

Music as Tool for Oral Competence in French Language Among Nigerian Students

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Abstract

This paper focuses on the role music play in effective teaching and learning of French language by youths in higher institutions in Nigeria using the Redeemer's University students as a case study, with the view of finding the best method to motivate the learners who are already used to speaking their mother tongue (L1) and or English language (L2), in learning French as a foreign language (FFL). The case of French as second foreign language among students of the Redeemer's University (RUN) is reviewed with the aim of infusing both local and international French music as a potent tool to improve oral competence in French language among Nigerian learners. French songs were brought into the class and it was established that students got very interested, participated and lessons became very interactive. They could retain structures of songs as well as use them to construct grammatical sentences, in the process; they became more courageous in speaking French.

Keywords: Oral Competence, Music, Tool, French Language learning.

Introduction

One of the crucial points of discussion on French as a foreign language in Nigeria today is the inability of our students to communicate effectively in French particularly in speaking. Ajiboye (1989) confirms that so much time is spent on the written aspect of language and so little on the oral. French is a living

language and must be seen as a language that owes much to its oral tradition. To Marty Abbot, director of education for the American Council on the Teaching of Foreign Languages, students learned a lot about a language, how to conjugate every irregular verb. Today, the emphasis is on developing students' communication skills- what they can do with a language. Learned scholars world over have constantly propounded methods that could enhance teaching and learning to produce results. In the Redeemer's University, through a programme of activities, a method that focuses more on oral performance in French through songs downloaded from the Internet as well as non secular songs, such as church choruses, was experimented to improve oral performance. It argues that perfection of the oral aspect of foreign language would positively reflect on the written aspect, for indeed language as a system of communication is primarily meant to be spoken before being written, as language acquisition can only occur when it is used for what it is designed for, communication. (Krashen S., 1982)

It has been observed that many Nigerian students who have spent years learning French are unable to speak the language accurately and various reasons have been alluded to this, such as: lack of opportunities outside the classroom to practice and speak the language, problem of reading French just to pass examination, and lack of confidence to carry out conversation in the language, which is generated out of fear of making mistakes. They have great difficulty in communicating with French speaking people at any forum. More emphasis has been put on the written than on the oral aspects. Based on my personal observations as a French language teacher in some secondary schools in Lagos, Kwara, and state of Osun, in Nigeria, I discovered that singing French songs did help my classes particularly in improving

oral performance. As an oral examiner for NECO in Lagos Mainland from 1997 to 2005, I observed that many students from some of the state owned schools had a lot of difficulties in pronunciation during the Conversation and Reading exercise. They had many deficiencies that could have been avoided if they had had practice on oral exercises. This experience inspired me to undertake to conduct a research on listening to songs and using music in French language classes to verify oral competence.

Thompson (1986) posits that songs can serve as a tool for the teaching of listening exercises and oral comprehension as it enables learners to hear a variety of voices of native French speakers in their natural tones. It is seen as a vehicle for the teaching and learning of French and of the various francophone cultures throughout the world. Hockett (1970:430) one learns to understand and speak a language by hearing and imitating native speakers. Through the use of French songs by native speakers as a learning tool, the acquisition of French will not be an uphill task; rather, the oral performance will be enhanced. According to Carroll (1988:9), in the process of learning any language, "the prime need of most learners is not for a theoretical or analytical knowledge of the target language, but for an ability to understand and be understood in that language within the context and constraints of particular language-using circumstances." Christoph Jaffke (2006) on Foreign Languages in Steiner Waldorf Education asserts that Rudolph Steiner's educational values remark that the encounter with other languages should serve to extend the individual's horizon in a formal manner as well as diversify his inner life, nurturing his very soul. Steiner maintains that it was vital to introduce languages other than one's own as a means of counteracting whatever one sided influence any particular language exerted on the developing child. Christoph Jaffke, on his part asserts that through the medium

of a foreign language, every child would be given the opportunity to break free from the confines of his mother tongue. This point of view is buttressed by Asobele (2004) who posits that Nigeria needs to break the isolation syndrome, linguistically speaking, to facilitate her economic and scientific development in readiness for her leadership role in the third millennium. With increased globalization, many people have realized that knowing more than one language is highly valuable in both personal and professional spheres. It was revealed by (Ortega, 2001) that second language learning increased over the course of the 1970s, with enrollment in a foreign language class becoming an essential part of college students' programs of study beginning in the 1980s. French is a language of international standard that opens the door to a world of opportunities for Nigerian graduates in various fields of endeavors. Acquisition of French language skills in schools will open future access to job and educational opportunities both in Nigeria and foreign countries.

