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# **Mieux prononcer pour mieux comprendre : quand le corps s'y met**

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# De l'oral à l'essentiel

- ELLO (Frost & O'Donnell 2015)



- Frost & Guy 2016, Frost & Picavet 2014

# Plan

## Introduction

- 1. La voix : une extension du corps**
- 2. La prosodie – au cœur de la communication**
- 3. L'apprentissage-enseignement de la prononciation : quelle voie / voix ?**

## Conclusion

# **1. La voix : une extension du corps**

# La voix, c'est quoi?

- Son, ensemble de sons produits par la bouche et résultant de la vibration de la glotte sous la pression de l'air expiré; faculté d'émettre ces sons. (TLFi)
- Latin *vocem*
- De Saussure:
  - langage / langue / parole
- Accent:
  - Langue orale (L2) + traits de L1

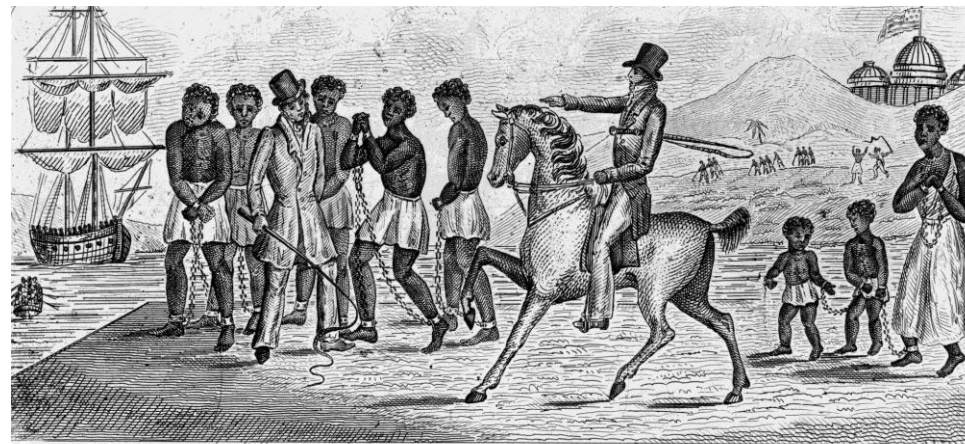
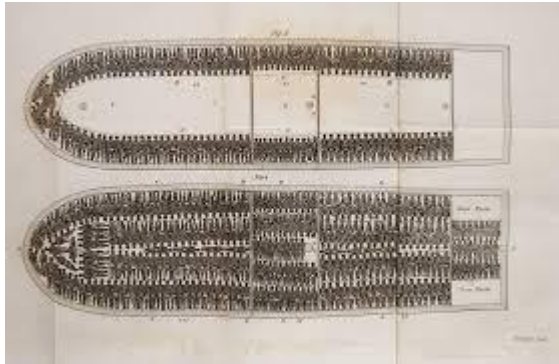
# La voix = physique...



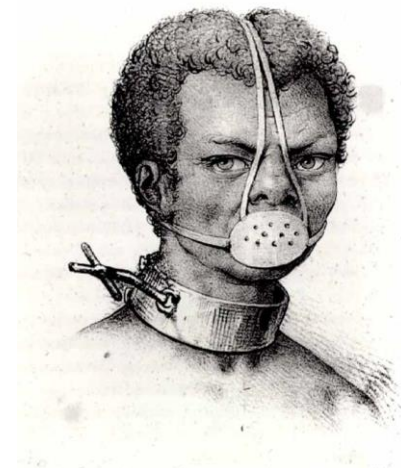
Anton Wilhelm Amo Afer, 1703 – 1759



# Race & langues



UNITED STATES SLAVE TRADE.



# Race & langues



« DNA journey »

[YT video](#)

