



La musique 2020

Courage is exhilarating
Eleanor Roosevelt

If music be the food of love, play on.
Twelfth Night, Shakespeare



Charlie et Lyam, élèves en 2nde 1 au Lycée Livet, Nantes

14 février 2020

LA MUSIQUE : OUTIL CLÉ

Pour **dynamiser** l'apprentissage des langues

Abigail Baffet-See et Madame Ratkoff

Dynamiser--

Le groupe classe

Les activités

Son enseignement/
sa posture

Rythmer la séance

Créer du mouvement

Laisser une place
pour les émotions

Investissement actif,
engagement visible

La motivation des élèves

Musique en cours de langue



♪ [Cliquer ici : PLAYLIST pour accompagner ce webinaire](#)

MUSIQUE

Ce webinaire abordera les points suivants :

I. Dynamique de motivation

II. En mouvement

III. Résonances

En complément, des documents téléchargeables

- ♪ Glossaire de termes musicaux
- ♪ Exemples de tâches/projets/activités avec la musique
- ♪ Bibliographie, Sitographie

I. DYNAMIQUE DE MOTIVATION



Musique et motivation

La dynamique motivationnelle

la valeur qu'il accorde à une activité

la perception qu'il a de sa compétence à réussir cette activité

sa perception du degré de contrôle qu'il exerce sur le déroulement

[Viau, 2000]

1. Valeur accordée

« le jugement qu'un élève porte sur **l'utilité** et **l'intérêt** d'une activité en vue d'atteindre les buts qu'il poursuit »

a. Buts sociaux : cohésion du group

b. Buts scolaires : la dimension linguistique (acquisition lexicale, aisance phonologique), contenus civilisationnels, effet sur la mémoire

c. Donner du sens : Mémoriser une chanson pour montrer à sa classe, pour donner un concert, pour donner un concert pour lever des fonds pour le voyage scolaire

- « I know I can be what I want to be, if I work hard at it, I'll be where I want to be, be, be » -NAS

2. La représentation de sa capacité à réussir

- A. L'importance d'un entraînement en cours progressif et « low-stakes »***
- B. Montrer les critères de réussite***
- C. Auto-évaluation régulière***

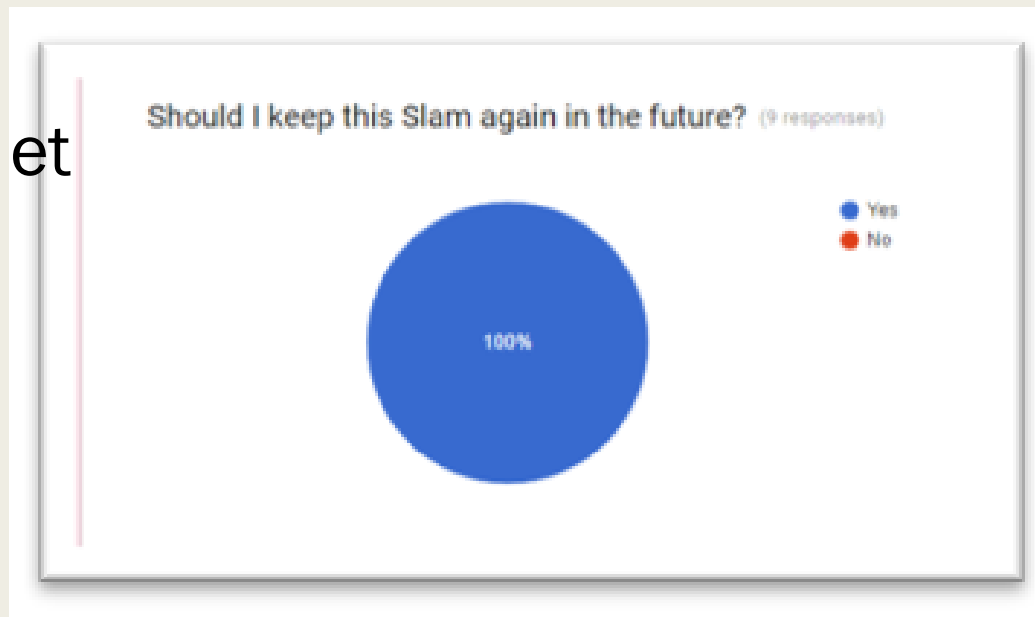
« I want to memorize this chorus, but can I? »



3. Sa perception du degré de contrôle qu'il exerce sur le déroulement

- a. Offrir des choix pertinents aux jeunes
- b. Prendre en compte sa préférence, ce qui va susciter davantage la région du cerveau responsable des émotions, souvenirs
- c. Prise de conscience de sa responsabilité dans la réussite

Consulter et
connaitre
les élèves



Class-building activité:

Write your ten favorite songs on a paper and throw the « snowball » across the room.

