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EDITORIAL

L'aventure continue et l'on peut dire sans risque de se tromper que le défi est relevé et que le pari est en passe d'être gagné. La revue scientifique *Geste et Voix* est entrée dans sa phase de maturité et s'est restructurée en groupes thématiques et en rubriques précises en attendant d'autres innovations comme sa mise en ligne aux côtés de la version en papier. S'inscrivant dans cette nouvelle dynamique, la présente livraison comporte quatre grandes rubriques. Dans la rubrique "Linguistique", trois contributeurs nous offrent le fruit de leur investigation respective sur l'analyse phonologique des voyelles nasalisées et leur adaptation pour l'enseignement de l'Anglais, la place de la phonétique dans l'enseignement / apprentissage du Français, langue étrangère dans les écoles secondaires nigérianes. Toujours dans cette rubrique, un chercheur se propose de prendre la mesure de ce qu'il est convenu d'appeler "Literary Linguistics", une approche des textes littéraires qui s'appuie sur les résultats des différentes branches et écoles qui s'intéressent à ce champ d'investigation spécifique.

La section "Littérature et civilisation" nous offre cinq articles portant sur les fondements littéraires de la réception d'Aimé Césaire au Bénin, la relecture politique et sociale de George Orwell ; les féminismes dans la littérature africaine ; l'idéal féminin de Paul Hazoumè dans son roman historique *Doguiçimi* et les problèmes que pose le christianisme en Afrique y sont aussi appréhendés à travers deux romans.

Les spécialistes de didactique nous proposent dans la section qui leur est réservée une réflexion sur le phénomène de la violence à l'école et ses rapports avec le processus de' instauration de la démocratie sur notre continent et sur l'influence du contact des langues sur les modèles de discours des apprenants de l'Anglais, langue seconde.

Dans la section consacrée à "Histoire et Sociologie" une contribution revient sur l'élection de Barack Obama à la tête de l'exécutif américain et y prend appui pour initier une réflexion sur l'exception américaine.

Les réalités endogènes ont fait l'objet de recherches qui s'inscrivent dans le cadre des réflexions sur l'émancipation de la femme africaine dans nos aires civilisationnelles.

Une contribution nous invite à revisiter l'histoire de l'abolition de la traite esclavagiste dans les Antilles et rétablit la différence entre l'abolition de la traite esclavagiste et celle de l'esclavage lui-même. Comme vous pouvez le constater, les centres d'intérêt de nos recherches sont variés et chacun devrait y trouver son compte. Merci à tous ceux qui soutiennent notre revue. Bonne lecture à tous.

Professeur Ambroise Médéan
Rédacteur-en-chef

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**The Place of Phonetics in Teaching and Learning an FFL :
a Case Study of French in Nigerian Secondary Schools**

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ABSTRACT

It has been observed that most of the Nigerian French teachers qualified to teach in the Junior Secondary Schools are not linguistically competent enough. Those with a Francophone background who speak fluently are alleged to lack teaching skills. Within the framework of a communicative method which gives credence to more oral communication at the beginners' stage, it is expected that French teachers at the JSS level will do a lot of oral practice with their pupils. As oral practice requires good pronunciation, ascertaining the phonetic competence of the teachers and improving on it will be important. The workshops organized by the Centre for French Teaching and Documentation of Oyo State for French Teachers of JSS level in Oyo and Kogi States are under scrutiny. Questionnaires, tests and a reading passage were used to evaluate the selected teachers' theoretical and practical knowledge and the methodology of phonetic correction in class. Results show the teachers' weaknesses in all areas of phonetic knowledge and practice in the classroom. This article presents the facts concerning the teachers' level in phonetics and reading and proffers some ways forward in the usage of phonetics in class and the requirements to incorporate it in the general curriculum of French as a foreign language in Nigeria at the beginners' level.

Keywords: Phonetics, teaching/learning, FFL, secondary school, linguistic competence, oral communication, beginner's level.

