistic elements facilitating comprehension by the recurrence of certain linguistic elements and supporting memorisation.

Furthermore, listening and attention skills enable the perception of sounds, which in turn leads to good pronunciation and sensitivity to intonation: "The main organ of phonation is therefore the ear and it is the ear that must be educated" (Raymond, 2002). The linguistic, semantic and cultural elements that go into the composition of the song represent a pedagogical objective that the teacher would call upon for his or her lesson and for which the pleasure of listening remains a priority as stated by (Boiron, 2006).

Language autonomy is acquired through good auditory education which allows the learner to identify new sounds, accentuations and intonations giving access to the meaning of the message. In this sense and according to Schon:

> *"Music and language share several characteristics at both the acoustic and cognitive levels. Acoustically, music and language use pitch, timbre and a specific temporal structure to convey information. Cognitively, music and language require similar memory and*

attentional skills, but also the ability to integrate single events into a continuous stream while taking into account syntactic rules. (Schon, 2010).

The song could be considered as the place of the target language and culture where the learner will be able to draw cultural referents allowing him/her to open up to the other. In order to acquire this linguistic autonomy, students must adopt certain strategies, including those that are direct with learning and those that are indirect. In this sense we quote (Wolfs, 2007:23)

"Learning strategies are defined as activities carried out by the learner to facilitate the acquisition, storage, recall and application of knowledge at the time of learning, so essentially, learning strategies are behaviours of the learner who is learning and are intended to influence the way in which he will learn."[1],

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We will also mention those closely related to the song, cognitive strategies including practice, understanding messages, analysis and reasoning. In addition, there are some metacognitive strategies such as defining learning objectives by competence, i.e. listening comprehension, while linking them to affective strategies through relaxation techniques, laughter and encouragement. In this case, the teacher has to dramatise the lesson to achieve the goal.

This authentic audio document, for comprehension and oral expression, gives learners the opportunity to be in contact with native speakers and puts them in the bath of the melody of the target language with its rhythm, pronunciation and tone. Indeed, song is an asset for language teaching according to the needs, interests and diverse practices of teachers and students. It is clear that the acquisition of receptive and productive language skills allows to go deeper into the lexical and morphosyntactic aspects of the language through song. Indeed, students can come into contact with the language of song, which is characterised by great variety, lexical and stylistic refinement, attention to the expressive potential of language and formal and semantic renewals. The latter thus discover the pleasure of learning a foreign language while listening to the song, because it touches the senses through its rhythms and lyrics, which are first of all intended for the ear and the memory through verbal magic, linked to sounds before being linked to meaning, the same as that discovered by the child who learns to speak by playing with sounds, creating mysterious and incantatory words that he repeats like magic formulas.

To get a better idea of the general level of the group, as well as the degree of oral comprehension, we launched the song before distributing the activities.

The pre-listening phase is a phase during which the student is led to identify the context and make hypotheses of meaning based on the questions in the communication diagram, namely the five main questions: Who is speaking, To whom is he speaking? How is he/she speaking? Where? When? Why?

The listening phase is the stage during which the students check the information they have already collected through different listening sessions with pauses. Different types of listening allow them to do this, namely selective listening, in which they select the essential information; detailed listening, in which they select certain passages to detect phonetic or linguistic clues; then global listening, in which they grasp the general meaning of the discourse; and reactive listening, in which the student listens while taking notes, and ends with watchful listening, which allows them to trigger a certain interest in a given passage of the discourse.

The post-listening phase allows students to share with each other and their teacher what they have understood and noted as information during the previous listening phases while sharing the emotions experienced as a result of working with the song.

After the post-listening phase, each learner was asked to complete the activity document. The activities included multiple choice questions related to listening/ speaking. Written expression in the form of a written report at the end will give them a second opportunity to express themselves orally. Activities relating to lexical aspects taking into account certain sociolinguistic elements, namely the presence of language registers, colloquial expressions, slang expressions, certain forms of dialect. Choices concerning individual word categories, nouns, verbs, adjectives, adverbs, etc. Morphosyntactic choices or hypothetical constructions linguistic structures concerning verb tenses and choices of phonological aspects hence the knowledge of sentence types from the intonation in the sentences of the song.