Knowledge of French develops respect for cultural identity, rights and values and leads to understanding, patience and tolerance as explained in the Canadian Second Language Learning and teaching module 5, Lesson 5.4. It is more satisfying to know another language with direct access to foreign language music, cinema, TV, literature and speaking. As Ayodele (1988:29) maintains, the various teaching aids and equipment that do make language teaching meaningful should be provided. This study posits that French language learning should not be rigid; rather there is need for the teacher to vary his approach, ensure perfect delivery of his work in such a way as to produce results in "communication" which is the essence of language. The question is, can our students overcome the reluctance to speak, which is hesitation experienced in the French language classes for fear of making mistakes? Can they enrich their knowledge

of French through songs? Teaching any foreign language with songs makes the learning more interesting for the students, it can be considered as an alternative to the traditional methods of learning which students find difficult and boring.

According to Rassart (2008), songs play a very important role in our lives. "C'est un des rares moments où la classe s'entend bien. It is one of the rare moments when there is perfect understanding in the class (Our translation). She also revealed that "La chanson contribue à faire de la langue un véritable objet de plaisir. De plus, elle constitue un support idéal dans l'enseignement de langue. La chanson parle à chacun de nous ; elle est un lieu de projection apprécié par tous les âges, tous les sexes, et même toutes les cultures". Songs contribute to make language a real object of pleasure. Furthermore, it constitutes an ideal support in language teaching. Songs speak to each one of us, it is a projection point appreciated by all ages, all sexes, and all cultures" (Our translation). Paul Verlaine said "de la musique avant toute chose" that is music should be given priority in language learning as music can fetch the text from a page, putting it in the hearts and on the lips of students, this in turn will reflect in the oral production. (Okiwelu: 1985) states that if the language learner is not committed to the language he is learning, the lack of interest will affect his oral fluency in the foreign language.

Ogike (2005), believes there should be motivation through teaching method employed by the teacher. He opines that the French teacher's primary concern is how to arouse and continually sustain interest in his subject through judicious and effective use of his principal professional tool- namely METHOD. The method this paper focuses on is mainly the usage of songs as a potent tool for learning to speak French. It will be pertinent at this juncture to look at a few of the advantages inherent in the use of songs in a French

class as it speeds up language acquisition and prolong retention, since the students responded that they can retain more songs by heart.

Methodology

We were able to prove this point with a class of 25 young learners of French at the Redeemer's University Consult where audio software was used for a period of nine months. They had 2 hours, (5 p.m. to 7 p.m.) classes for three days in a week. Emphasis was more on oral perfection with the usage of songs and listening to dialogues. At the end of six months, fifteen of them could communicate fluently, five could speak and write good French, they had above average oral communication skills but needed more assistance with their vocabulary; the last five were rated below average, their problem was serious linguistic interference with the mother tongue. The 25 learners had opportunity of listening to songs and dialogues by native speakers of French on different language situations. (La vie de tous les jours: A quelle heure est-ce que tu te lèves? Comment vas-tu à l'école? Quelles sont tes matières préférées? Quelle est ta boisson préférée? Quel sport pratiques-tu? Qu'est-ce que tu aimes manger? Qu'est-ce que tu fais pendant tes loisirs? Qu'est-ce que tu fais pour aider à la maison? As-tu un animal à la maison? Sondage pour ou contre l'école? Un reportage sur un château pour les animaux abandonnés.)

It has been observed that students like music a lot, because majority of them are youths. Often times when normal class is going on, they tend to be playing music on/with their phones or iPods. It was also observed that during preparations for the celebration of LA JOURNÉE FRANÇAISE, a day specially dedicated for French, difficult songs given to students were perfectly presented. The students of Mass Communication class who offered French for just one academic

session were able to make conversation and present songs which was downloaded from the Internet with correct diction as they performed "*J'ai demandé à la lune*" by Indochine. The Theatre Arts students and a group of Tourism and Logistics students rendered perfectly the song of Hélène Rollès, "*Je m'appelle Hélène*", also downloaded from the Internet.