Then unfold and try to guess « whose list is whose »

anglais > français Traduire le message Désactiver pour : anglais x

Hi Mrs See !
I hope you're enjoying your weekend.
I wanted to make you discover a song from the video game Assassin's Creed Syndicate which talks about London in 1860. The music and the singer's voice are quite simple but the lyrics are very strong and they made me think about William Blake's poems. Here the link of the original version which is in the game :
<https://www.youtube.com/watch?v=F8p1hor857E>
Here is an a cappella cover by Peter Hollens that I find just great !
<https://www.youtube.com/watch?v=sO33ZnfhPVA>
Enjoy !
I also have a question : could you send me (again) the link of the american's padlet ? I accidentally deleted it...
Have a good day !
Bye.

AC Syndicate OS

PETER HOLLENS
Assassin's Creed

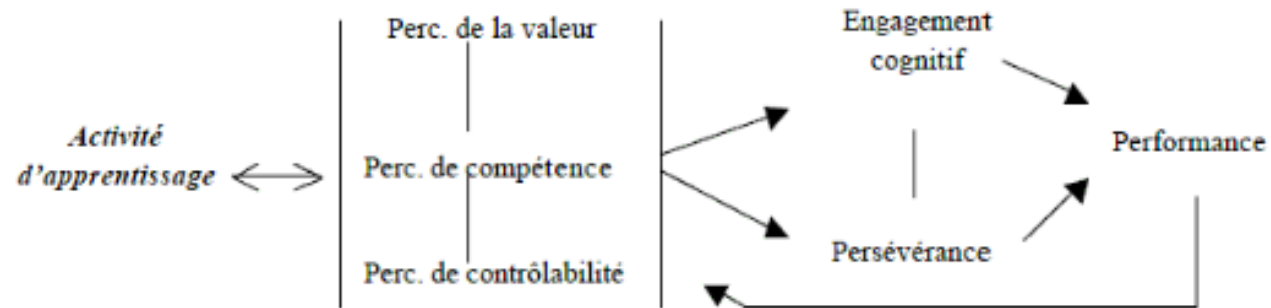
Implication personnelle (choix)

- Le B.O. de 30 septembre 2010 en fait référence : « **L'élève peut aussi être invité à assurer la collecte**, le classement en dossiers, éventuellement avec l'aide du professeur-documentaliste, puis l'exploitation, en fonction d'objectifs préalablement définis, de documents authentiques à étudier en classe. »
<http://www.education.gouv.fr/cid53320/mene1019796a.html>

5. Competence starts with confidence

[In a video produced by Scholastic](#), Beers says, about disenfranchised readers, "If you want to improve his skills, or her skills, what you have to do is start by building that child's confidence." The authors maintain that the interdependence between skill and will is research-based.

FIGURE 1: UN MODÈLE DE LA DYNAMIQUE MOTIVATIONNELLE



La dynamique motivationnelle joue sur...

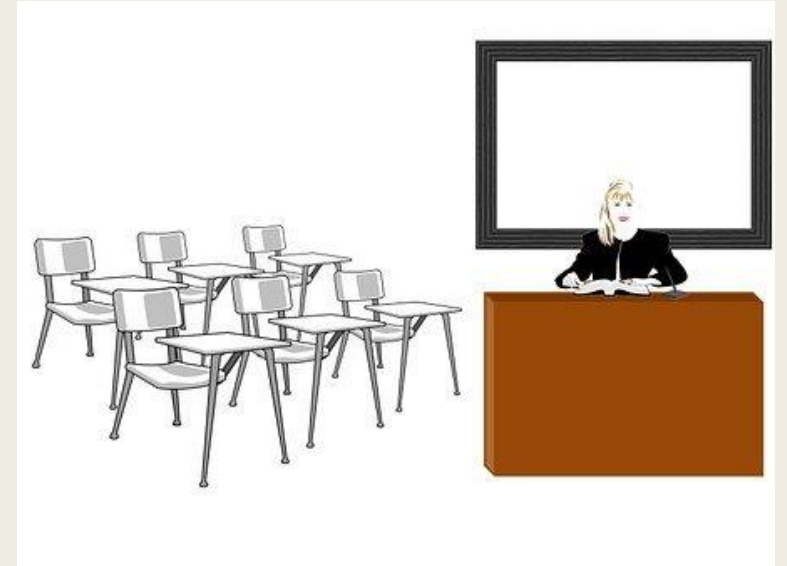
- Ces trois facteurs vont influencer les comportements d'apprentissage :
 - Engagement cognitif
 - La persévérance
 - La performance



(Tous) Motivés!

