

Title in English (The cultural impact in theatrical practice to promote teaching / learning of FLE.)

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Résumé

L'introduction de la culture s'avère indiscutablement établit, dans l'enseignement/apprentissage des langues étrangères et du FLE, en particulier. Le texte théâtral un des meilleurs supports qui pourrait favoriser et améliorer l'acquisition de la langue d'une manière ludique. Etant un vecteur de scolarisation, le manuel scolaire a été l'objet de notre étude afin d'en évaluer la prise en charge du culturel et mettre l'accent sur l'utilité du théâtre qui vise directement la langue et permet de la vivre réellement.

MOTS CLES : Culture – langue - le manuel scolaire - Outil pédagogique- texte Abstract :

The integration of the term culture is nowadays established in the teaching and learning processes of the foreign languages and in FLE particularly. In order to achieve this purpose, theater seems to be one of the best teaching/learning tools and supports which could foster the language acquisition by providing a playful atmosphere which is full of fun and entertainment. Along this line of thought, the

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Title in English (The cultural impact in theatrical practice to promote teaching / learning of FLE.) present investigation aims first at examining the school textbook in order to evaluate the integration of the cultural background and second emphasizes on the impact of the theater which directly targets the language and makes it possible to live it.

Keywords: teaching / learning-culture - language - textbook - Educational tool –text

Theater

Introduction

The Algerian education system has not escaped the late developments that the country has experienced in the economic and social fields during the last decade. Like all countries, Algeria tends to define its own policy with regard to the development of an educational program and its corollary, teaching materials and teaching aids. An armada of materials that responds to predefined parameters taking them into consideration. This program questions the aims of the entire education system and defines by the same, the roles of the main actors involved in the teaching / learning process and the tasks assigned to them.

The textbook is a structured whole which integrates all the learning and distributes it in the educational projects. Indeed, "coherence and cohesion are ensured by the relevance of the different elements of content and methodology in relation to each other" (Puren, 2015; 09). He comes to translate the legislative into the executive. It is inspired by the program to establish learning contents according to achievable objectives in terms of observable behaviors: if the program is the skeleton, the manual is the flesh

Following the new directions on the national education, the French textbook as a foreign language textbook is supposed to be anchored not only in the paradigm of class practices and the transmission of knowledge and skills, but also to take into account socio-cognitive processes and social practices of the learner as an active citizen. Therefore, we think that theatrical practices could be a very interesting support for the introduction of the cultural dimension in the classroom. Along this line of thought, the introduction of theater in the classroom may respond to the interest given to the required cultural information by foreign language textbooks.

In our contribution, we will try to respond to this problem and thus meet the expectations of teachers and learners based on the technological progress and the economic and social emancipation that characterize the world of education.

1. The textbook

The textbook "is not the program" (Bruillard, 2005; 26). It is both a tool on which teachers rely on in order to prepare their lessons, and an available instrument made to learners in class as at home, to learn, revise or practice.

The school textbook seems therefore a witness, carries the content to be taught, the procedures to be taught, knowledge and representation of the ferryman. The textbook is structured in whole in order to integrate all the learning and distributes it in educational projects.

The educational project is then a set of actions that the student tries to carry out for a well-defined duration and which must lead to a concrete result also called a finished product. Thus initiated, the educational project is not only a social project; it is actually a life project. This is why the students, after consultation with their teacher, can make other choices of project to materialize, depending on their socio-cultural environment and the economic framework specific to their region.

Local and / or universal culture finds the main field of action in schools; the textbook is a privileged tool for cultural and social representations. As a result, the language class becomes a space where the culture of the learner and the culture of the language to be taught meet. It is therefore imperative to take more care and time to think about this tool.

2. From linguistic competence to cultural competence

In the reality of teaching foreign languages, it often appears that cultural competence is dissociated from language competence and communication competence.

In the 1970s, in Algeria, the cultural aspect in the language school textbook was deeply ideological and mystifying. We note two different representations of colonization relating to two different periods. The 1926 manual praises the beneficent and civilizing work of France: construction of roads and bridges ... While the one drawn up just after independence presents a demeaning image of French colonization.

The ideological impact plays a dominant role in the choice of texts and images offered to learners. In the colonial post manual, the texts and illustrations show that the newly independent Algerians could in turn lay claim to the intellectual trades previously reserved for the French.

