

TYPES OF AUTHENTIC LEARNING MATERIALS USED IN THE FLE TEACHING

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Abstract: In order to form linguistic competences within a FLE class (teaching French language as a foreign language), the new methods – based on the use of non-conventional materials from the learning point of view– target the integration of songs and advertising materials, exploiting the richness of social, cultural, grammatical and lexical clichés they offer in abundance.

In order to exploit an integrated learning method, the use of songs allows the professor to combine consciously and subconsciously processes and involves all the students regardless of their type of intelligence. The advertising slogans / spots spread a synchronous material according to the present times, allowing all educational experiments and innovations.

Keywords: grammatical conceptualization, advertising slogan / spot, integrated learning method, social and cultural clichés.

Together with the changes which have marked the European society post-adhesion to the EU, the social request for learning foreign languages has evolved; the need of a pragmatic knowledge of the languages has also increased involving modifications from a methodological point of view. As a response to the need of the students to rapidly acquire communicational competences in a new foreign language, the communicative method becomes the favorable approach in the teaching-learning process through all the advantages it offers. Thus the phrase “communicative approach” stands for a vision of learning based on meaning and context of the utterance in a communication situation. This approach opposes the previous visions which were rather based on the form and structure of the language than on the context, the spoken or written communication being privileged. The activity which characterizes this methodology is grammatical conceptualization.

The use of authentic documents as additional material has multiple advantages from an educational point of view: the students have the possibility to communicate in an authentic manner, which represents a true progress. Also, another great benefit is that through this type of materials, the students are in contact with social and cultural aspects which belong to the reality in the French speaking space. From an educational point of view, the greatest stake is to progressively acquire the spoken competence and then the written competence.

According to Y. Bourron and J. Denneville¹, to possess the spoken communication competence means to dominate the following parameters:

- Substance;
- Ideas (information, reasoning, opinions, feelings, clear objectives, adjusting the content to the receiver of the message according to age, role, social status);
- Structure (the method of presenting ideas);
- Language (it is important to be understood);
- Form (attitude, gestures, look, pauses, and voice).

The capacities targeted in a spoken communication reside in the anticipation of the situation and the beginning of the dialogue, finding and identifying information elements. It is followed by the memorization stage of the information elements. These information elements are categorized in order to be stored in the long term memory and in order to reach the hypothesis formulation (confirmation, invalidation, readjustment). The final stage targets the data synthesis in order to preserve the essential of the message sent.

From the multiple authentic documents the French language professor may have, the song may become an extremely valuable “instrument” because music in general and song in particular plays an important role in people’s lives.

Gérard Albéric² claims that young people like to spend their time listening to music and dancing to the rhythms they like. The song constitutes a resource which is inserted in the day-to-day reality, thus becoming a reflection of the society whose product it is. It represents a valuable learning material in the study of a new language.

Referring to the importance of the contemporary song in the learning process, Michel Boiron states in his article « Rencontrer la musique française d’aujourd’hui »³, that this « *renforce l’actualité de la langue apprise, son insertion dans le monde d’aujourd’hui* » and confirms its utility as a communication instrument for students.

Culture is inseparable from the language and is also communicated through songs which are the expression methods of singers and individuals. Additionally, the song facilitates the practice of the four abilities in general, and especially the communication ability, both regarding spoken expression and understanding in a more flexible manner.

Its main advantage is that of being very close to the soul of young people because the texts of the songs speak about life, wishes, frustration, dreams or

1 Bourron Y., Denneville J., *Savoir en vidéo, pédagogie de l'autoscopie*. Paris: ESF, 1999. p.30-34.

2 ALBÉRIC, Gérard, *Revista de Lenguas Modernas*, N° 16, 2012 / 197-213 / ISSN: 1659-1933.

3 BOIRON, Michel. 1998. « Rencontrer la musique française aujourd’hui ». *Le Français dans le Monde* 300, pp. 36-39.

their outrage against the system. In this manner, Michel Boiron considers that « *apprendre le français est aussi découvrir le plaisir d'apprendre...* »⁴.

The most obvious reasons for implementing this foreign languages learning method are: facilitating the memorizing and consolidating vocabulary, the implicit exercise of pronunciation, learning linguistic structures through the repetitive use of songs, motivation through emotional involvement. Aside from these aspects, the work method presented supports the improvement of the listening abilities, influences behavior and emotions and offers a strong motivation for learning a foreign language due to its entertaining component.

It has a positive effect on motivation.

More specifically, for the “debutant” level, the familiarization with the basic ethnical, social and cultural French aspects could begin with the presentation of Paris and its importance as a French spirit symbol. The professor may use one of the recognized songs such as *Il est 5 heures, Paris s'éveille* of Jacques Dutronc:

*Je suis le dauphin de la place Dauphine
Et la place Blanche a mauvaise mine
Les camions sont pleins de lait
Les balayeurs sont pleins de balais*

*Il est cinq heures
Paris s'éveille
Paris s'éveille*

*Les travestis vont se raser
Les stripteaseuses sont rhabillées
Les traversins sont écrasés
Les amoureux sont fatigués
.....
Les journaux sont imprimés
Les ouvriers sont déprimés
Les gens se lèvent, ils sont brimés
C'est l'heure où je vais me coucher*⁵

.....

4 BOIRON, Michel. 2001. « Chansons en classe, mode d'emploi ». Le Français dans le Monde 318, pp. 55-57.

5 <https://www.paroles.net/.../paroles-il-est-cinq-heures-paris-s-e>.