This paper was thus motivated by the realization that songs are universal and can be used as a French teaching material since many students, mainly youths, love songs. They have no anxieties whatsoever when it comes to songs. Studies show that high anxiety students exhibit poorer language skills and foreign language aptitude than low anxiety students (Ganschow et al 1994). Onwuegbuzie et al, (1999) argue that there is a negative correlation between anxiety and confidence in second language learning. Knowledge of English language can also drastically improve as explained in the Ontario curriculum for French as second language grades 9 and 10 that "Through learning a second language, students can strengthen their first language skills and enhance their critical and creative language abilities (p.2) Molly Pierce, the editor of GoThinkBig.co.uk in her article "School Leavers Need real Language Skills" explained that languages are the key to adequacy in global market. Languages come under 'employability skills' that is those skills which allow you to take part in and contribute to the smooth running of an organization. She opined that the education system should provide future workforce with 'language skills, for it is the Rideau for our global trade positioning'

The French Classroom

The French language classroom is supposed to be a very positive place of learning where learners will be relaxed and joyful, happy and ready to receive knowledge. Teaching a new language to

non-native speakers, French to Nigerians may be one of the most challenging educational jobs out there. The foreign language teacher have to create a positive environment with the strategies of teaching to attract his or her students and keep them enticed to the French lessons. It is no longer in vogue for students to just learn grammar, conjugate verbs, memorize numbers, names of places or do verb drills, just reciting without accurate understanding of what they are made to recite and conjugate, the aim of learning the new language is to communicate. From personal experience, most of the students are tensed when they come for oral examinations at the WAEC or NECO. Their comportment shows that no real learning has occurred, they just cram and regurgitate during examinations. Learners are expected to make use of the grammar or verbs, that is, communicate orally or in written forms in any circumstance they find themselves. The classroom is no longer a place where the teacher who is the supposed expert pours knowledge into passive students, who wait like empty vessels to be filled. No, interactive sessions must take place, such that students also participate and show that they are actually learning.

The French language class can be made interesting starting with the treasures found in songs. According to Thompson (1986), "La chanson est un vaste domaine où il y a comme au ciel beaucoup de demeures pour tous les goûts, pour toutes les sensibilités, pour toutes les humeurs ou occasions de la vie. La chanson peut jouer des rôles forts divers dans l'enseignement selon les besoins, les intérêts et la possibilité pratiques des enseignants et des apprenants." (The usage of songs is an extensive domain where, like in the sky, there is a lot of space for all tastes, for all sensibilities, for all moods or life's situations. Songs can play different strong roles in teaching depending on needs, interests and teachers and learners application). (Our translation). By this

assertion every aspect of language can be effortlessly learnt through songs.

We also believe that there is need for the foreign language teacher to emphasize communicative skills in oral competence, so that the learner can be functional in any given setting. This can be done through proficiency-oriented approach to language instruction using songs or music as the case may be with the aim of communicating when the need arises. J.B. Carroll (1988:9) explains that when learning any language, "the prime need of most learners is not for a theoretical or analytical knowledge of the target language, but for an ability to understand and be understood in that language within the context and constraints of particular language-using circumstances."

Advantages of Music in Language Class

Krashen (1982) believes that songs put one in the French conversation mode; one will be able to communicate with a sense of fluency after a short while as language acquisition can only occur when it is used for what it is designed for, communication. In agreement with (Arowolo, 1994) as Nigerians, we need more French to relate with our immediate neighbours and the French people. Therefore, as long as the French that our students speak and write is intelligible we should be more interested in knowing more about the French people and the way they speak the French language within their cultural milieu.

Our idea of learning French through songs is a way of ensuring that the language is acquired with as much ease as possible. Students would experience an ease with the language through songs, as there is the probability of acquiring a near native pronunciation. They can easily acquire French language skills and vocabulary through practicing, speaking and hearing as a native French man. Songs make learners use the

language in a relaxed mood having fun as it is learnt with excitement. Singing introduces the learners to the flow of the new language and also familiarizes them with the prosodic/verbal elements. Songs or music in a foreign language class is an activity-base teaching approach which offers a unique way of enticing the learner to speak the language. It encourages every day use of the French language. Singing French language is a good and fast method of language acquisition, as it keeps learners relaxed, in a mood that does not make them feel pressurized or forced to speak.