Since the early 1980s, research on cultural representation has shown that historiographic, intellectual, emotional or political criteria have governed the development of these representations and that these criteria do not provide the authentic and exact image of the foreign culture concerned but an image, isolated in time, and that the manual, by its status, tends to establish as true.

Admittedly, the evolution of the textbook tries to conform to the official programs but also reflects the teaching practices disseminated in the institution. Thus, "the textbook survey necessarily meets the educational discourse, explicit or implicit, which emanates from the institution. 2 It is therefore necessary to find other ways of introducing the cultural dimension, which we hope to rethink in the new textbooks.

In Algeria, as in other countries of the world, the advent of new communication and information technologies which have imposed themselves on society has made a renewal of these manuals.

Indeed, in the age of the skills-based approach, the French as a foreign language textbook is supposed to be anchored not only in the paradigm of class practices and the transmission of knowledge and skills, but it must take into account the socio-cognitive processes which will in reality only constitute a panacea towards the synchronization of knowledge installed with social practices even if it means making the learner an active citizen.

The reform of the education system initiated in Algeria has called into question the previous linguistic and pedagogical policy. Hence, the need to teach a language associated with its cultural substrates in order to try to integrate it into the value system of the culture of our learners. There is a reason to wonder whether the cultural dimension has been taken up in the second year secondary school textbook in French as a foreign language.

We chose to work on the manual because it makes it possible to be interested in a tool present in many classes whose teachers make a daily use which would allow a synthesis of the results.

In addition, the diversity of the themes of the manual for the second year of secondary school specifically makes it possible to obtain words which are related to different field (e.g., the development of science and its side effects, future plans, environmental problems and environmental protection).

Finally, the manual is made with the intention of giving thecultural knowledge to learners whichsuggests and provides a varied image of theFrench culture. The authors of the manual promise at the beginning of the book that the manual aims atproviding civilization knowledge. All these elements suggest that the cultural aspect will be taken into account in the work. Our task will therefore be to examine whether this presumption is correct.

Within the teacher-learner-textbook triad, an interesting perspective is to consider the school book as the catalyst for the process of building common conceptions between the teacher and his learners.

3. The cultural perspective in teaching / learning FLE

Culture is an ambiguous concept, which has given rise to several definitions, given the diversity of aspects it encompasses, making it a heterogeneous entity. Culture is "a system where all the linguistic, historical, religious elements, ... organize the structure, are, in spite of their primary heterogeneity, in perfect symbiosis. This is what explains the harmony and balance in any individual whose values and principles embrace the originality of the culture of origin. " (Dakhia, 2004; 17). This definition is the most suitable for our research.

Since the advent of the communicative approach, the objectives of teaching / learning foreign languages have changed while considering communication as the essential goal of all learning. Thus, to learn a language, "is to learn to behave adequately in communication situations where the learner will have some chance of being found using the codes of the target language." (Puren, 1988; 372).

Consequently, the communicative approach took into account the linguistic and extralinguistic dimensions which constitute both verbal and non-verbal know-how, a practical knowledge of the code and of the psychological, sociological and cultural rules which will allow its appropriate use in situations (Kharchi, 2017). She anticipated intercultural studies by considering culture as a system of values, behaviors and social rules governing individuals and groups: "this invisible culture constantly intervenes in exchanges and constitutes a central element in production and interpretation statements. (Porcher, 2008; 126).

Thus, the cultural component is established as an element of communicative competence. It is conceived as a body of knowledge coming from the target culture and which would allow foreseeing possible misunderstandings, and it avoids certain blockages and clarifies certain conflicting situations. Therefore, the first chapter was devoted to shedding light on the concept of culture with the disciplines involved and its integration into the field of teaching and learning foreign languages and specifically in FLE.

4. Methodology

To effectively speak a foreign language, one must also know the customs, social rules and culture of the target language. As already mentioned, textbooks most often play a great role in teaching / learning foreign languages. They are considered as windows to foreign culture and thus allow the learning process takes place. It is therefore important that the manual represents the culture of the target language in a clear and varied way.

One of the characteristics of the textbook is to present the knowledge and activities in a way that would facilitate their learning by the learner; in this way the textbook is an important vector of foreign culture.