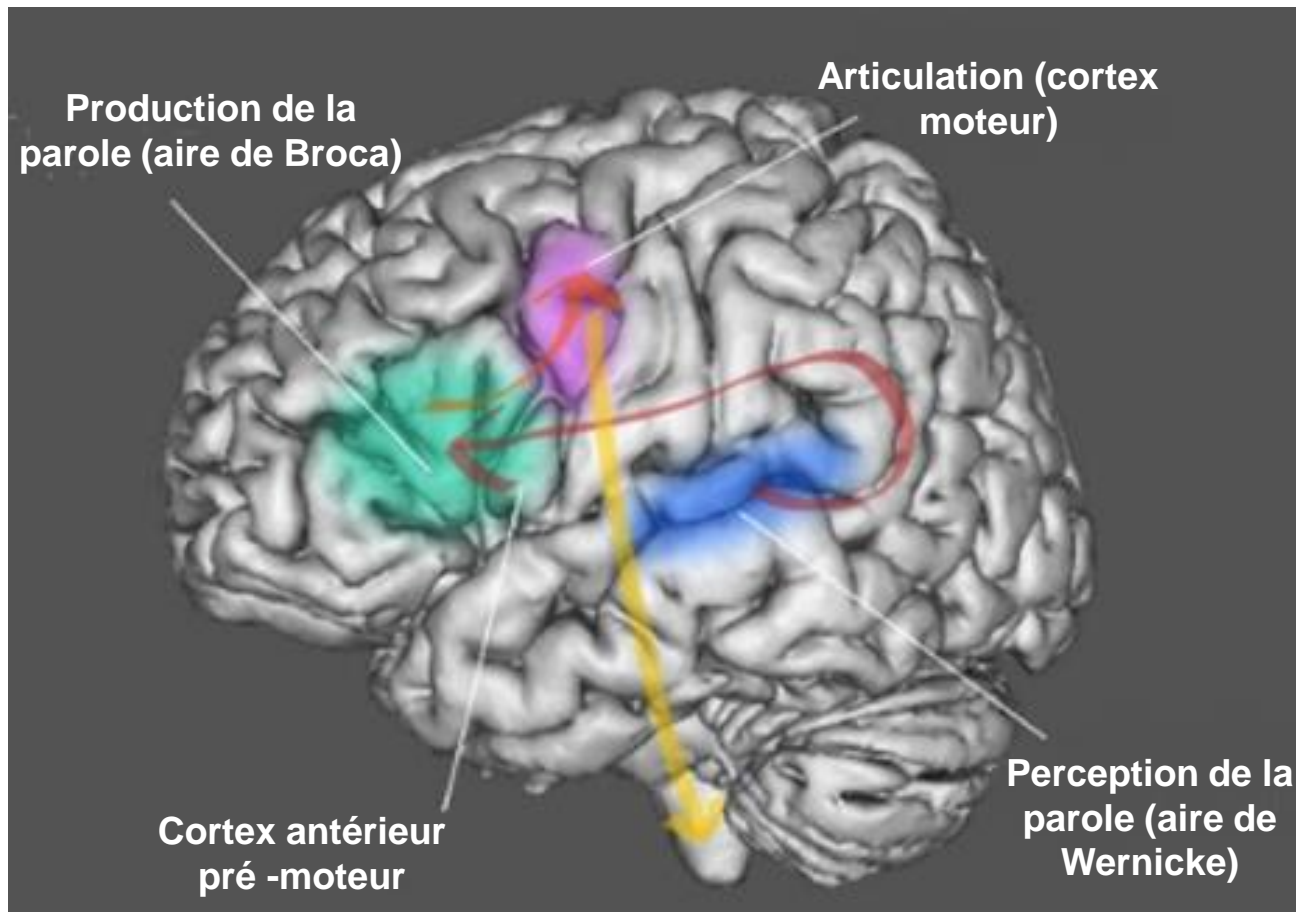
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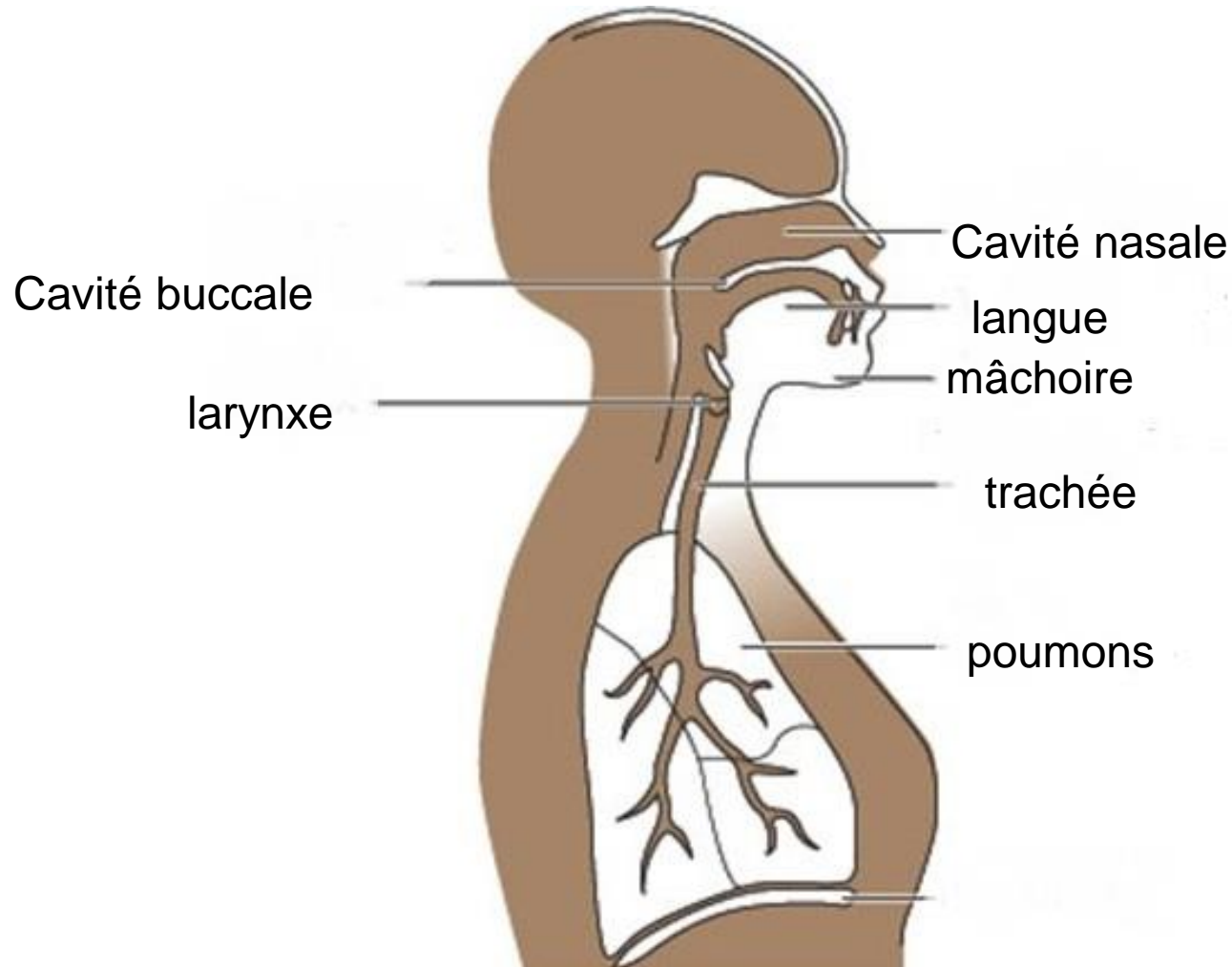
# La perception de l'accent

- De nombreuses études...
  - (Bresnahan et al 2002, Lev-Ari, S. & B. Keysar. 2010. De Meo 2012, Levis et al 2017)
- Extension de...
  - Origines sociales
  - Intelligence
  - Crédibilité
  - Perception d'erreurs

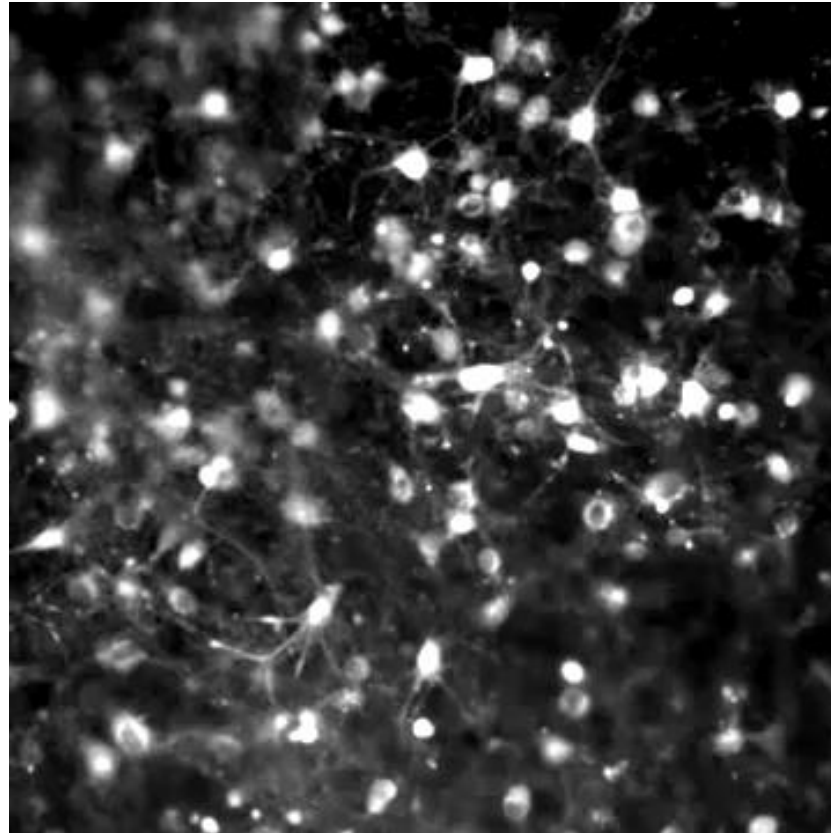
# Le cerveau fait aussi partie du corps...