Without forgetting, however, the textual typology that will enable students who are to be employed in a company in the technical field to master the type of text they need for their training, i.e. the explanatory texts when they are required to understand and make understood the notions and concepts of their training. They also have to acquire the skills of oral or written expression that develops in students the ability to gradually and correctly express reasoning based on content through scientific and technological use. The injunctive text allowing them to understand the prospectus guiding them to the installation of the equipment or the work with it.

In addition, the mastery of argumentation allows them to develop the student's critical sense, cognitive growth and linguistic improvement. In a meeting, the student must know how to present himself orally, give an opinion, argue and defend his point of view. Students have the opportunity to acquire the skills necessary to develop their own judgement. The exploitation of the interdisciplinary potential between language and technology promotes creativity, as it allows the verbal text to be approached through alternative experiences of different kinds.

4. Results' interpretation of the activities
The results of this experiment showed how motivated the students were. We see them, during the pre-listening, singing along with the song and swaying their bodies to the rhythm of the song.

The objectives of the session were communicative elements, phonetics, syntax, lexicon and poetics. The students' responses exceeded 50% for the first six activities.

Activity 1
This activity had a cognitive objective and concerned the communication situation, i.e. the following questions: Do you know the singer? What is the title of the song? To whom is it addressed? What is the theme of the song? What feelings does the singer express? How do you find the music of this song? Sad? Happy?

From the questions in this first activity, the students will make hypotheses about the general meaning after the first listening, which will be confirmed by further listening, hence the elucidation of the words in the song. The title of the song given by the students, où t'es papa? is a proof that the students know not only the singer but also the title of the song which put them on the track of the theme, that of the loss of the father, of the family, one of the cultural themes in which young people in particular can recognize themselves and which would later be the subject of an oral expression. In addition to this, the students named the father as the target, which gave them the opportunity to express themselves and relate the situations in which some of them were living, and which could establish a relationship between the target and the singer who had become an idol, hence the communicative objective.

For the last part of this first activity, the questions are: What feelings does the author express? And how do you find the music of this song? Sad? Happy? She invites the students to express the feelings they had when listening to the song, the feelings of the singer as well as their own feelings, most of which were sad about the singer and happy about the music. The feeling of pleasure experienced by the students after listening to the song encouraged them to overcome their shyness and start to repeat the song, memorise it and then through auditory recognition work they arrived at understanding and language development.

Activity 2
This activity is about identifying the marks of orality:
Circle the mark of orality in the following:
- papaoutai?   -Tell me where you are hiding?   - Daddy where are you?
 The question is not only related to phonetics but also to spoken language as well as to a point of conjugation and spelling. Indeed, the listening activity allowed the students to perceive this in the title of the song through the perception of the phonemes. The expression papa ou t'es ? in which there is an elision of the u, the last vowel of the personal pronoun of the second person singular you and which is replaced by the apostrophe before the initial vowel of the past participle of the auxiliary to be in the second person singular are, the students found their way around thanks to the conjugation side without forgetting the turn of the sentence
This gives the teacher the opportunity to clarify this point to make the difference between spoken and written language where such errors are not allowed, spelling as an elision problem had its part in this little task.

Activity 3
To the question: answer true or false to the word in bold
a - It must be at least a **thousands** times, b - It must be at least a **thousand** times,
In this activity, the line, it must be a thousand times, is written twice so that the word thousand appears in two ways, one correct and the other false. In this activity, the students had to answer true or false to check the degree of mastery of this point concerning the spelling of numeral adjectives.
The students' answers showed that they had not mastered this grammatical notion concerning the spelling of the cardinal numeral adjective thousand, which remains invariable in all cases and which is used to indicate precisely the noun of the name it determines.