We are analyzing the textbook as a didactic and pedagogical aid tool preferred in the teaching / learning of the foreign language and in school communication.

We study the lexicon which relates to French culture in the theatrical texts of the textbook of the 2nd year of French from an analytical grid.

Thereafter, we take a look at the practice of theater in the classroom which could be an effective tool for understanding the culture of the other insofar as it is conceived as

being an artistic and communicational act; in order to reveal the teaching practices, we conducted a questionnaire with the teachers.

5. Analysis:

Studying how the textbook supports culture means taking into account the complexity of the textbook as a cultural object. The textbook "is multipolar: it is the focal point of research, communication, discovery, pedagogy, the institution and specialists." (Lucas, 2001; 85)

5.1. Analysis of the lexicon of theatrical texts appearing in the 2nd year secondary school textbook presenting the image of France:

In this work, we will try to analyze the lexicon related to the French culture theatrical texts from the textbook of the 2nd year of French in Algeria. The objective of this work is then to examine whether the cultural dimension is taken into account in this manual.

We undertake the analysis of the lexicon as an attempt to find elements for answering this question.

According to Byram «intercultural competence includes linguistic competence, sociolinguistic competence and strategic competence». (Byram ,2000; 85) ; We were interested in sociolinguistic competence because it includes elements that are important from the point of view of our study.

«Sociolinguistic competence defines the knowledge and skills that are required to make the language work in social situations». (Didier,2001 ;93).«More specifically, it includes ». (idem):

- Social relations markers,
- The rules of politeness,
- Expressions of popular wisdom.
- Registry differences.
- Dialect and accent.

To communicate well in a foreign language, a learner must know what address formulas to use in different situations, how to be polite, know frozen expressions, recognize different registers of the language and different dialects and accents. These

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elements must be taken into consideration in teaching and developing the intercultural competence.

5.2. Analysis of the terms of the corpus:

The textbook will be analyzed by classifying the words related to French-speaking culture. We first noted all the words from the texts of theatrical plays in the manual relating to French-speaking culture. The two categories according to which the words will be classified are: cultural terms and terms belonging to socio-linguistic competence.

More specifically, cultural terms include onomastics, toponyms, common names, quotes and polite expressions.

The terms belonging to the sociolinguistic competence include words which are part either of a specialized register, for example acronyms, or of the familiar register. The words are in alphabetical order.

After the classification of the words of each one, we will analyze the image that the words give of the French-speaking culture and we will examine in conclusion if the manual presents the culture.

Table n° 1 : Les supports à étudier :

| Texttitles | Page number | Word count |
|--------------------|-------------|------------|
| follow the guide | 153 | 176 |
| Mister me | 154 | 525 |
| The Cid | 160 | 424 |
| Sketchs | 166 | 933 |
| Pinochio the robot | 174 | 750 |
| A restless class | 194 | 520 |
| Total | | 3328 |

Comment

Most of the materials published in the manual are French but this is not a criterion for determining the presence of culture in the manual, this is why we will base ourselves on the lexicon used within these materials.

Table 2: Classification of terms found in the media:

| 1. Cultural terms | Terms | Number of terms | percentage |
|------------------------------|--|-----------------|------------|
| 1.1. Onomastics | | | |
| 1.1.1. The fictitious people | Alpha Sun Chimene Cyberina Dick Don arias Don fernand Don gomes Don rodrigue Don sauche Don Urraque Elvire Cordier Gepetto Mother of pearl Jean Marie Kerguezec Leonor Marie Jeanne Marlene Philippe Pinocchio Scamboli Thomas Topaz Face | 23 | 0.7% |
| 1.1.2. Real people | Jean de la Fontaine Michel Jury Français | 03 | 0.1% |