RESUME

C'est un fait aujourd'hui que la phonétique occupe une place importante dans la communication quand il s'agit de l'enseignement d'une langue. Quelle est la situation des enseignants de français langue étrangère au Nigéria? On note malheureusement d'une part que ceux qui ont la maîtrise du français n'ont pas les compétences pédagogiques requises et que d'autre part il y a ceux qui ne maîtrisent pas la langue française. Cet article utilise l'approche par communication et s'inspire des travaux des deux séminaires organisés récemment par le centre de français et de documentation de l'Etat d'Oyo. La méthodologie a consisté en un questionnaire pour évaluer les connaissances théoriques et pratiques d'une population d'enseignants, un test de compétence verbale et de lecture. Nous avons obtenu des résultats significatifs et fait quelques recommandations dans le sens de l'introduction d'un module de

phonétique corrective dans le curriculum des enseignants de français (FLE) intervenant au niveau débutant dans les collèges du Nigéria.

Résumé : Phonétique, enseignement/apprentissage, FLE, collège, compétence linguistique, communication orale, niveau débutant.

Introduction

Learning a foreign language like French involves both written and oral competences. The written skill sometimes veils some aspects of the oral, like pause and intonation. The analysis and description of the oral aspect of language leads to the field of phonetics. Guimbretière (1994: 5) says that: « la phonétique s'incarne dans la prononciation. Elle ne couvre pas à elle seule l'oral, mais elle est une discipline fondamentale. » (Phonetics is embedded in pronunciation. It does not cover alone the oral aspect of the language, but serves as a fundamental subject)

Acquiring a good pronunciation is an aspiration, but also an anxiety for both the teachers and the learners of a foreign language. However, the textbooks used in class hardly proffer phonetic activities for the class, in spite of the fact that phonetics or a good pronunciation may be as important as vocabulary and grammar in the study of a language. Guimbretière (1994), taking insights from Léon, defines phonetics as the study of the substance of expression. Besides phonology, also called functional phonetics or phonemic studies, the way the distinctive function of phonemes is established in the structure of the language. Then, prosody organizes the voiced substance by adding such items as duration, intensity and height. Therefore, the articulatory or phonemic aspect (also named segmental) combines with the prosodic elements (called

suprasegmental) to form the substance of the oral language, which is to be taught and learnt.

For the teacher to be able to detect a phonetic issue, s/he is expected to have a complete knowledge of the French system or a minimum skill to tackle any pronunciation problem, in particular, and oral issue in general. Any course, treaty, textbook, workshop and phonetic practice will strive towards an improvement and a mastery of oral expression and comprehension. Discussing phonetics at a workshop for teachers empowers them with a methodology of teaching elements of pronunciation that are needed in a teaching and learning environment.

Importance of Phonetics

Phonetic practice has always occupied a relative importance in the study of second and foreign languages. Nowadays, it is seldom mentioned in the communicative approach, the goal of which is to make meaningful, rather than acceptable, statements in communication. Against the backdrop of this seeming negligence of phonetics in the teaching of French as a second foreign language, research efforts, as corroborated by Janine Courtillon (2003: 66), reveal that phonetics elements contribute to communication through oral production, aural comprehension and reading. Getting insights from Lambert's findings in various publications of the *American Journal of Psychology*, Courtillon proves the importance of phonetics in the following statement:

Ce qui s'acquiert en premier lorsqu'on se trouve en situation d'apprentissage dans le pays où la langue est parlée, c'est le lexique et la phonétique, étroitement associés, puisqu'on ne peut se faire comprendre sans une prononciation plus ou moins correcte.

What you acquire first in a learning environment in the country where the language is spoken is lexicon and phonetics, closely linked, as you cannot communicate properly without a more or less correct pronunciation.

The various considerations given to phonetics as a scientific field vary in history according to teaching methodologies. For instance, the traditional method gave priority to the grammatical and semantic contents. Its approach to pronunciation was merely for instant corrections. The audio-oral method promoted the language laboratory and the participation of native speakers. Like the traditional method, it was highly normative, as it referred to historical, descriptive and combinatory phonetics.

The audio-visual method or Structuro-Globale Audio-Visuelle (SGAV) in French brought to the fore the study of prosodic phenomena and suprasegmentals (intonation, rhythm and accentuation). Here, the concept of 'verbo-tonal' system highlights speech as a complex phenomenon that transcends the mere study of sounds.