The brain is relaxed as the learners are having fun listening to French songs. Learning French through '*quelques chansons françaises* creates a welcoming and relaxed atmosphere. There is no intimidation; the fear of making mistakes is allayed. It is a delightful, comfortable, playful and highly interesting way to learn. This method is quite involving and interactive as well. Unconsciously, the learners build up a solid foundation of rich grammatical forms and structures of the foreign language. The goal of learning to acquire oral proficiency is easily achieved through listening to songs, as learners unconsciously build up listening skills. The next stage of speaking near-native French is achieved, followed by reading and writing correct French.

Students are able to remember and retain more French words, phrases, and full sentences through songs. A good example is the case of most Nigerian youths who can sing the songs of renowned American and English artists whom they have never seen before. Many of them learnt the English language through the songs rather than through attendance in class. The lyrics were learnt by heart as confessed by some of the youth who were interrogated. Music goes beyond national boundaries, it scales over language barrier. Halliday et al. (1975) buttressed this view that second or foreign

language learning is better facilitated if its phonological system and aspects of its lexical and grammatical patterns are taught in their spoken forms before proceeding to their graphic representation. This spoken ability of the Anglophone learner of French could be perfected through songs originated by French artists.

In support of Professor Echenim, another French expert also expatiates on the teachers' role in ensuring language competence of learners, "the French teachers' primary concern is how to arouse and continually sustain interest in his subject through judicious and effective use of his principal professional tool- namely method" Uche Ogike, (2005:144). She added that the Nigerian students today want action and creativity, something relevant, not memorization and repetition. This paper contributes to knowledge by suggesting that even popular Nigerian songs which learners are already familiar with can be translated into French and used as a language learning tool apart from the regular French songs. It will not only animate the learning setting but also facilitate comprehension and encourage participation and oral proficiency.

Ogike (2005) corroborates this idea when she opines that "the fear of being branded conservative (*périmé*) has kept the Nigerian French teacher from introducing those aspects of the traditional methods which could greatly enhance his teaching skills and make the teaching and learning of French more rewarding and fruitful. In pragmatic speech acts, it is said that we use language all the time to make things happen, which implies that we can of course use songs as a language tool to make French language learning happen. The teacher has the power and opportunity to effect change through the use of music or songs and promote good oral production. (*Développer la capacité d'écoute afin d'améliorer la prononciation.*)

Another practical example was carried out with a group of Year One Theater Arts students and Year One History and International Relations students of the Redeemer's university. They were taught French language through songs and dialogues. Elements of grammar in the songs were taught. At the end of the semester, there were inter and intra class presentations in songs and playlets between the students. Popular songs like "We Are the World" was translated into French and performed by the students. It was applauded and greeted by a standing ovation. There were also oral presentations on simple topics like: *Ma journée, Comment je passe le weekend, Mon Ecole, Mon Ami préféré.....* Students were able to speak fluent French as they made their presentations without inhibitions. The essential is for language to be taught in an appealing manner, the songs motivate the students to want to learn. Before long, one will have more students trooping to one's class.

We also invite French men and women into the class when we get songs of French artists on the internet to enable our students hear the original owners of the language speak with different accents, intonations and pronunciations. This exercise is geared towards testing the listening skill of our students. They probably may not understand all they hear, but were able to pick some words, phrases, or sentences. The songs of Edith Piaf "Non, je ne regrette rien" or Celine Dion, the French-Canadian who sings both in French and English languages were exploited.

The songs can be used for interpretation and translation exercises as well. Teachers should ensure that the chosen song have relevance to life and bring positive reactions from the students. Brian Thompson (1986) reiterates that songs can serve as tools for teaching listening exercises and oral comprehension as it enables learners to hear a variety of voices of native French speakers in their

natural tones. This was also put to use by some groups of Redeemer's university French learners and the result was tremendous. They had their 'Journée Française,' a special day dedicated solely for the exhibition of French knowledge and culture; after repeatedly listening and rehearsing, they were able to present some of Celine Dion's songs successfully as well as present drama to the admiration of the audience. This is also a proof that songs can be used to learn a foreign language.