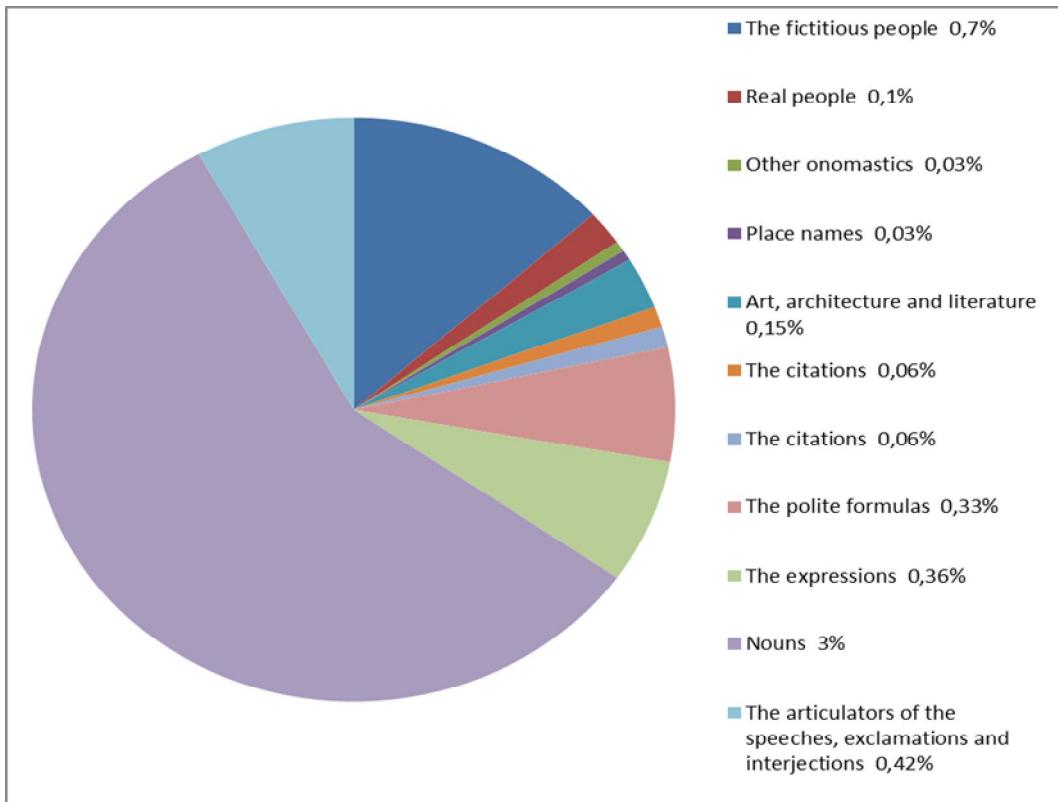
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| | | | |
|---|---|----|-------|
| 1.1.3. Otheronomastics | <u>WWW.Scenario-mag.com.</u> | 01 | 0.03% |
| 1.1.4. Place names | Paris | 01 | 0.03% |
| 1.2. commonnames: | | | |
| 1.2.1. Art, architecture and literature | | 05 | 0.15% |
| | Time of the reconquest The Loire castle The count The king Marais Theater | | |
| 1.2.2. The kitchen | / | 0 | |
| 1.2.3 .Science | galaxy of the astral union of nations. robot prototype | 02 | 0.06% |
| 1.2.4. French society | / | 0 | |
| | | | |
| 1.2.5. Work and education | Moral composition First électoral collège General révision | 03 | |
| 1.2.6. The citations | We don't steal oxen in a same basket. To succeed in life, you have to be honest | 02 | 0.06% |
| 1.2.7. The polite formulas | | 11 | 0.33% |
| | Well sir... Hello gentlemen! I beg you.... I thank you | | |

| | | | |
|--|---|----|-------|
| | I would like ... I advise you Please... Jusserand thank you sir Sorry sir If you want | | |
| 2.Terms belonging to sociolinguistic competence: | | | |
| 2.1.Specializedregister | / | 0 | |
| 2.2.FamiliarRegister | / | 0 | |
| 2.2.1.The expressions | Have the nerve Look like a beaten dog Caress a crazierhope | 12 | 0.36% |
| | He is the right arm To drop Make them hot throats Dive into the past Who cares ... Death's Silence You must consider me with the Mind eyes. To trust one hundred percent Turning morale down | | |
| 2.2.2.The adjectives | / | 0 | |
| 2.2.3.Nouns | The University | 01 | 3% |
| 2.2.4 The articulators of the speeches, exclamations and interjections | At the door! Ah yes.... Ah! | 14 | 0.42% |

| | | | |
|-------|---|----|-------|
| | Well Well done ! Well... Eh eh Huh? Oh! Phew! Never mind! Hey Here ! Well true! Waaah? Wow | | |
| Total | | 78 | 2.36% |

Comment: In this project, the highest number of words belongs to the terms of sociolinguistic competence precisely to the articulators of speech, exclamations and interjections at 0.42%.