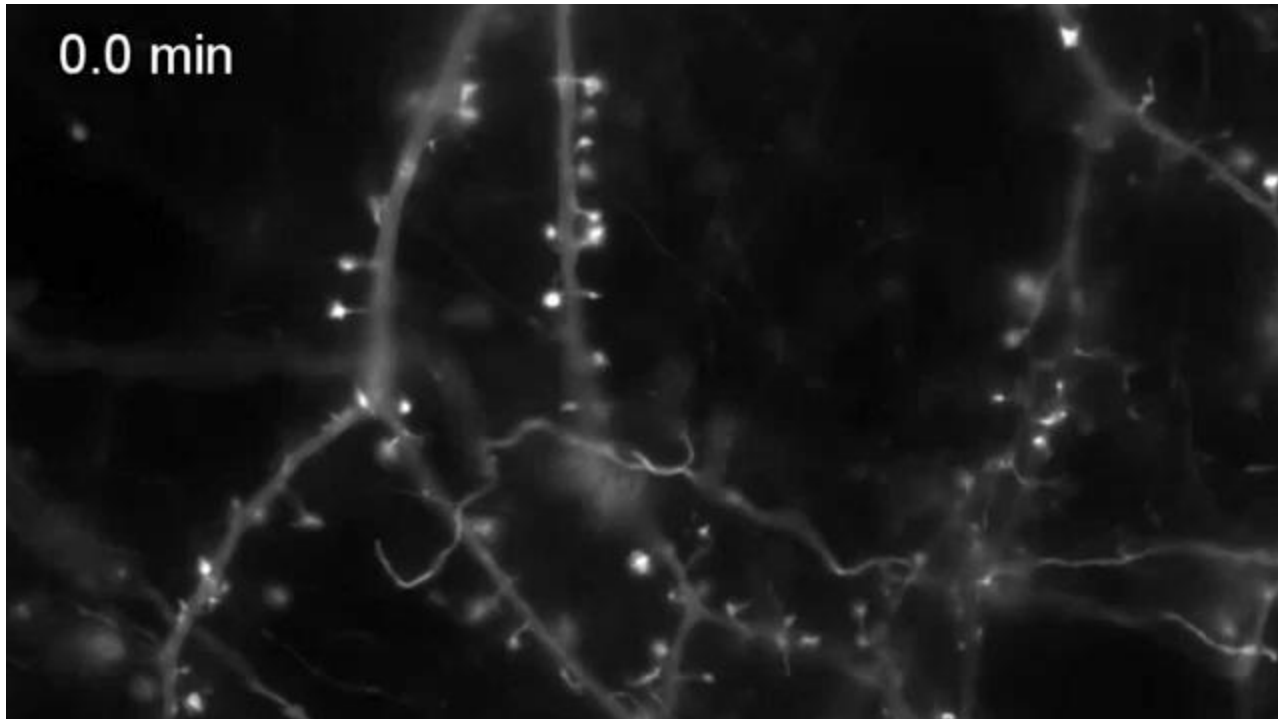
# La prononciation = physique



# Dans la boîte noire

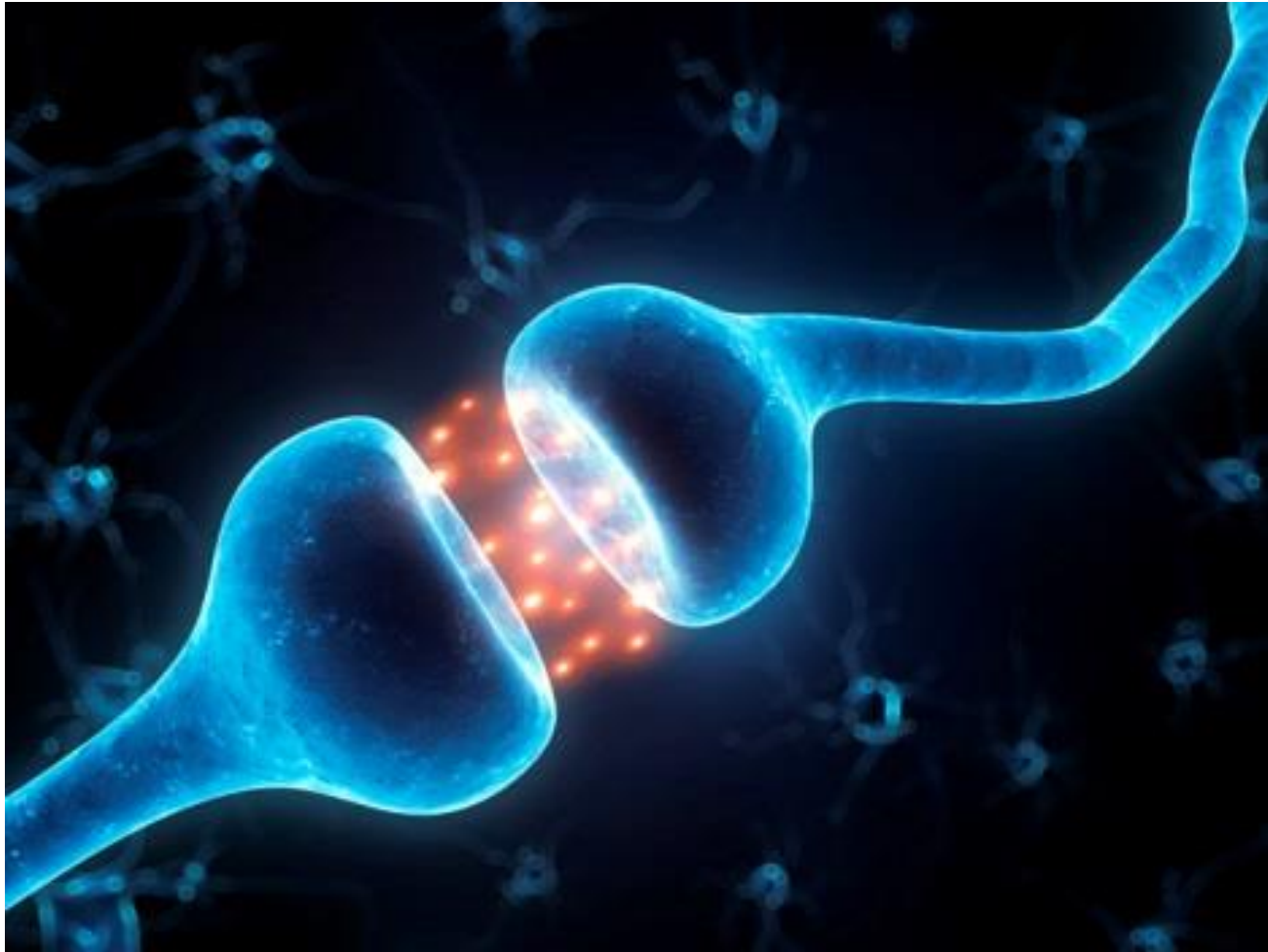


# L'apprentissage

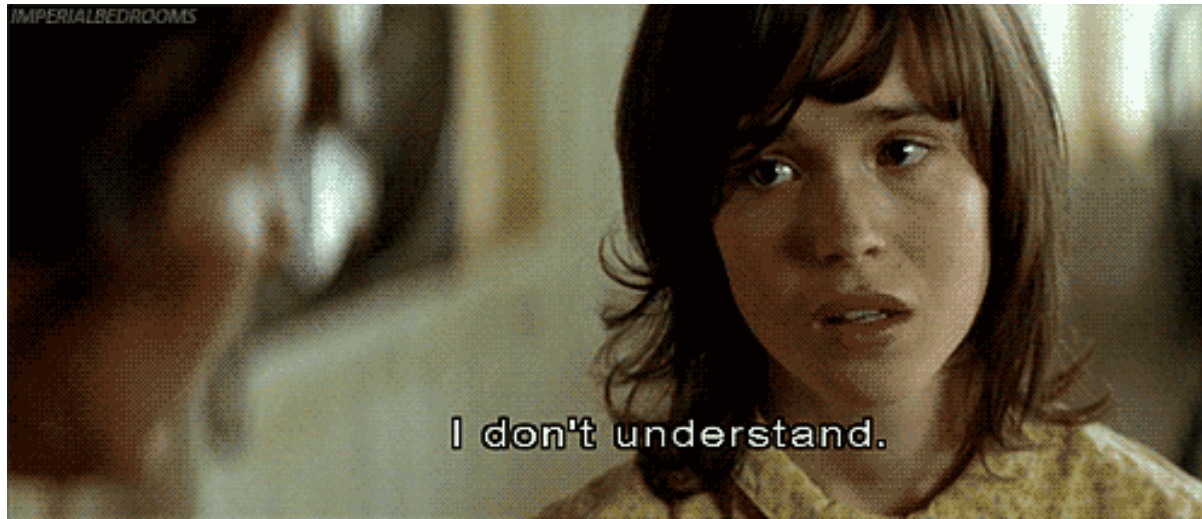


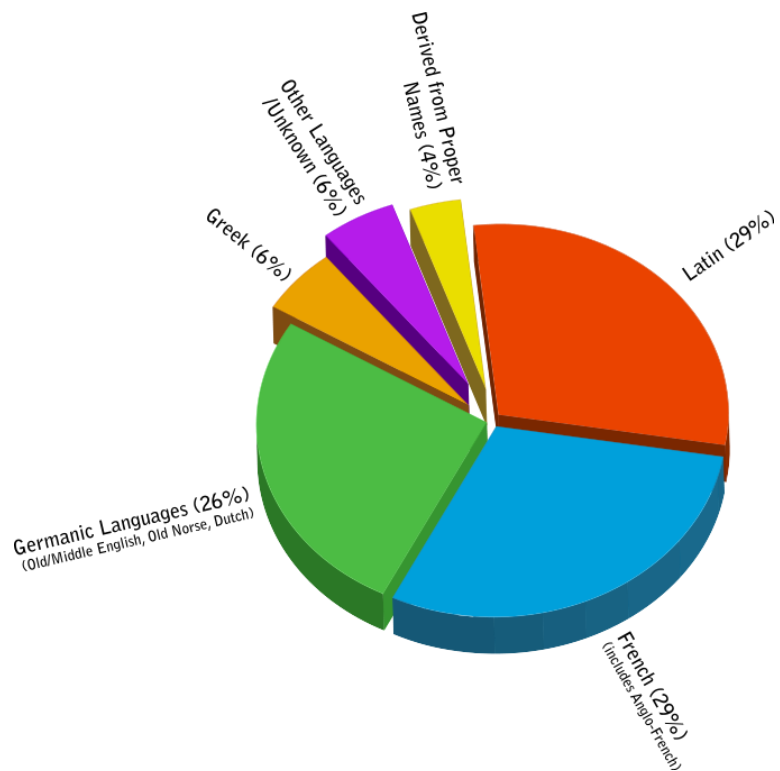


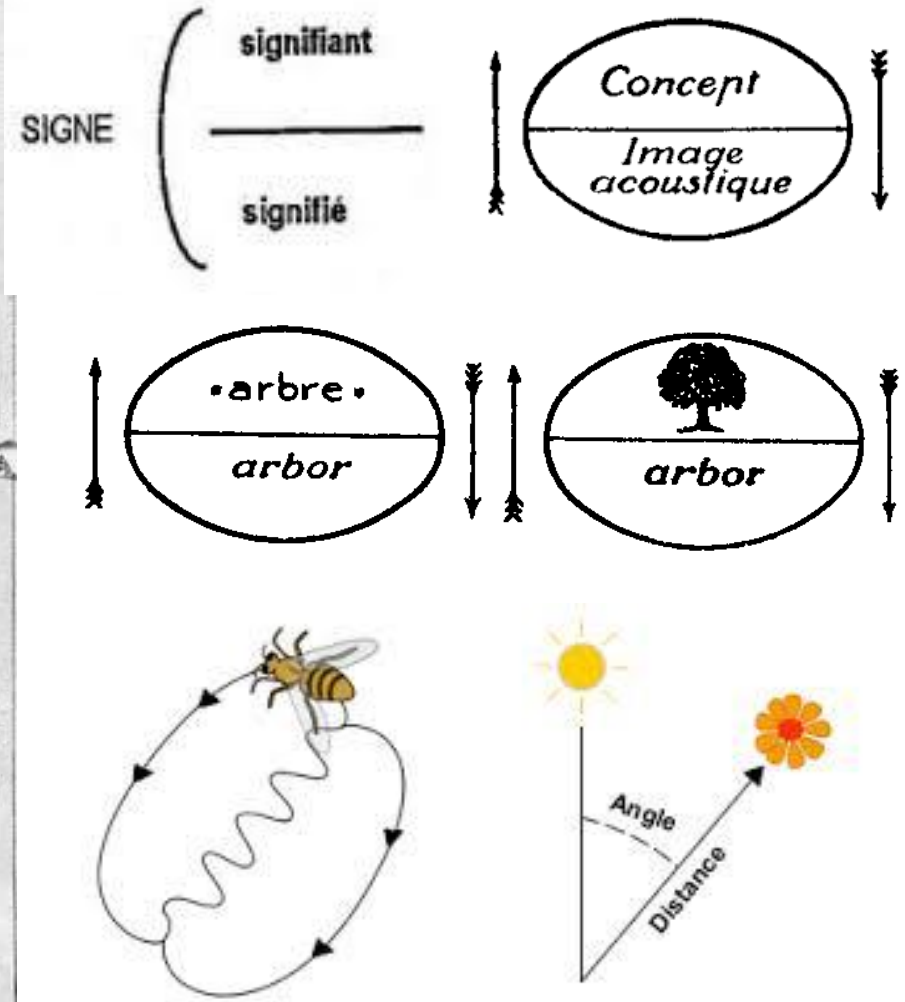
# La plasticité



# **2. La prosodie : au cœur de la communication**







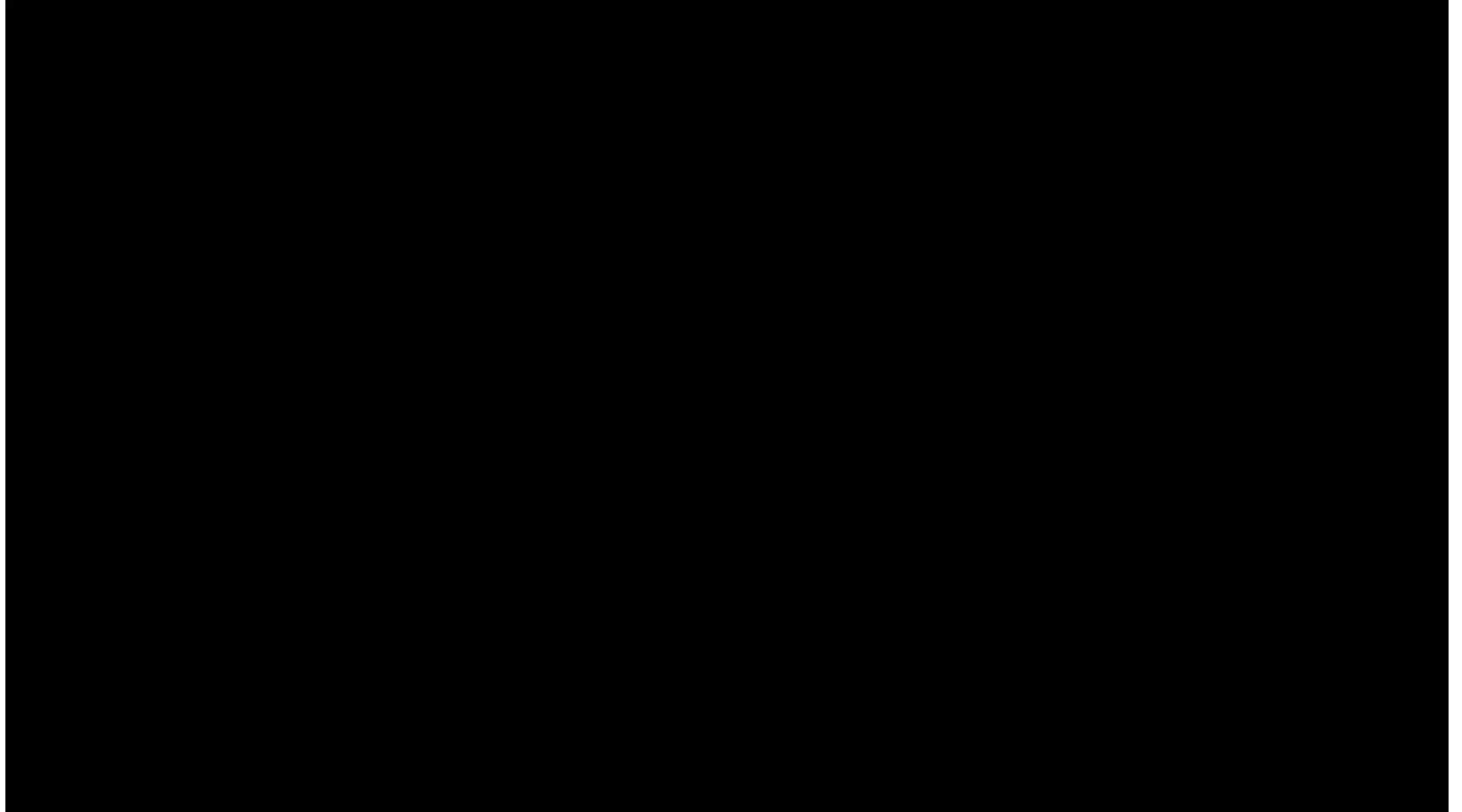
• Le langage humain = signes arbitraires...?



# Quand est-ce qu'on apprend notre L1 ?



# Sqwerl



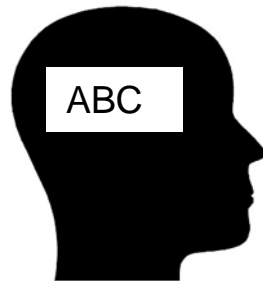


# isochronie

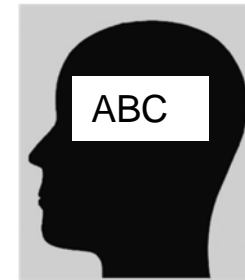
- Pike 1945
- Contesté (Bertinetto 1989; Roach 1982)  
mais...

Iso-syllabique (syllabique)	Iso-accentuelle (rythmique)
français ++	anglais ++
espagnol +	allemand +
italien +	néerlandais +
...	...