Music and Language

Music and language are forms of human communication, both are constant and inter-related. They are both referred to as complex communication frameworks; their essential parts are arranged into higher-order structures which obey certain rules. Language and music afford two instances of rich syntactic structures processed by the human brain. In both domains, discrete elements are ordered in hierarchical patterns according to certain principles of combination (Raffman, 1993).

Experienced listeners in a given linguistic or musical culture show implicit knowledge of syntactic patterns and principles in a number of ways, including judgments of correctness, memory advantages for rule-governed sequences, and production of plausible substitutions when linguistic or musical sequences are recalled less than perfectly (Blacking, 1973; Sloboda, 1985). Thus, there is a relationship between music, phonology, instrumental music, semantics, morphology and syntax. Instrumental music is basically sound, while phonology is study of sounds in a language. Music has to do with organization of sounds, that is, phonology; the lyrics of the songs deal with arrangement of morphemes and words into structures, (morphology and syntax). Tunes and emotions expressed

through words inform the meaning of the lyric of a song (semantics).

Simulation

For the listening exercise, learners can be asked to pick out linguistic elements they can hear and write them out in their exercise books. -- e.g. what tenses of the verbs can you hear? (present, past tense, future tense or imperative). Students could also identify the sex, age, etc. The teacher can mime the action or sentiments expressed in the song to facilitate learners' comprehension; they can also mime his gestures and articulation. Teacher can also distribute a fill in the gap exercise to the students after the first listening, the second and third listening will perfect their performance in listening skill. Words to be filled in could be based on grammar taught such as: adjectives, prepositions, verbs in various tenses, pronouns or other aspects to be revised.

Findings and Results

Prior to the songs therapy, traditional methods were used where students conjugate verbs, read comprehension passages in groups or as a whole class after the teacher's reading or prompting, more emphasis was laid on the written aspects. Few students who had prior knowledge of French from private secondary schools were slightly able to perform above average. The oral aspect was dismally low since not much effort was put in place to address it. Students in the college of humanities were thus brought together to demonstrate spoken French through singing French. This is a way of encouraging them to fully develop their creative talents of singing and thereby bringing out their spoken ability in French. Our usage of songs aroused interest of more than 3/4 of students who were eager to participate in the learning process. No more dull moment, nor fear of making mistakes or being mocked by colleagues. The songs method is intended to expose

them to a more conducive learning environment. The purpose is also aimed increasing communication and free interactions, particularly with our francophone neighbours and in the fast changing world. Knowledge of English language alone is no more sufficient for Nigerian youths who want to properly fit into and become relevant in the global village. Song is an amazing tool to dramatically improve spoken ability as we found out with our year one History, English, Tourism, Mass Communication and Theatre Arts students that:

- Learning is enjoyable; class is interactive with many activities derived from the songs.
- Communicative contexts where we have social and cultural experiences were brought in.
- Functional proficiency in listening, speaking and reading were developed.

Conclusion

Teaching French to first and second year students in the Redeemer's University through listening to songs has been discovered to be very successful. It is a more practical and adaptable approach to learning, an alternative method compared to the old traditional way. The students were very receptive and enthusiastic to learn French through songs as majority of them later proved that they could participate more in the learning process. Many of them testified to the fact that as youths, they love songs, they can easily relate to any song and thus agree with the notion that the best method to learn the foreign language (French) is to regularly practice it in songs or music, showing commitment to acquire the necessary aspects of the language and communicate as easily and as quickly as possible. This is in agreement with (Okiwelu: 1985), who implied that if the language learner is not committed to the language he is learning, the lack of interest

will affect his oral fluency in the foreign language. We agree with Ajiboye (1987) with particular reference to French as a foreign language, that no serious learning could be said to have taken place if it excludes a good grasp of not just the mental appreciation and meaning of the written word(s) but of its articulation and pronunciation. Also in agreement with Arowolo (1994), we need French more to deal with our immediate neighbours and the French people. Therefore, as long as the French our students speak and write is intelligible we should be more interested in knowing more about them and the way they speak the French language within their cultural milieu. So, our idea of learning French through songs is a way of ensuring that the language is acquired with as much ease as possible.