The communicative approach affirms that speech involves not only articulatory and perceptive capacities, but also cognitive, affective, expressive and behavioural aspects. Priority goes to the

statement, beyond the mere sentence. A phonetic approach of oral production can only help to resolve difficulties based on the auditory perception of phonemes and help to strategise for oral comprehension, taking into account both the production and reception of speech.

Phonetics was, however, given the highest prominence within the audio-oral and audio-visual periods. Champagne-Muzar and Bourdages (1993) argue that the importance of phonetics at all time can never be overemphasized. They tried to prove how crucial and why special phonetic sessions should be carried out on the learners. They quote Galazzi-Matasci and Pedoya (1983 : 39), who avers, that merely exposing the students to the natural environment of the language is not enough, referring to the investigation made by Champagne (1980) with adult learners and their teachers. The studies of Champagne, Schneiderman and Bourdages (1993) reveal that the mere exposure to phonetic facts cannot ensure the development of phonetic abilities. Neufeld (1980) asserts that, without phonetics training, students can find it difficult to decipher a message by someone whose accent is not familiar to them.

Champagne-Muzar and Bourdages (1993) support the reintegration of a systematic phonetic practice. They strongly believe that:

Les recherches, quoique peu nombreuses, révèlent que les faits phonétiques contribuent non seulement à la communication mais jouent aussi un rôle important dans les habilités langagières suivantes : l'expression orale, la compréhension auditive et la lecture. (p.33)

They claim that phonetics elements contribute not only to communication but also play an important role in the following language abilities: oral expression, aural comprehension and reading.

They claim that the mastery of articulatory and prosodic elements is crucial in a real communication situation. Other researchers, such as Abbot (1986) and Nickel (1985) signal respectively that an accumulation of phonetic errors that bruise the understanding of the statement and a mastery of intonation can cover for lexical and grammatical lapses. Whatever the case, the communicative method defines the importance of spoken language with Puren's (1998:46) confirmation that pronunciation will become a priority in the teaching of French: "La prononciation deviendra une priorité dans la mesure où il est désormais indispensable d'enseigner la langue parlée."

Assessment of Phonetic Competence

Two workshops serve as the basis for the analysis for the assessment of Junior Secondary School teachers' skills in French phonetics. They were held at the premises of the Centre for French Texts and Documentation (CFTD) premises between the 20th and 24th of October 2008 for the teachers from Oyo State (South-West) and from the 20th to the 24th of April 2009 for the teachers from Kogi State (in the Middle Belt region of Nigeria).

The first questionnaire (see Appendix 1) was meant to collect biodata on the participants. Twenty-seven (27) teachers from Oyo State responded, while twelve (12) from Kogi responded. 50% of the Kogi teachers were NCE holders and all of them were

taking JSS1; 67% of the teachers from Oyo were handling the same level. This means that the majority of the respondents intervened at the very beginning of the learning process of the pupils, at a period where the basis of their pronunciation is laid down. The vast majority of the teachers came from state-owned schools (67% for Kogi and 100% for Oyo). The workshop was that time directed at non-pilot schools, that is, schools that had never benefitted from the Franco-Nigerian cooperation in French language: 75% in Kogi and 67% in Oyo. More than half of the teachers never participated in a CFTD organized workshop. Most of them did not use multimedia equipment in school, but when they did, they usually made use of radio-cassette players: 33% in Kogi and 44% in Oyo.

The second instrument used (see Appendix 2) was another questionnaire meant to test the teachers' competence in phonetics. The questionnaire has three sections. The first, titled 'Théorie phonétique', aims at assessing the teachers' theoretical knowledge about French phonetics. The second is about teachers' methods of treating phonetics in class. The last section evaluates the reading skills of the teachers involved.

According to the results of the test, the general average percentage is 30, with Oyo scoring 26 and Kogi 38%. The poorest average mark results from their reading, which is very alarming. Students learn to pronounce from their teachers' performance in pronunciation – in either speaking or reading – rather than in the amount of competence they possess in theoretical knowledge and methodology of handling phonetic issues in class.