Activity 4
Are the words: Hateful / admirable:
Synonyms or opposites tick the correct answer.
This activity is related to the lexicon, students had to say whether the words admirable and hateful are synonyms or opposites. Some students used the deletion of the suffix able to find the verbs hate and admire, from which they identified the meaning of each and from there it was easy for them to know that the two words are opposites. Other students used the connection between the theme and the feelings the singer is talking about, which made it easier for them. This enabled them to give answers that were satisfactory in the majority of cases.

Activity 5
Where is your daddy?
Is this a question?

Full ☐   partial ☐   Tick the right answer

This grammar-related activity, including the refrain 'Where's your daddy?', was the subject of the full or partial question, to which the majority of students gave a correct answer, demonstrating a good command of this grammar point. In trying to answer this question, the students understood that they cannot answer yes or no. Therefore, their answer must include information about the subject. Therefore, their answer must include information not contained in the question asked and this is the clue that led them to the correct answer, i.e. a partial question.

Activity 6
Identify the repetitions in the song. Why do you think there are so many repetitions?
This activity in its first part aimed to identify repetitions in the song which the majority of students identified. Repetitions reinforce language learning, so the task worked on in Activity 2, which concerns several points of phonetics, conjugation, spelling and even grammar, will be embedded in the students' memory because of the repetitions that serve to consolidate what they have learned. In the second part of this task, the students had to answer why there are so many repetitions in a song. Unfortunately, we only had 2 correct answers. This reflects the lack of mastery of poetic notions.

Activity 7
Spell the word: papaoutai correctly.
Activity 7 was about spelling the phrase papaoutai correctly. Three students were able to rewrite the phrase correctly, the rest of the group either wrote it as "papa ou t'es" as heard in the chorus or "papa ou est tu" with the third person singular instead of the second person singular.
During the analysis of the song and through the different activities proposed to the students, they were obliged, at the end of the last listening, to creatively produce oral and written texts using the skills they had acquired.
At the end of the proposed activities, more than 50% of the students, thanks to the various listening and reflection activities of the teacher, were able to solve the different tasks. However, the wrong answers to the second question of the sixth activity and to the seventh one, reflected the lack of mastery of the characteristics of poetics and spelling.

Summary
The teacher's availability to his students should be another means of collaboration between the two parties, as was proven during the activities. The teacher as a guide without giving answers to his students who have been able to follow his instructions have managed to give good answers. From the point of view of the contribution of the song in language teaching for students from technical to higher education, the above-mentioned tool allows a progressive autonomy of the student in the interpretation and evaluation of the French specialty text in order to encourage a conscious choice among the texts that will be significant for him/her. In this way, the student forms his or her own capacity for critical judgement, learning to free himself from the traditional conditioning imposed by looking for new possible relationships between the text and reality.
The inter-dialogical nature of this teaching allows the student to learn to dialogue with the specific text and with its other users and to grow, thus, from an ethical point of view, to cultivate the art of doubt towards the polysemous meanings of the specific text and to try to define its possibilities through the practices of listening, argumentation and negotiation.

This tool represents a device for the psychological satisfaction of the student. Indeed, by experiencing the pleasure of listening, the student becomes emotionally involved in the events and appreciates the aesthetic properties of the song. The latter develops the students' critical sense and broadens their communicative and cognitive horizons.

Conclusion

In sum, the song as a pedagogical means has a quality learning purpose, by exposing the learner to a task to be solved while entertaining him, it motivates, stimulates and puts his cognitive process into action. It provides teachers with resources and parameters for constructing a professionalizing learning device.

However, in order to try to evaluate the real didactic effectiveness of the resource in question, it is necessary to consider that the song is a valid tool to provoke the passion and pleasure of language learning through this medium.

Students should be able to demonstrate their ability to communicate in the target language, in particular to engage, through this linguistic tool, in situations requiring the application of acquired language skills in order to collaborate effectively and constructively in group activities; to understand and respond to simple instructions.

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