The study also revealed that majority of the students was able to speak near native-like French by virtue of their learning French language through songs. They were able to source for more songs on the internet such as *'J'ai demandé à la lune* (Indochine), *Je m'appelle Hélène* by Hélène Rollès, *La Ballade de Gens Heureux* by Gerard Lenorman, *Sous le Vent* by Céline Dion. Together in the class we were able to get the lyrics on the internet. During the singing, more students participated in the learning process. They were able to speak each sentence without singing, then, they wrote them out on the board, and did a mini acting of each sentence. (Jeu de rôle) Thereafter, we took the lexical and grammatical content of each song. At the end of the exercise, we presented our best students as French artists for the university's Journée Française; a day specially dedicated to showcase our French prowess to the community. It was a great success.

At the end of the French Day activities questionnaires were distributed to students to verify their opinions on the usage of songs as a tool to learn French.

Out of the 200 questionnaires distributed, 187 were returned"). This research used the structured questionnaire survey method where 200 questionnaires were administered to students of French Language from five programmes, each having 40 questionnaires. 60% of the respondents were females while 40% were males. 80% of the respondents agreed that songs in French Language teaching motivated their interest while 10% were indifferent, and the remaining 10% disagreed. 70% of the respondents agreed that songs aided their understanding and speaking of the French Language while 20% disagreed and 10% are indifferent.

Foreign language acquisition for Nigerians youths will eventually be a relevant tool for connecting to the global market as well as entering into and exploiting new cultures. This is in agreement with the viewpoints of the Russian psycholinguist, Leont'ev A.A.(cited in Christoph Jaffke, 2006) who repeatedly stresses the importance of learning a foreign language, not only as a communicative tool, but also, as a means of opening up a new world and encountering a new culture. It is therefore recommended that the teaching of French Language in higher institutions in Nigeria be done with the aid of songs as it enhances understanding and speaking of the language among students. This is because French language fluency is useful in enhancing future job mobility internationally as students who can speak other foreign languages will increase their chances of finding a job and be more relevant to the society at home and abroad.

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Examples of Songs Downloaded from the Internet and Used in the Class

1. ♪ Je m'appelle Hélène ♪

Hélène
Je m'appelle Hélène
Je suis une fille
Comme les autres
Hélène
J'ai mes joies mes peines
Elles font ma vie
Comme la vôtre

Je voudrais trouver l'amour
Simplement trouver l'amour

Hélène
Je m'appelle Hélène
Je suis une fille
Comme les autres
Hélène
Si mes nuits sont pleines
De rêves de poèmes
Je n'ai rien d'autre

Je voudrais trouver l'amour
Simplement trouver l'amour

Et même
Si j'ai ma photo
Dans tous les journaux
Chaque semaine
Personne
Ne m'attend le soir
Quand je rentre tard
Personne ne fait battre mon coeur
Lorsque s'éteignent les projecteurs

Hélène
Je m'appelle Hélène
Je suis une fille comme les autres
Je voudrais trouver l'amour
Simplement trouver l'amour

Et même
Quant à la télé
Vous me regardez
Sourire et chanter
Personne
Ne m'attend le soir
Quand je rentre tard
Personne ne fait battre mon coeur
Lorsque s'éteignent les projecteurs

Hélène
Je m'appelle Hélène
Je suis une fille
Comme les autres
Hélène
Et toutes mes peines
Trouverons l'oubli
Un jour ou l'autre

Quand je trouverai l'amour
Quand je trouverai l'amour

2. Sous le Vent (Garou)

Et si tu crois que j'ai eu peur
C'est faux
Je donne des vacances à mon cœur
Un peu de repos
Et si tu crois que j'ai eu tort
Attends
Respire un peu le souffle d'or
Qui me pousse en avant
Et

Fais comme si j'avais pris la mer
J'ai sorti la grande voile
Et j'ai glissé sous le vent
Fais comme si je quittais la terre
J'ai trouvé mon étoile
Je l'ai suivie un instant
Sous le vent