6. Synthesis

We have analyzed the texts of the theatrical textbook for the 2nd secondary year on the basis of a study of the lexicon used to find out how the cultural dimension is taken into account in this work. Our objective has been to assess whether the theatrical texts represent French culture well. To find an answer, we first classified the words relating to French culture into two categories, cultural terms and sociolinguistic terms, and then analyzed the image that these words convey of France. On the basis of the analysis, we can see that the theatrical texts represent essentially few elements which are often close to the image of France.

6.1. The theatrical practice to know the other

The Theatrical activities for teaching / learning French as a foreign language have developed in recent years and made a great fun and motivating support to promote the process of learning French. They have also created a cultural, social and emotional dimension of the language.

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Indeed, the theatrical text allows reading aloud and silent reading. It is defined as a «Dialogued genre. It is a text with interactions between characters through speech, language, because speech and action are closely linked. To a certain extent, to speak is to do, it is to act, "Speech is action». (Beckett, 2007).

It can be a very motivating support because it offers various situations that learners can identify with. One cannot talk about culture without mentioning the term "representation". In didactics and other disciplinary fields, each discipline redraws the features and proposes a slightly different definition. Bachelard said that a common knowledge pre-exists teaching. "Social representations constitute a particular modality of knowledge, called" common sense «whose specificity lies in the social character of the processes which produce it". In foreign language teaching, linguistic representations will henceforth occupy a central place. "By linguistic representations, we mean the mental image that speakers have of their language, their way of speaking it, its legitimacy ». (Rahal and Kharchi, 2019; 04). The theatrical text seems to be a good pretext to allow learners to connect with the real world. It also has the advantage of responding to intentional choices because it refers to language and its images as they unfold in the real world. However, there are, however, very specific characteristics of theatrical language which do not appear in poetry, the novel or the tale. «Verbal exchanges between characters are in fact addressed to the reader / spectator; theatrical communication is therefore the place of verbal interactions ». (Kerbrat-Orecchioni, 1984).

7. Conclusion

Our work has revealed that culture is an element that is not always easy for learners to discover because it requires a lot of knowledge or at least a lot of research in order to give learners a vision of how life goes outside of our country. It is an openness that will later be necessary.

Likewise, it has been proven that the cultural dimension is indisputably lodged in the language. This capacity represents now an essential element in learning the foreign language, thus. «There is no teaching of modern languages without socio-cultural content». (Neuner, 1988; 107).

The manual advocates in its conception to take into account this cultural dimension when teaching French as a foreign language; it remains the privileged place of the

cultural dimension. As it was the object of our study, we analyzed the textbook of the 2nd secondary year in order to evaluate the assumption of the cultural responsibility in its conception in particular with the renewal of all Algerian school textbooks through studying and analyzing the theatrical texts.

We noted through the questionnaire distributed to secondary school teachers in order to know if the textbook of the 2nd year meets the needs of the learners.

So he revealed to us that the textbook is used much more for language points and not as a documentary resource or part of cultural knowledge; however there are plans to introduce culture into the teaching of FLE.

The questionnaire also focused on the relevance of integrating theater in the classroom.

The results collected were as follows:

- The theatrical text is not well known and understood by the teachers, while it is at the center of cultures since it feeds the language and tells and shows the life of the societies. It is a mirror of the world.
- French teachers in secondary school have not received the necessary didactic training in order to integrate the theatrical activity when teaching the French language.
- The manual does not offer concrete didactic tracks for Classroom Theater. Victor Hugo stated in Facts and Beliefs. "A play, a comedy, a tragedy, a drama must be a kind of person; it must think, it must act, it must live."
- Using various theatrical activities which are as much a reflection of human life, it is possible to learn French with great intensity.

Finally, there is still a lot to study since we have analyzed what glossary. A deeper understanding of the cultural image would be possible by doing a semantic search and analyzing the context in which the words are presented in order to better understand how culture is taken into account in teaching French. In addition, culture can only have a purpose if learners are eager to discover it by encouraging teachers to practice theater.

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