The material may be presented⁶ in two forms: either image-song or image-written text-song, the lyrics being given to the students. Also, in order to better acquire the cultural information, a map of Paris containing the main cultural objectives may be offered. The students may find them on the map and learn their emblematic value. Also, they will discover the stereotypes regarding Parisians and life in Paris, proposing new ones using a similar presentation outline. From a grammatical point of view, the agreement of the past participle with the subject may be noticed and practiced and due to the sequence of the moments of the day, the use of the verb tenses may be exploited.

- Another valuable resource of authentic language may be the advertising slogan, either audio or written text. Advertising offers a special combination of linguistic and iconic signs, different and inseparable at the same time which establishes the specificity of what L. Spitzer (1978) calls «l'image-texte»⁷.

The linguistic content of an advertisement is often short but precise. These messages are of great interest for us because they condense interesting figures of style and grammatical aspects often encountered in the daily language.

Here are some examples:

- L'impératif : « Venez comme vous êtes » (McDonalds; « Changez pour le meilleur. » (Leerdammer) « Prenez soin de votre peau. » (Vichy)⁸.

- ***“La pile Wonder ne s’use que si l’on s’en sert”***⁹ – one of the most famous advertising slogans of the 20th Century: – rich from a grammatical point of view in the following matters: the use of negative structure “ne que” instead of “seulement” – very frequent replacement in the daily language; the use of impersonal form “l’on” – more frequently seen in writing than in speech but also in the spoken communication when euphony is targeted; reflexive verb “se servir”, usually followed by “de”, which imposes the use of adverbial pronoun “en” if we do not want to repeat the substantive.

- The use of advertising video with the advantages offered by the animated image accompanied by sound and possibly text.

6 BOIRON, Michel. 2001. « Chansons en classe, mode d’emploi » Le Français dans le Monde 318, p. 55.

7 SPITZER, L. 1978. « La publicité américaine comme art populaire », in Poétique 34.

8 <https://lareclame.fr/wiedenkenedyportland-nike-airmovesyou-193948:>

9 <https://saliannefrenchfocus.wordpress.com/tag/slogans-publicitaires/>

For example, one of the latest advertising versions of Nike company made for the Muslim feminine audience may constitute a valuable resource in teaching the verb:

Qu'est-ce qu'ils vont dire de vous?

Que vous ne devriez pas être là?

Que ce n'est pas très féminin?

Que vous n'êtes pas faites pour ça?

Ou bien...

Ils diront que vous êtes fortes

Que rien ne peut vous arrêter

Que vous trouverez toujours la voie

Que tout est facile pour vous

Que tout est bon pour vous

Ou bien...

Ils diront que vous êtes la prochaine révélation...¹⁰

A publicity spot of this type may be a good occasion to face the students with the cultural differences between Christian and Muslim societies, launching the challenge of observing the role of women in both contexts.

• Another very relevant example for the use of this type of authentic document may be *La protection de l'enfance*¹¹, a spot réalisé in Belgium in 2005 by l'Unicef. Its theme is not a commercial one but rather an awareness rising of the population regarding war and its dramatic effect on children. The activities brought about by seeing this spot could be, firstly, of understanding and issuance of minimal spoken utterance. After the professor makes sure that the entire group/class had a first contact with the material, may request to speak about what they understand from it, using the present tense of the indicative. A second stage after a new visioning of the material may target both spoken and written production requesting the students to answer a series of questions such as:

- Which is the setting chosen by the producers?
- Why they have chosen this setting and those characters?
- How do the „Smurfs” live in the woods?
- What do the „Smurfs” represent in the advertising spot?
- Which is the role of the sound band in the advertising spot? Etc.

¹⁰ <http://www.culturepub.fr/videos/nike-women/>

¹¹ <https://www.lepointdufle.net/penseigner/publicite-fiches-pedagogiques.htm>

Another stage of exploiting the document could be another vision of it after which the students must tell the story of a Smurf in the first person using the past tenses and observing the two stages of the story. In order to compose a written text, the professor may suggest the composition of an article from the point of view of an investigations journalist who arrived in the Smurfs' village after the attack.

Thus, the main objectives of a learning plan have been reached. We can state together with Blaise Cendrars that: « *La publicité est la fleur de la vie contemporaine ; elle est une affirmation d'optimisme et de gaieté ; elle distrait l'œil et l'esprit. Un art qui fait appel à l'internationalisme, au polyglottisme, à la psychologie des foules, et qui bouleverse toutes les techniques statiques ou dynamiques connues, en faisant une utilisation intensive, sans cesse renouvelée et efficace de matières nouvelles et de procédés inédits* ». ¹²

Conclusion

Together with the song, advertising offers multiple and varied educational opportunities which may contain all the abilities and can adapt to different teaching practices. It facilitates especially the development of students' expression independence and the differentiation of the content of education in FLE class.

The advertising image facilitates the access of the students to a representation system which abounds in social and cultural clichés, thus allowing a rapid familiarization of the realities of the French language and culture, valuable both from lexical and cultural perspective but also grammatical. Additionally, the text which accompanies the advertising image is often a reflection of the language spoken by young people or at least the language they best reason with. In all cases, advertising offers a synchronous material with present times and produces some teaching practices which are opposed to academics, allowing all the educational experiments and innovations.

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