(Céline Dion :)
Et si tu crois que c'est fini
Jamais
C'est juste une pause, un répit
Après les dangers
Et si tu crois que je t'oublie
Écoute
Ouvre ton corps aux vents de la nuit
Ferme les yeux
Et

Fais comme si j'avais pris la mer
J'ai sorti la grande voile
Et j'ai glissé sous le vent
Fais comme si je quittais la terre
J'ai trouvé mon étoile
Je l'ai suivie un instant
Sous le vent

(Garou :)
Et si tu crois que c'est fini
Jamais
C'est juste une pause, un répit
Après les dangers

(Garou & Céline :)
Fais comme si j'avais pris la mer
J'ai sorti la grande voile
Et j'ai glissé sous le vent
Fais comme si je quittais la terre
J'ai trouvé mon étoile
Je l'ai suivie un instant

Fais comme si j'avais pris la mer
J'ai sorti la grande voile
Et j'ai glissé sous le vent
Fais comme si je quittais la terre
J'ai trouvé mon étoile
Je l'ai suivie un instant

Sous le vent
Sous le vent

Songwriters

Jacques Joseph Veneruso; Christophe
Robert Battaglia

3. Voici Les Clés: [Gérard Lenorman](#)

Voici les clés pour le cas où tu changerais
d'avis
A ta santé, à tes amours, à ta folie
Je vais tenir mes rêves au chaud et le
champagne au froid
Car je t'aime
Et n'oublie pas les dix-huit mois de
Nicolas.

Voici les clés, ne les perds pas sur le pont
des Soupirs
Elles sont en or on ne sait jamais ça peut
servir
Ne t'en fais pas, j'ai ce qu'il faut, on n'est
jamais perdant
Quand on aime
J'ai tes bouquins et ton petit chien, eux
sont contents

Voici les clés de ton bonheur, il n'attend
plus que toi
Appelle-moi si par bonheur elles
n'ouvraient pas
Na na na
Tu sais toujours où me trouver, moi je ne
bouge pas

Moi je t'aime
Et n'oublie pas la communion de Nicolas.

Pas de chance, j'allais t'emmener en Italie
En voyage d'amour
Pas de chance moi je t'aime aussi
Et...

Na na na
Voici les clés de ton bonheur, il n'attend
plus que toi
Na na na
Tu sais toujours où me trouver moi je ne
bouge pas
Moi je t'aime
Et n'oublie pas l'anniversaire de Nicolas.

Voici les clés pour le cas où tu changerais
d'avis
A ta santé, à tes amours, à ta folie
Na na na
Je vais tenir mes rêves au chaud et le
champagne au froid
Car je t'aime
Et n'oublie pas l'anniversaire de Nicolas
Voici les clés, ne les perds pas sur le pont
des Soupirs
Elles sont en ,on ne sait pas, ça peut servir
Na na na

4.♪ Petite Marie: Songwriter: Francis Cabrel

Petite Marie, je parle de toi
Parce qu'avec ta petite voix
Tes petites manies, tu as versé sur ma vie
Des milliers de roses

Petite furie, je me bats pour toi
Pour que dans dix mille ans de ça
On se retrouve à l'abri, sous un ciel aussi
joli
Que des milliers de roses

Je viens du ciel et les étoiles entre elles
Ne parlent que de toi
D'un musicien qui fait jouer ses mains
Sur un morceau de bois
De leur amour plus bleu que le ciel autour

Petite Marie, je t'attends transi
Sous une tuile de ton toit

Le vent de la nuit froide me renvoie la
ballade
Que j'avais écrite pour toi

Petite furie, tu dis que la vie
C'est une bague à chaque doigt
Au soleil de Floride, moi mes poches sont
vides
Et mes yeux pleurent de froid

Je viens du ciel et les étoiles entre elles
Ne parlent...

Dans la pénombre de ta rue
Petite Marie, m'entends-tu?
Je n'attends plus que toi pour partir
Dans la pénombre de ta rue
Petite Marie, m'entends-tu?
Je n'attends plus que toi pour partir

Je viens du ciel et les étoiles entre elles
Ne parlent que de toi
D'un musicien qui fait jouer ses mains
Sur un morceau de bois
De leur amour plus bleu que le ciel autour