# Compréhension = processus *actif*



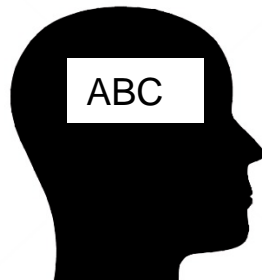
locuteur



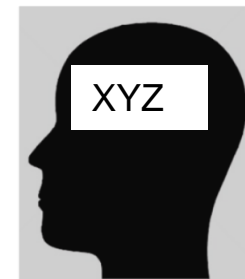
interlocuteur



***Voix externe = voix interne → perception & compréhension***



locuteur



interlocuteur



***Voix externe ≠ voix interne → non-perception & non-compréhension***

# L'anglais vs. le français



- Voyelles
  - Relâchées et complexes
- Consonnes
  - Lieu et manière, aspiration, affriqués, double approximants, etc.
- Intonation
  - Gamme & variété plus importantes
- Accentuation
  - Accent lexical et accent nucléaire marqué
- Isochronie
  - Alternations syllabes fortes / faibles (iso-accentuelle)

**= impact sur la compréhension de l'oral**

# La phonologie contrastive

- Interférence / transfert linguistique (MacWhinney 2008)
- « surdité phonologique » (Trubetzkoy 1939)
- « surdité accentuelle » (Dupoux et al. 2001)
- « *markedness differential hypothesis* » (Eckmann 1977, 2008)

langue	accent lexical	rythme	intonation	voyelles	Consonnes problèmes
français	non	+ syllabique	- marquée	16	R ʁ
espagnol	oui	+ syllabique	+ marquée	5	θ χ r r R
italien	oui	+ syllabique	+ marquée	7	r
anglais	oui	+ rythmique	+ marquée	21+	θ ð ʃ t h
néerlandais	oui	+ rythmique	+ marquée	16 (12 bel.)	X ɣ f r
chinois	<i>non</i>	+ syllabique	à ton	10	ʂ ʐ x

# La prosodie...

- Quoi ?
  - 1<sup>e</sup> chose & dernière chose en L1
  - Physique, iconique, universel
- Pourquoi ?
  - Compréhension
    - = processus actif (Röder et al 2002)
    - Segmentation > perception > compréhension
  - Production
    - Intelligibilité (Flege et al. 1995, Hahn 2004)
    - Crédibilité (Lev-Ari, S. & B. Keysar 2010, Levis et al 2017)