In Section A, on Phonetic theory, the worst performance of Oyo teachers occurred in Question 6 where none of them knew at which level to locate the difference in the pronunciation of 'jalouse' and 'djalouse', transcribed as /₃aluz/ and /d₃aluz/. However, 81% of them were aware of the fact – from their answers to Question 1 – that learning phonetics does not consist in striving to acquire a French accent. Unfortunately, 86% of Kogi teachers believed in the contrary. 93% of all the selected teachers knew that the French and English languages do not have the same phonetic system. Overall most of them (85%) could not handle the difference between /₃aluz/ and /d₃aluz/; but 60% of them were aware that learning French is not to speak exactly like the French person – in accent.

In section B, most teachers from Oyo (77%) believed that there is no need to dedicate a special class for phonetic correction. Reverse is the case in Kogi, where 71% wished that a class be set aside for phonetic correction. Actually, the Oyo State's teachers responded to the test at the very beginning of the class, while those from Kogi State had a reading practice with correction and commentary before receiving the test and the questionnaire. The latter realized the importance of phonetics in the teaching and learning of French as a foreign language. This would also be the case of the Oyo State participants. While the selected Oyo teachers were divided on the issue of when to correct a pronunciation mistake – correcting immediately or at the end of the statement – the Kogi teachers (57%) wanted the teacher to make her/his remarks at the end of the statement made by the learner. Almost

half of all the teachers chose to take into consideration the language profile of the students ahead of the lessons. On the average, they wanted special classes to correct phonetic errors produced by the learners.

In Section C, meant to assess teachers' reading practice, most of the teachers from both states could not distinguish the number of phonemes involved in the pronunciation of 'mon ami', with the 'liaison' (93%) or without it (75%). Not all the teachers could pronounce 'mon ami' correctly (43% failed). 55% were not aware that a question has a rising tone. They did not understand the notion of 'intonation' in French; 50% did not master the elision of the mute 'e' in 'je ne sais'. The majority (65%) did not understand the rhythmic group ('groupe rythmique') in French; 58% could not get exactly the number of 'liaison' existing in 'vous avez un ami' and 93% were confused about the notions of 'enchaînement' either 'vocalique' or 'consonantique'.

In summary, the average score was 30%, detailed as follows: Section A – 32.2%, Section B – 32.5% and Section C – 26.4%. Their reading practice was the poorest. However, in order to make a final conclusion on their reading, another test was conducted.

A passage was given to the participants to read. This was to enable the trainer assess the reading skills of the teachers and determine the areas of concentration. In reading practice (see Appendix 3), some reading anomalies were noticed among some teachers from both States. For instance, they made a 'liaison' between 'et_il', whereas there should be none. However, this

shows that they had a faint idea of the functioning of the 'liaison'. The word 'nom' was pronounced /nOm/ instead of /nõ/. Number 25 was read as /väsäk/. 'Comment il est' was read as 'Comment est-il'. The word 'personnage' was read with the stress put on the first syllable 'per' /pɛR/ instead of the last one 'nage' /na₃/. It was done using the British English accentuation of syllable.

Tips for Correcting Mistakes

One pertinent question to start with is: should all phonetics mistakes or problems occurring in a class be corrected or addressed? 'Problem' here is defined as anything that impedes the comprehension or causes a misunderstanding. Researchers, like Hendrickson (1979), proposed that the mistakes to correct should be those that affect the comprehension of a message, those that are frequent and that may cause negative reactions from the native speakers. Adapting Hendrickson's hierarchy for the correction of mistakes to phonetics, the teacher anchors the choice of mistakes to the competence level of the learner. Since beginners are encouraged to carry out basic communication, mistakes that can distort the communication process should be the ones to be handled. For intermediates, the focus would be on the frequent mistakes, while the emphasis goes on to the irritating mistakes for the advanced learners. Hendrickson says:

Au niveau élémentaire (de compétence), la correction devrait porter seulement sur les erreurs qui nuisent ou qui empêchent la communication. Au niveau intermédiaire, la cible

de la correction devrait être les déviations les plus fréquentes tandis qu'au niveau avancé, les efforts devraient porter sur les erreurs irritantes.

At the elementary level (of competence), the correction should target only the mistakes that hurts or hinder communication. At the intermediary level, the target of the correction should be the most frequent deviations whereas at the advanced level, the focus should be on the irritating mistakes.