Quelques éléments à prendre en considération

- Les conditions d'écoute (classe entière, individuelle)
- L'accessibilité
 - *Équipement (écouteurs, enceinte bluetooth, ordinateur ou lecture mp3, téléphones)*
- La visée : créer une méthodologie d'écoute pour développer des stratégies
(« *Why listen ?* » puis « *How to Listen* »; « *what to listen to* »)
 - *Progressive*
 - *Clairement identifiable par l'élève*
 - *Réalisable*
 - *Engageante*
 - *Transférable à une écoute personnelle/répétée*



Des activités d'écoute dynamiques

- Contextualiser : *Why listen? You are a social justice activist/ You work for Rolling Stone Magazine*
 - *Consigne : (exemple classe de seconde : Vivre Entre Générations)*

Ecouter les chansons : « Changes » de Tupac ; « A Change Is Gonna Come » de Sam Cooke, « What's Goin' On » de Marvin Gaye pour trouver une hymne pour le mouvement Black Lives Matter

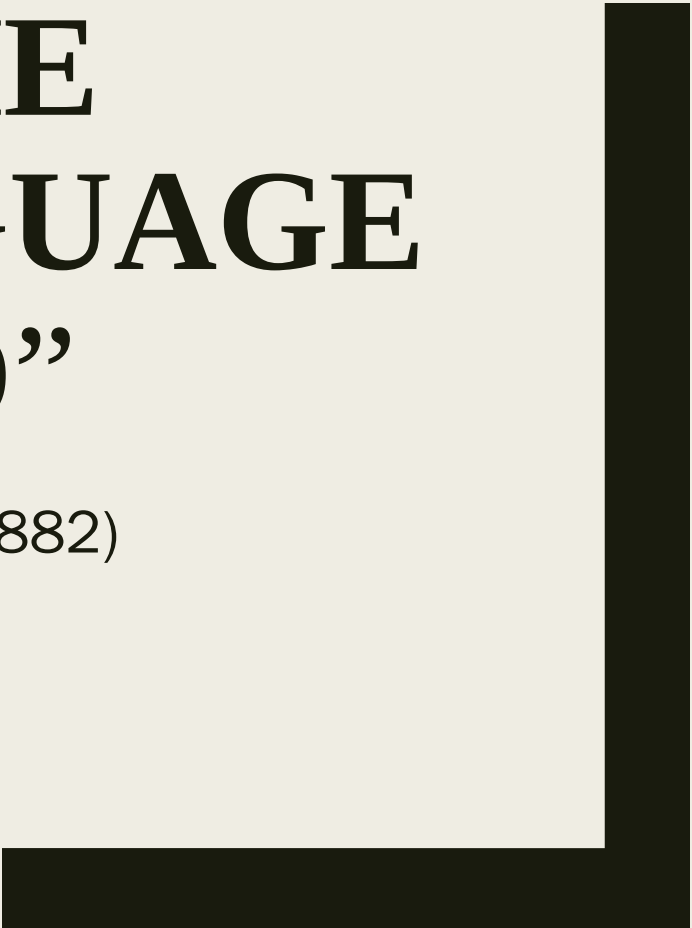
 - Ecouter la chanson version karaoké sans les paroles
 - Ecouter la chanson avec les paroles sans les clips (vidéo)
 - Regarder les clips vidéos sans la musique
 - Ecouter la chanson puis une version live de la même chanson
 - Lire les paroles comme un poème avec la vidéo clip ...