# **3. L'apprentissage- enseignement de la prononciation : quelle voie / voix ?**

# Enseigner la prononciation...



# Enseigner la prononciation...





# Préparation...



- Connaissances
- Activités
- Analyse
- Métacongnition :
  - Etayage
  - *Noticing*

- **Tout est mieux que rien 😊**
- **Répéter, répéter, répéter!**

# Enseigner la prononciation...



# Pour récapituler...

- La prononciation pour la compréhension...
- ...comprendre = un processus actif
- Le corps, parce que :
  - la prononciation = physique...
    - ...surtout la prosodie
    - La mémoire est dans la peau
- Le cerveau aussi (car apprenants + agés)
- Enseigner la prononciation = délicat :
  - Apprenants...
  - ... & enseignants!
- Fun !!! 😊



British Council Seminars



# The Silent Way approach to teaching pronunciation

Roslyn Young



Gattegno (Terry 1979), Messum & Young 2012, Herry-Bénil 2011

### 3. apprentissage-enseignement de la prononciation 7/14



<https://www.actonhaptic.com/>

<http://hipoeces.blogspot.fr/>

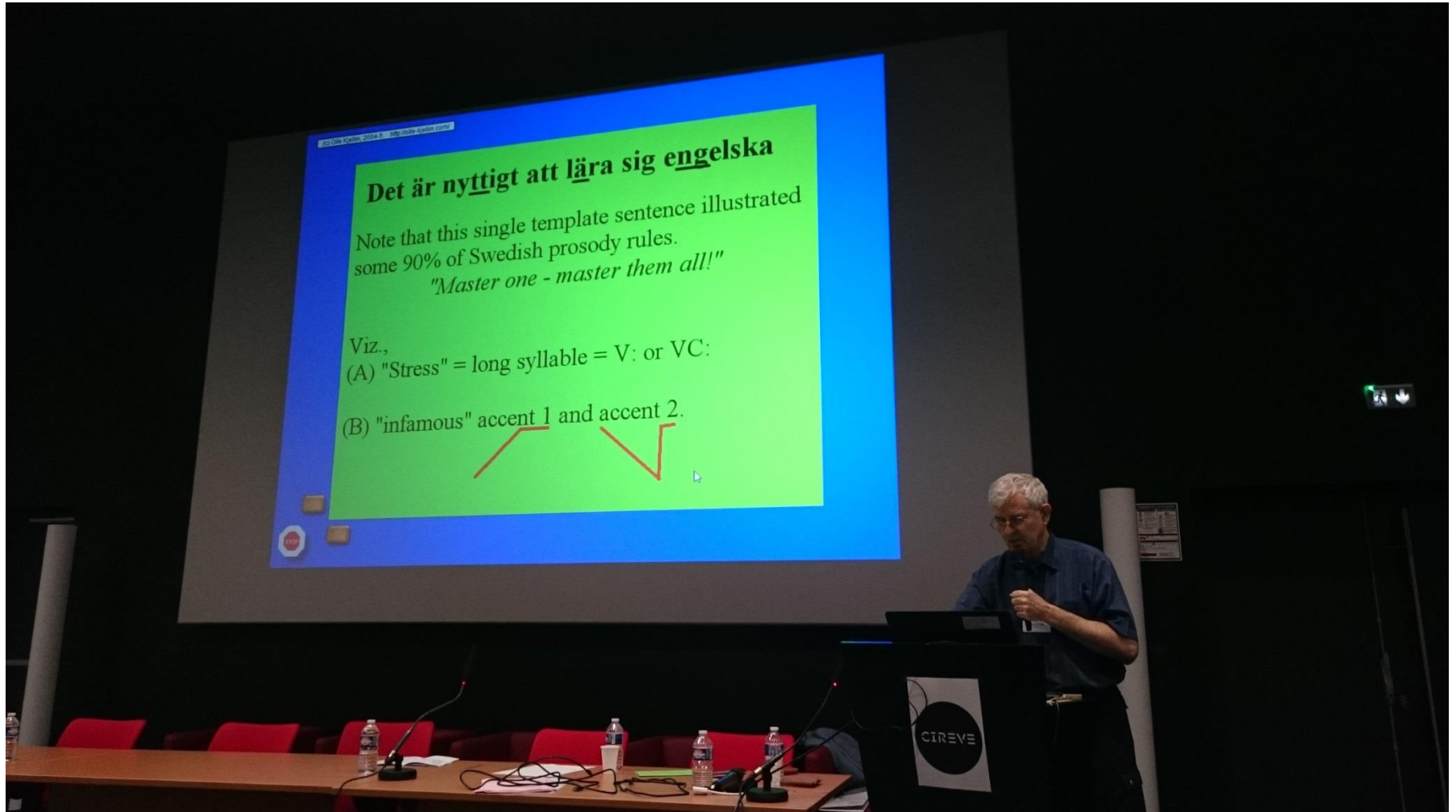
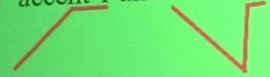
#### Det är nyttigt att lära sig engelska

Note that this single template sentence illustrated some 90% of Swedish prosody rules.  
*"Master one - master them all!"*

Viz.,

(A) "Stress" = long syllable = V: or VC:

(B) "infamous" accent 1 and accent 2.



<http://olle-kjellin.com/SpeechDoctor/>



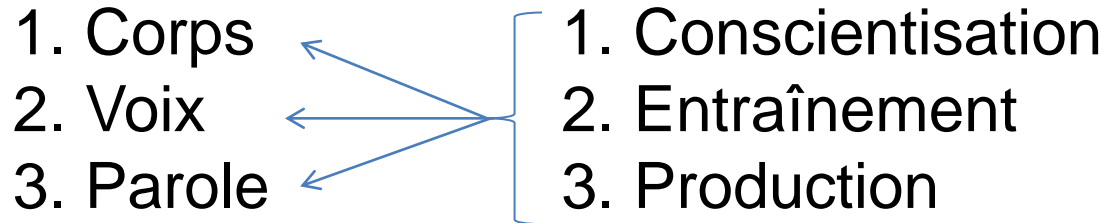
Stéphane Soulaïne, MCF DDL « mouvement et arts de la scène », Montpellier