Once the mistake is detected, the correction of the pronunciation will go beyond the repetition of the word or the statement from which the mistake was perceived. The sound would be integrated in a statement emanating from a communication situation. Wioland (1991) rejects the theoretical treatment of isolated words and advocates for a more practical approach in which the pronunciation is expected to be treated in a context, that is, within a rhythmic unit because statements never appear in isolated words:

Ne traiter la prononciation que dans un contexte, c'est-à-dire dans le cadre d'une unité rythmique, et non à partir d'un mot isolé qui n'apparaît jamais sous cette forme dans le discours. (p.9)

Treat the pronunciation only in a context, that is, within the scope of a rhythmic unit, and not from an isolated word that never appears in that form in oral production.

The source of the pronunciation can be found from various sources: a good diction from the teacher, a multimedia device or

even a song or a poem. In class, the teacher would treat mistakes that are common to the majority of students, while those that are peculiar to a few learners would be done individually, even outside class hours. Only a few sounds could be treated like it was done in *Le Nouveau sans frontières 1*, where only one or two phonetic issues were treated at a time. For instance, discriminating between the sounds /a/ and /ã/ in “Nicholas est chanteur” or treating the intonation of an informal question in “Tu es Français?” Moreover the teacher will place the learners in such an arrangement that s/he be able to move among the students and be nearer to them to facilitate mutual hearing.

The timing of the phonetic intervention is based on the level of the learners and the type of task to carry out when a phonetic problem is detected. For instance, when the teacher is just presenting some words at the beginning of the lesson, as s/he asks the students to repeat the words or statements after her/him, s/he can make automatic and immediate corrections as much as needed. However, when the learners are expressing themselves spontaneously, they would not be interrupted. Corrections will take place when the students are through with their communication. Such is the position of LeBel (1990) Champagne-Muzar and Bourdages (year.....) affirm that stopping the learner for a correction can ruin their spontaneous zeal to express themselves (p.86). They also want the teacher to ensure that the beginners end up mastering discrimination among sounds.

The teacher will avoid picking the sounds to study arbitrarily before the class. S/he is not coming to teach phonetics in class, but

to help the students make meaningful statements. It is only when they encounter some phonetic problems, during the process of communication, that the teacher will treat them. Sometimes, it is possible to guess the problems ahead of the class. This is possible when the teacher has established the linguistic profile of the learners. S/he can anticipate the kind of (phonological, syntactic and lexical) interferences between French and the languages they use at home (indigenous languages) and in school (official language). The students' pronunciation can be evaluated, as suggested by LeBel (1990: 89), through reading loudly and conversation. But in teaching, the following activities can be useful: repetition, poem and song.

Practical Examples of Phonetic Correction

The teacher has an array of methods for phonetic correction to choose from: articulatory method, audition of models, phonological opposition method, verbo-tonal method, structuralist method, and communicative method of focusing on the learner and on the meaning rather than the production at the beginning of the programme. It is important to note that no method can discard pronunciation or phonetics.

For instance, in class, the teacher may spot a phoneme that is not well pronounced. For instance, the learner pronounces 'bonjour' as /bõd₃uR/ instead of /bõ₃uR/. Here, the teacher needs to know the characteristics of the phonemes in order to determine which aspects were not well treated. The problem is not a matter of place of articulation or of acuity, but that of tension or manner of

articulation. The tension can be released by slotting the ill-pronounced /ʒ/ sound at the end in another word like 'mange' or 'rouge' since the mistake – in the word 'bonjour' – came when the sound was in the middle position.

Unfortunately, it is at the level of these technical notions of phonetics that the nightmare begins for the ordinary teacher at the JSS level, who is usually a graduate from a college of education. However, the teacher can still forge ahead in the correction of phonetic mistake if ever s/he can pronounce correctly. The technicalities can then be left to the phonetician or academic for advanced academic discourses.