**“MUSIC IS THE
UNIVERSAL LANGUAGE
OF MANKIND”**

Henry Wadsworth Longfellow (1807-1882)



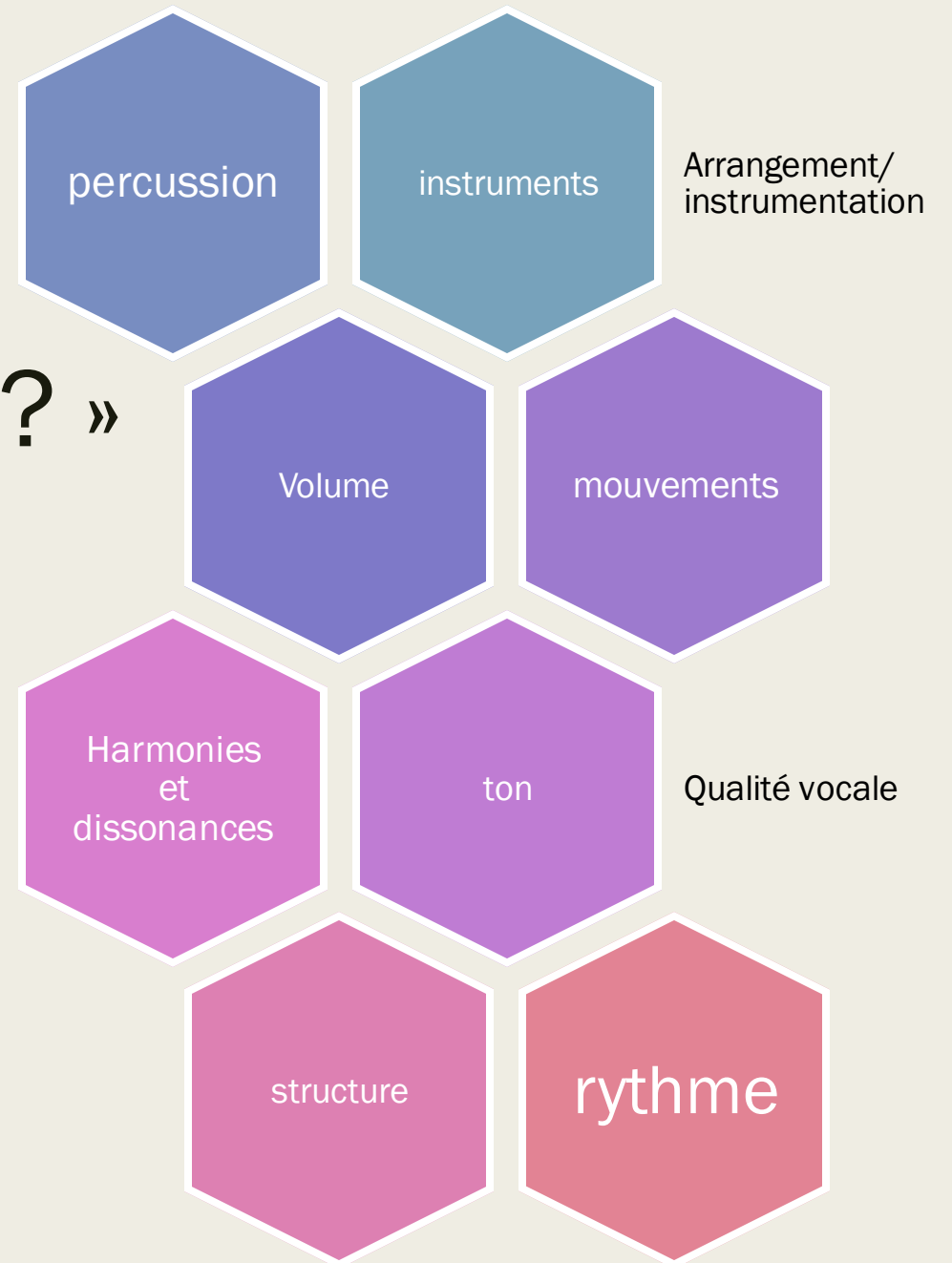
The image features a dark, textured background filled with a complex network of golden-yellow molecular structures. These structures consist of interconnected hexagonal and pentagonal rings, with small circular nodes at the vertices and along the edges. The overall appearance is that of a molecular lattice or a network diagram. In the center of the image, there is a black rectangular box containing the text "What am I hearing?" in a white, sans-serif font.

What am I hearing?