# The original THEMPPPO team





# Une approche articulatoire musico-prosodique



## 1. Corps

- Respiration & posture, articulateurs

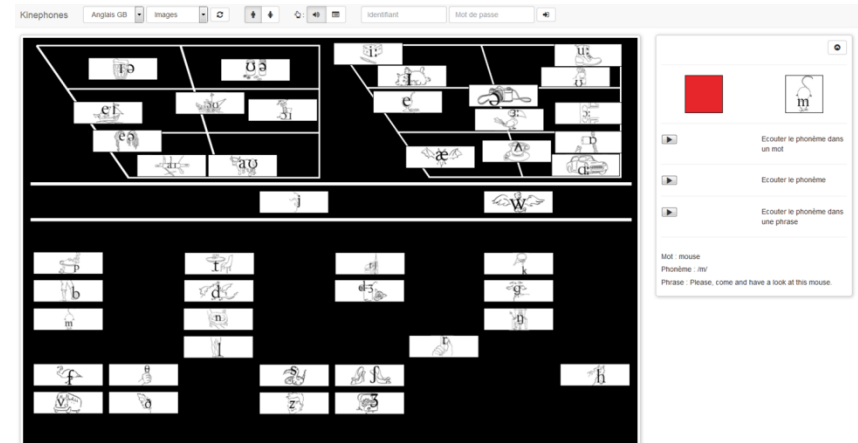
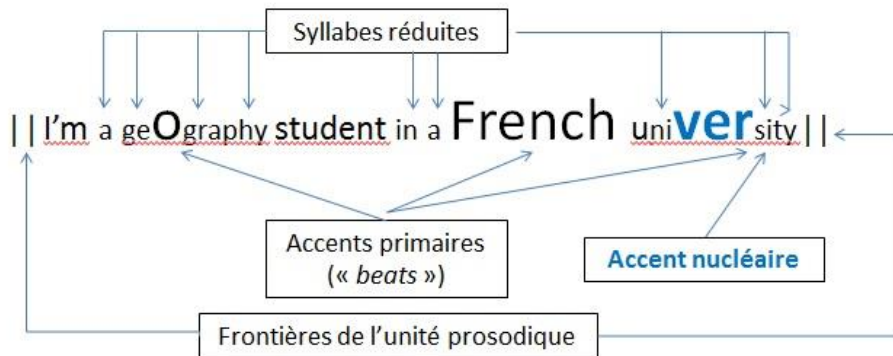
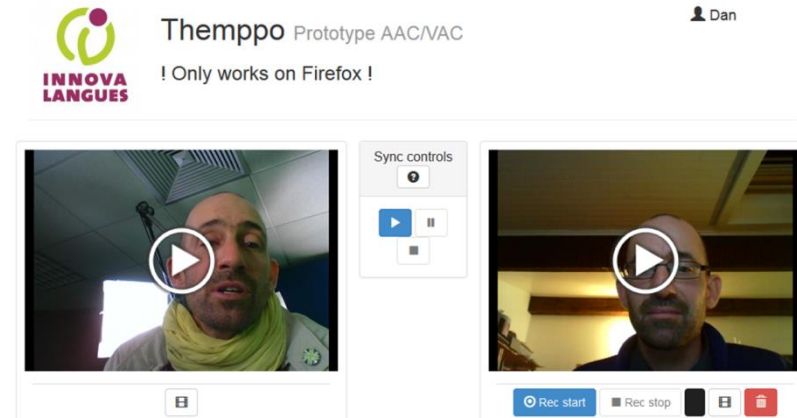
## 2. Voix :

- Prosodie (accentuation, intonation, rythme, etc.)
- Répétition / *echoing* chorale & individuelle)
- Activités

## 3. Parole

- Contextes, domaines, etc.

# Exemples d'outils THEMPPPO



# Evaluation

- ELLO & le CECRL
  - « Contrôle phonologique »
- 3 modes d'évaluation:
  - Auto-évaluation
  - Paires
  - Enseignant
- Conscientisation (*Noticing*)
- Objectifs

### 3. apprentissage-enseignement de la prononciation 14/14

PROSODY DESCRIPTORS: for self-assessment / teacher assessment / peer assessment of students' oral production in English (STANDARD VERSION) V15

Level	RHYTHM & STRESS	SOUNDS			INTONATION
	<p><u>Is the correct syllable stressed &amp; marked correctly?</u></p> <p>(word stress &amp; focus, i.e. nuclear and contrastive stress)</p> <p><u>The stressed syllable should be:</u></p> <ul style="list-style-type: none"> <li>higher (there is some pitch change)</li> <li>louder</li> <li>longer</li> <li>pronounced more clearly / "correctly"</li> </ul>	<p><u>Reduced syllables</u></p> <p><u>Reduced syllables are usually:</u></p> <ul style="list-style-type: none"> <li>less high</li> <li>less loud</li> <li>shorter</li> <li>pronounced less clearly / "correctly"</li> </ul> <p>E.g. schwa /ə/, (<b>doctor</b>); /t/, short final /ɪ/, etc. (<b>happy</b>); syllabic /n/ &amp; /l/ (<b>button</b>, <b>bottle</b>). 30-35% of all vowels should be schwa!</p>	<p><u>Stressed &amp; unreduced vowels</u></p> <ul style="list-style-type: none"> <li>Are the stressed &amp; unreduced vowels closer to English or closer to the speaker's native language?</li> </ul>	<p><u>Connected speech (phonotactics)</u></p> <ul style="list-style-type: none"> <li>Contractions ('ll, it's, gonna etc.)</li> <li>Linking (e.g. an egg)</li> <li>Linking with /j/ &amp; /w/ (e.g. go-/w/-away)</li> <li>Deletion of final /t/ &amp; /d/, etc., (e.g. first question)</li> <li>Assimilation (e.g. Breaking Bad &gt; Break<b>im</b>bad)</li> <li>Geminates (e.g. keep <u>play</u>ing)</li> <li>Etc.</li> </ul> <p>Note: Higher level speakers will pause between sentences and tone units. Lower level speakers hesitate more often, disrupting the flow.</p>	<p><u>Intonation</u></p> <ul style="list-style-type: none"> <li>Are the intonation patterns varied and appropriate to the speaker's intentions?</li> <li>Is the range clearly marked or is the intonation flat?</li> </ul> <p>Note 1: Monologues may not provide opportunities for different patterns. Note 2: Some younger native speakers use almost exclusively HRT (High rising Terminal). This is also true of learners exposed to lots of recent English, including film &amp; TV series.</p>
C2	Can place and mark word stress & nuclear stress at will using all 4 cues without disrupting flow. Errors are extremely rare.	Can reduce the full range of forms, including syllabic /n/ & /l/, etc. resulting in a natural-sounding alternation of strong & weak syllables.	Can produce all / nearly all vowels in a stable and consistent accent close to e.g. US, GB.	Can produce native speaker level connected speech phenomena making for a smooth and natural sounding flow. Can use more or fewer connected speech phenomena according to register, speed, etc.	Can produce native level & natural-sounding intonation patterns appropriately, including for attitudes, emotions, humour, etc.
C1	Can almost always correctly place word stress and nuclear stress. Can clearly mark stress with all 4 cues. Errors are rare.	Can reduce nearly the full range of forms. Strong & weak syllable alternation is evident most of the time.	Can produce nearly the full range of English vowels with a stable accent often close to e.g. US, GB.	Can produce mainly smooth and natural-sounding connected speech. Nearly the full range of phenomena, etc., but the occasional missed opportunity, especially in longer sentences. Hesitations are rare.	Can produce nearly all natural-sounding intonation patterns appropriately, even for attitudes, emotions, humour, etc.
B2	Can correctly place both word stress and nuclear stress nearly all of the time using all 4 cues to varying degrees.	Can partially or fully reduce most possible reductions. Strong & weak alternation is often evident.	Can produce nearly all vowels, but L1 transfer is noticeable on many vowels.	Can produce a variety of phenomena, including assimilation & deletion well over half of the time, especially in shorter sentences without many hesitations. Can produce fluent stretches of less "staccato-sounding" speech with lots of contractions.	Can produce a wide variety of appropriate patterns, including some attitudes, emotions, humour, etc. Can often produce a good range between high and low tones.
B1	Can use the 4 cues but not consistently. Can correctly place word stress most of the time. Can correctly place nuclear stress most of the time, especially in shorter sentences.	Can partially reduce half of all reduced syllables. Some full reductions, especially schwa. Strong & weak alternation is evident on shorter sentences.	Can produce most vowels but L1 interference is evident on most vowels, but rarely causes comprehension problems.	Can produce about half of all possible linking phenomena, including deleted /t/ and /d/, assimilations, etc., but hesitations are fairly frequent in longer sentences.	Can produce a variety of appropriate patterns, including the more obvious attitudes, emotions, etc., Can sometimes produce higher tones.
A2	Can usually place word stress correctly. Nuclear stress is placed correctly some of the time. Occasionally uses all 4 cues together.	Can produce a few partially reduced syllables, mainly schwas.	Can differentiate between tense & lax vowels & diphthongs, but L1 interference very evident on all / most vowels.	Can occasionally produce contractions ('ll, 'd, gonna, wanna, etc.) Can link between words less than half the time with word-final consonants and some /j/ & /w/ between words (e.g. go out). Frequent hesitations.	Can produce some appropriate patterns, especially on shorter sentences. Range between low and high is minimal.
A1	Can audibly place stress on isolated words or short sentences only. Limited control of the cues which mark stress so the stressed syllable is usually difficult for the listener to identify.	Can rarely if ever reduce syllables; reduced syllables are usually pronounced the same as stressed syllables.	Can produce a limited number of English vowels on isolated words & expressions. L1 vowels in place of target vowels on almost all / all vowels.	Can produce basic and isolated contractions (e.g. I'm, it's, gonna, etc. Can produce word internal /j/ & /w/ linking (going). Occasional linking between words when a word-final consonant is followed by an initial vowel (e.g. An-egg). Very frequent & long hesitations.	Can occasionally produce appropriate intonation patterns on short learnt phrases (e.g. greetings). Range between low and high is minimal.