Good pronunciation is not a matter of affectation: imitating the voice of a native French speaker. It is, rather, the adherence to the characteristics and principles involved in French pronunciation. The learner can still, and is advised to, maintain her/his original and individual manner of speaking. The correction can be initiated right from the mistake of the student, but the model proposed should be different from the source of mistake. For instance, for a learner who pronounced 'bonjour' as /bɔ̃dʒuR/ instead of /bɔ̃ʒuR/, the correction can be made by diverting her/his attention in making statements which will involve words like *mange*, *rouge*, and *change*.

Carruthers (1983) is proposes that the teacher encourages learners to be interested in the International Phonetic Alphabet. This can empower them to check for the pronunciation of new words in the dictionary by themselves and also to transcribe a word heard in class and be able to remember how to pronounce it.

As the time meant to achieve proficiency for teaching phonetics in the training of teachers in tertiary institutions, during workshops and also in the textbooks is very restricted, it is recommended that whenever there is an opportunity to train the trainers, the programme should revolve round the general knowledge in phonetics and phonology as well as the methodology of teaching phonetics. This position by LeBel (1990) forms the basis of the structure of the test/questionnaire that was administered to the participants of the two-hour module of the workshop organized by the CFTD Ibadan (see Appendix 2)

Incorporating Phonetics in the General Corpus of Teaching

The conception of a programme in a communicative discourse will take into consideration all the aspects involved in oral production, for instance, the phonological, prosodic, morpho-syntactic, lexical and cultural elements. The teachers would endeavour to establish, in accordance with the public (levels and objectives) and their teaching environment, basic notions of phonetics that would enable the learners to express themselves in French (as foreign language): the notion of syllable will be used to treat rhythm and accentuation; both sound systems will be juxtaposed to find out the major problems; liaison and 'enchainement' will also be treated through the combination of words within a rhythmic group. In French, most consonants at the end of a word are not pronounced; the mute vowel / ə / sound is sometimes elided or silent within a word, at the beginning or at the end. Most French consonants are transcribed like the letters of the

alphabet: / p, b, t, d, g, f, v, s, z, l, m, n, r /. Caution is required for / k, ʃ, ʒ, ŋ, ŋ /. For the vowels, the following also require more attention: /y/, /ə/, /ø/, /œ/, /ã/, /ɛ̃/, /œ̃/, /ɔ̃/.

In class, the teacher may choose to work on phoneme /y/. The production of the latter requires the tongue to be pushed to the middle and the lips to be rounded. The teacher may choose to work it in combination with /i/ which needs the tongue to be set forward, upfront, while the lips are also rounded. In a conversation, here is an example: “*Comment vas-tu? Bien merci*”; or with /u/ with the tongue backward in a statement like “*Bonjour, comment tu t’appelles?*”

Conclusion

Handling phonetics in class or during workshops for teachers is not an easy task. The time allocated is very short to achieve any meaningful result. Other issues or subjects are competing for the little space available within a 5-day programme packaged by the CFTD. However, paying attention to pronunciation issues whenever the need arises can be of valuable help for both teachers and learners. An atmosphere in which both teachers and learners are motivated towards oral communication in general and pronunciation/phonetic correction shall be created. This will ultimately lead to a situation whereby the pronunciation of the sound has meaning and the meaning sounds well.

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Annex pages

APPENDIX 1 : QUESTIONNAIRE D'EVALUATION DES CONNAISSANCES PEDAGOGIQUES

SECTION A

1. Age : moins de 25 ans ; [25 – 40 ans] ;
[plus de 40 ans]
2. Sexe : M ; F
3. Diplômes :
 - Nigériens : TCE II ; NCE ; BA ; B.Ed , MA ;
Non lié au français
 - étrangers : CEP ; BEPC ; BAC ; licence ; non lié
au français

4. Classe enseignée : SS1 ; SS2 ; SS3 ; deux niveaux ; trois niveaux ;
5. Années d'enseignement (en français) : - de 5 ans ; [5 – 15 ans] ; [+ de 15 ans]
6. Années d'enseignement (en général) : - de 5 ans ; [5 – 15 ans] ; [+ de 15 ans]
7. Nom de l'établissement :
.....
8. Location :
9. Type d'école : Fédéral ; Etat ; Privé
10. Ecole pilote ? oui ; non
11. Nombre moyen d'élèves par classe : - de 20 ; [20 – 40] ; [+ de 40]