« What should I listen to? » *Éléments extralinguistiques*

Break it down

« That's the Sound of da Police »
KRS-One





« TONIGHT »
WEST SIDE STORY

Les paroles/lyrics

- Jeux de mots/ procédés
 - *Hyperbole* (« *It's raining men* »)
 - *Polysémie* (« *write/right the wrongs of history* »)
 - *Métonymie* (« *along with wolves like you* »)
 - *Métaphore/ Simile...*(« *my love is like a red red rose* »)
 - *Imagery...*(« *your ocean eyes* »)
 - *Rîmes .. Slant/end rhymes vs. Embedded rhymes*
- La découverte des nuances linguistiques et jeux rhétoriques « *Why men great until they gotta be great* » : déchiffrement/décrypter le message, « *musical sleuthing* »
- Registre et langage (dialecte/ régionalismes) (any hip hop, bluegrass) « *I tell a little story and it don't take long* » (*Boy Who Wouldn't Hoe corn* » *Union Station*)
- Intertextualité (hommage to Dylan Thomas; *The Color Purple* à Kendrick Lamar « *All my life I had to fight !* » embedding/ layering, nods to different mediums

Ecoute des éléments linguistiques

Les paroles



Harmonie ou dissonance?

Les paroles vont-elles renforcer ou réfuter **le thème musical**



« Only you you're the only one I see forever » / « in my eyes [...] nothing else but you »



“All the world is only you and me!”

II. MUSIQUE EN MOUVEMENT

A musical score for guitar, featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The score is divided into four systems, each with a musical staff and a corresponding guitar tablature (TAB) staff. The first system (measures 1-4) has a yellow highlight under the first measure of the musical staff. The second system (measures 5-8) has a yellow highlight under the first measure of the musical staff. The third system (measures 9-12) has a yellow highlight under the first measure of the musical staff. The fourth system (measures 13-16) has a yellow highlight under the first measure of the musical staff. The tablature consists of six lines representing the guitar strings, with numbers indicating fret positions. Chord diagrams are shown above the musical staff in the first, second, and third systems. The text 'II. MUSIQUE EN MOUVEMENT' is overlaid in the center of the image.

Chord diagrams shown in the score:

- System 1: A
- System 2: D, A
- System 3: E, D, A, E

Tablature for the first system (measures 1-4):

5 4 7 4 5 4 7 4 | 5 4 7 4 5 4 7 4 | 5 4 7 4 5 4 7 4 | 5 4 7 4 5 4 7 4

Tablature for the second system (measures 5-8):

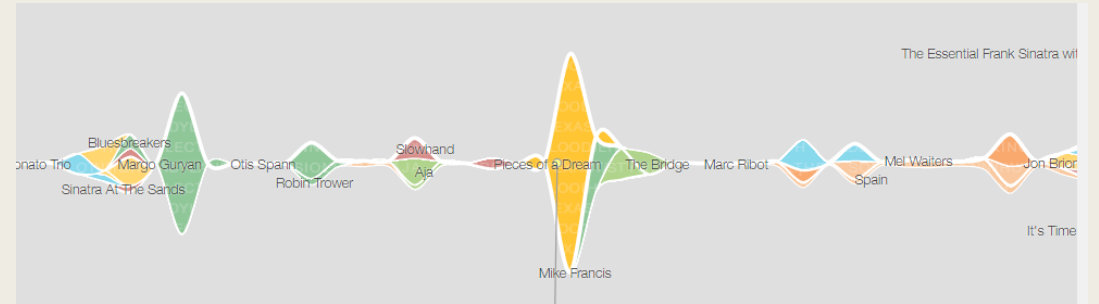
5 4 7 4 5 4 7 4 | 5 4 7 4 5 4 7 4 | 5 4 7 4 5 4 7 4 | 5 4 7 4 5 4 7 4

Tablature for the third system (measures 9-12):

7 6 9 6 7 6 9 6 | 5 4 7 4 5 4 7 4 | 5 4 7 4 5 4 7 4 | 7 6 9 6 7 6 9 6

En mouvement

- ❖ Etude de genres, mouvements : **un voyage dans le temps et dans l'espace**
 - ❖ *looking to the past to inform the present: approfondissement civilisationnel*
 - ❖ New Negro Movement et Jazz
 - ❖ Protest Songs and Beat Poetry
 - ❖ Folk Balads = tell a story
 - ❖ Bluegrass
 - ❖ Punk ...
 - ❖ Pop
 - ❖ Hip/hop
 - ❖ Rock and Roll
 - ❖ Rap...



<https://music-timeline.appspot.com/#s%3Ajazz>



Let's rewind...