# Conclusion

1. Recherche :
  - Quoi, comment ?
2. Enseignement :
  - Analyse des besoins
  - Analyse comparative (phonologique)
  - Enseigner la prononciation...
    - ...pour améliorer la compréhension...
    - ...et l'intelligibilité
  - Surtout la prosodie...
    - ...puis grammaire, vocabulaire, etc.
  - Addition d'accents (pas modification)
  - Associer prosodie et corps
3. Formation de formateurs :
  - (1<sup>e</sup>, 2<sup>e</sup> et 3<sup>e</sup> degré !)

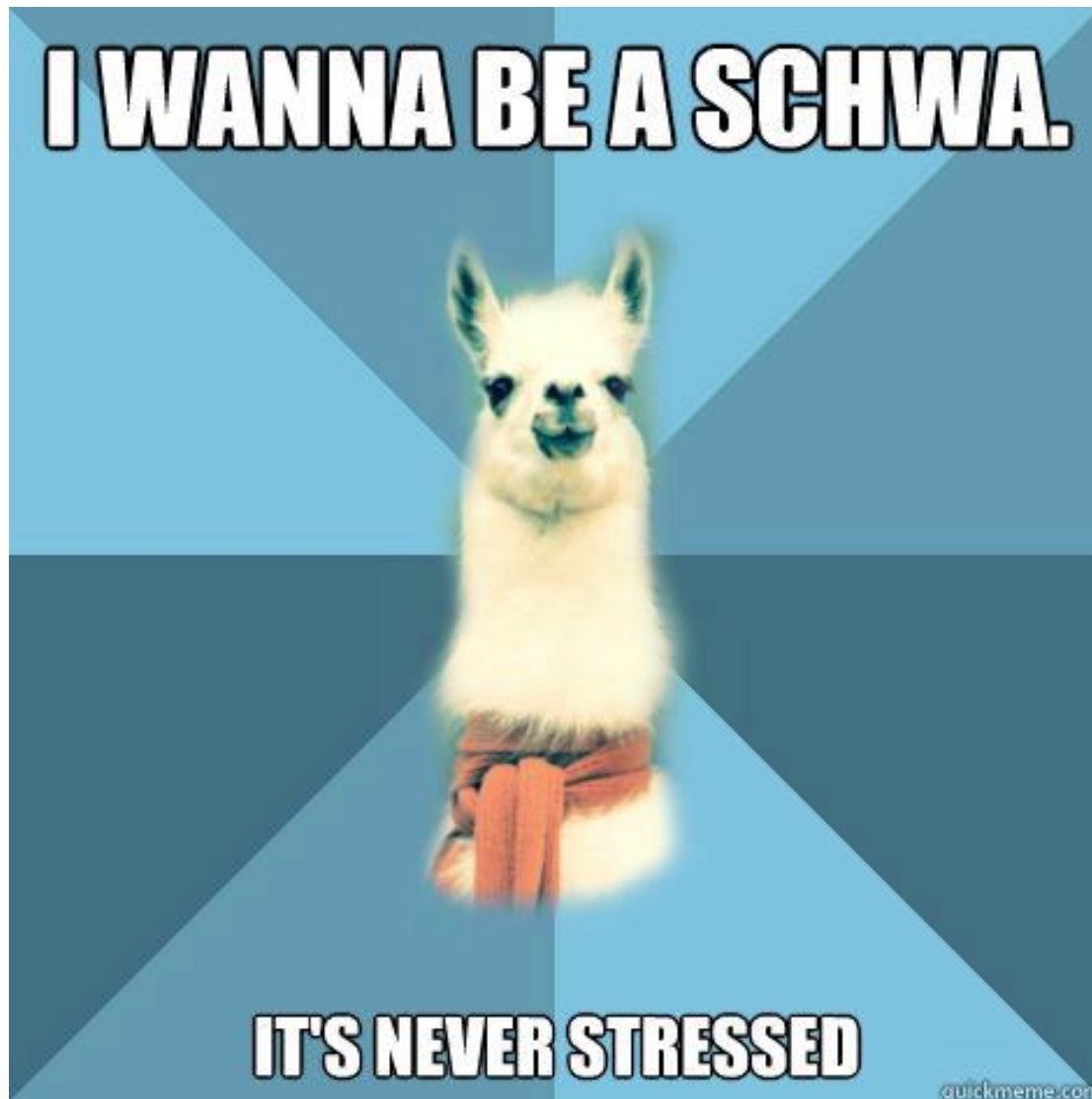
**Amusez-vous !**

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Merci 😊