SECTION B

12. Club français ou activités extra-scolaires à l'école : oui ; non

Si oui, est-il actif : oui ; non

13. Intérêt des élèves au club : bon ; moyen ; pauvre ;
non
14. Intérêt des élèves au français : bon ; moyen ;
pauvre ; non
15. Participation spontanée: bon ; moyen ; pauvre ;
non
16. Participation orale individuelle : bon ; moyen ;
pauvre ; non
17. Participation orale globale : bon ; moyen ;
pauvre ; non
18. Quel aspect favorisez-vous en classe : oral / écrite :
30/70 ; 50/50 ; 70/30
19. Méthode d'évaluation en classe :

	oui	toujours	d'habitude	souvent	pas du tout
Jeux de rôles					
grammaire					
traduction					

conversation					
autres.....					
chansons					
jeux					
danses					

SECTION C

20. Votre maîtrise du français :

	Bon	moyen	faible
Vocabulaire			
Grammaire			
Conjugaison			
Prononciation			
Ecrit			
Général			

21. Participation à un stage CFTD : non ; oui (année ;
ville :)
22. Autres stages d'enseignement : non ; oui (année ;
ville : ; qui :)
23. Expérience du Village Français : Non ; oui
(année..... ; durée.....)
24. Stage/expérience en Pays francophone : Non ;
oui (année..... ; durée.....)
25. Stage/expérience en France : Non ; oui (année..... ;
durée.....)
26. Méthodes d'enseignement préférée : traditionnelle ;
Directe ; audio-visuelle ; Communicative ; autres

27. Livres utilisés en classe : Manuels ; Dictionnaires ;
Grammaire ; Conjugaison ; autres –
préciser :
28. Lesquels sont les plus utilisés :
29. Manuel de référence en classe : On y va ; Nouvel
Horizon ; Transafrique ; autres –
préciser :
30. Manuel : imposé ; choisi ; trouvé sur place
31. Fréquence d'usage du manuel : toujours ; d'habitude ;
souvent ; rarement ; jamais
- Pourquoi :
32. Autres documents utilisés : images ; magazine ; audio-
visuel ; multimédia ; autres

33. Equipements multimédia : Radiocassette ; Lecteur de CD/DVD ; TV ; Ordinateur ; Internet ; autres – préciser :.....
34. Lesquels sont les plus utilisés :
.....

APPENDIX 2

Instructions : Répondez aux questions suivantes

SECTION A: THEORIE PHONETIQUE

1. Apprendre la phonétique, c'est apprendre à avoir un accent français. vrai ; faux
2. Le français et l'anglais ont le même système alphabétique : vrai ; faux
3. Le français et l'anglais ont le même système phonétique
4. Un phonème n'est pas : une syllabe ; une voyelle ; une consonne ; une semi-voyelle
5. la rapidité avec laquelle on parle s'appelle : la fréquence ; l'accent ; le débit ; l'intonation
6. la différence entre 'jalouse' et 'djalouse est dans : la position de la langue ; la position des lèvres ; l'acuité ; la tension
7. N'est pas une caractéristique d'une voyelle: lèvres arrondis ou non ; le mouvement en avant/arrière ; le mouvement en haut/bas ; sortie de l'air

8. N'est pas une caractéristique de consonne : lieu d'articulation ;
manière d'articulation ; vibration des cordes vocales ; cavité de
sortie (nez ; bouche)

SECTION B : METHODOLOGIE

9. Quand un élève fait une faute de prononciation, le prof : l'arrête
tout de suite pour le corriger ; le corrige à la fin de l'énoncé ; ne
fait rien du tout
10. Quand un élève fait une faute de prononciation, le prof doit :
corriger le mot pour l'élève ; corriger le mot pour corriger le
son ; ne rien faire pour ne pas offenser l'élève.
11. les technicités phonétiques, la théorie c'est pour : le prof ;
l'élève ; les deux ; le phonéticien
12. A amont, faut-il prendre en considération le profil linguistique
(les langues qu'il parle déjà) de l'élève : oui – non
13. Faut-il corriger tout problème de prononciation ? oui ; non ;
seulement si le prof a le temps ; seulement s'il pose un
problème de compréhension.
14. Faut-il dédier une période de classe spéciale pour la correction
phonétique ? oui – non

SECTION C : PRATIQUE DE LECTURE

15. Combien de sons y a-t-il dans 'mon ami' (sans liaison) : 2 ; 3 ;
5 ; 6

16. Combien de sons y a-t-il dans 'mon ami' (avec liaison) : 2 ; 3 ; 5 ; 6
17. Combien de syllabes y a-t-il dans 'mon ami' : 1 ; 2 ; 3 ; 6
18. 'mon ami' se prononce : /mõnami/ ; /mOnami/ ; /mõami/ ; /monami/
19. 'Et l'argent ?' le ton : monte ; descend ; est régulier ; fluctue
20. Dans 'je ne sais', quel « e » peut être silencieux : je ; ne ; je ne ; aucun
21. Combien de groupes rythmiques avez-vous dans 'vous ne connaissez pas son nom de famille ?' : 1 ; 2 ; 3. 8
22. Dans 'vous avez un ami', il y a combien de liaison : 1 ; 2 ; 3
23. Dans 'il est', il y a : une liaison ; un enchaînement consonantique ; un enchaînement vocalique ; rien.
24. Comment-lisez vous 'il court encore' : /ilkurākOR/ ; /ilkurtākOR/ ; /ili kur ākOR/ ;
25. 'Hmm... Il a vingt-cinq ans, il porte des costumes anglais, il possède une voiture de sport allemande et il est étudiant !', la voix monte combien de fois : 0 ; 1 ; 4 ; 5

APPENDIX 3 : Extrait de la page de Wioland, François. *Prononcer les mots du français*. Hachette, Paris, 1991.

Exercice de lecture

Une jeune voleuse de 19 ans est interrogée par un juge d'instruction.

LE JUGE – Et l'argent ? Alors, je vous écoute !

LOUISE – On me l'a donné.

LE JUGE – « On » vous l'a donné ? Qui ?

LOUISE – Mon ami.

LE JUGE – Ah ! Parce que vous avez un ami. Quel est son nom ?

LOUISE – Hippolyte.

LE JUGE – Hippolyte comment ?

LOUISE – Je ne sais pas.

LE JUGE – Vous ne connaissez pas son nom de famille ?

LOUISE – Non. Il ne me l'a jamais dit.

LE JUGE – Ah, c'est bizarre ! Comment est-il ?

LOUISE – Comment est-il ?

LE JUGE – Oui, comment il est ? Petit ? Grand ?

LOUISE – Il est ... grand.

LE JUGE – Grand.

LOUISE – Brun.

LE JUGE – Hum !

LOUISE – Avec des yeux bleus.

LE JUGE – Oui.

LOUISE – Il est très beau !

LE JUGE – Ah, ça... ! Quel âge ?

LOUISE – Vingt ans... Oh non, non, vingt-cinq.

LE JUGE – Comment est-il habillé en général ?

LOUISE – Il a toujours des costumes anglais et puis... des chaussures italiennes. Oh, il est très élégant !

LE JUGE – Il a une voiture ?

LOUISE – Oui, une voiture de sport, blanche... avec des sièges en cuir noir. C'est une voiture allemande.

LE JUGE – Quelle est sa profession ?

LOUISE – Il ... Il est étudiant.

LE JUGE – Hmm... Il a vingt-cinq ans, il porte des costumes anglais, il possède une voiture de sport allemande et il est étudiant !

LOUISE – Oui, ses parents sont très riches, ils lui donnent beaucoup d'argent.

LE JUGE – écoutez, Mademoiselle. Arrêtez ! Vous ne dites pas la vérité.

LOUISE – Mais Monsieur...

LE JUGE – Non, taisez-vous ! Votre... Hippolyte n'existe pas. Vous l'avez inventé ! C'est un personnage de bande dessinée !

D'après *Les Maîtres du Mystère : Première Comparution* d'Alain FRANCK,

INA, 1re diffusion le 22/10/1968 sur France Inter (ORTF)

NB : Extract from Wioland, François' book : *Prononcer les mots du français*. (Hachette, Paris, 1991).