« If I could turn back time... »

The word is about, there's something **evolving**,
Whatever may come, the world keeps **revolving**...
They say the next big thing is here,
That the revolution's near,
But to me it seems quite clear
That's it's all just **a little bit of history repeating.** —

Propeller Heads

“I see no changes all I see is racist faces
Misplaced hate makes disgrace to races

...

And although it seems heaven sent
We ain't ready, to see a black President”

It ain't a secret don't conceal the fact
The penitentiary's packed, and it's filled with blacks”

TUPAC (1994)

« Glory » by John Legend and Common

« One day when the **glory** comes
It will be ours, it will be ours
[...]

Rf. Mine eyes have seen the glory of the coming of the Lord

They marched with the torch, **we** gon' run with it now
Never look back, we done gone hundreds of miles

Somewhere in the **dream** we had an epiphany
Now we **right the wrongs** in history

SELMA

ONE DREAM
CAN CHANGE THE WORLD



« Selma is now »
-John Legend, « Glory »





« It's the story of America **then** told by America **now** » -Lin Manuel Miranda

« You want a **revolution**

I want a **revelation**

so listen to MY **declaration:**

We hold these truths to be self-evident

That all men are created **equal** [...]

Include women in the **sequel** »

- « **Schyler Sisters** » from *Alexander Hamilton*

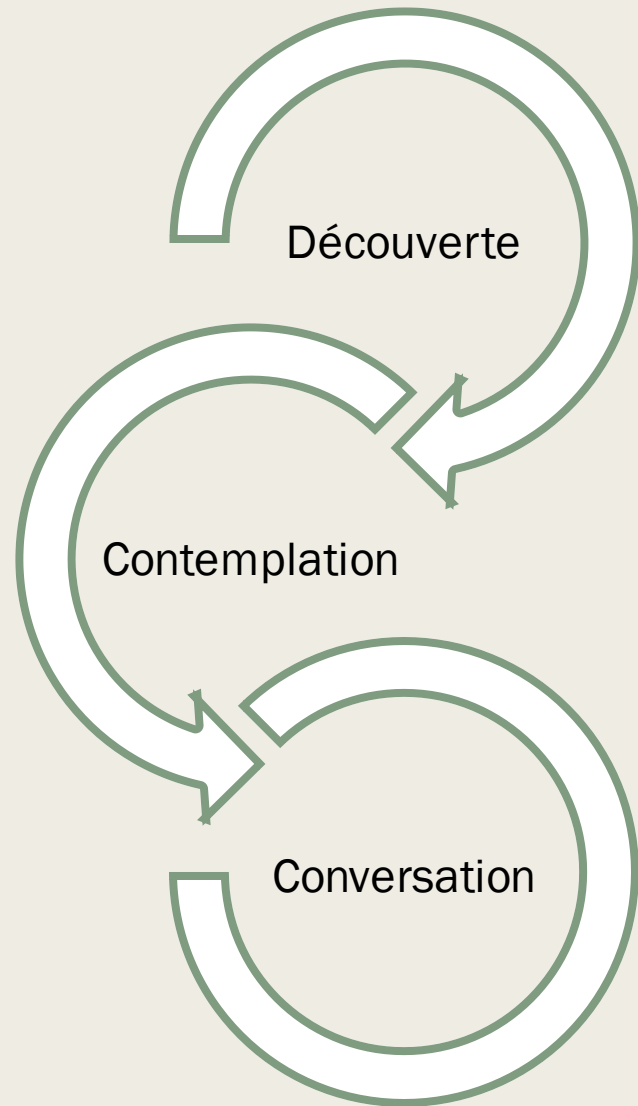


RYTHME

A driving force

Rythme

Dynamique de la séance



Activité de « photolangage »



Harmonie et dissonance

« Defiant joy in the face of adversary »

Context: You are a radio host presenting the best protest songs of the decade. The title of the series is called « DEFIANT JOY ». With your class, listen to ten songs, and eliminate 5 to get to the 5 core songs that marked a decade.

note: Differentiate the roles/ the songs/ the tasks

Activity: « Snow ball » Each student defend one song, then get into pairs, defending their one song. The pair must decide to continue with ONE, then meet a group of four, the group of four must defend and have ONE song emerge, etc.

Activités de production



Compare and contrast the lyrics with the album cover and title. Determine the interplay.

I spent the whole day in my head

Do a little spring cleanin'

I'm always too busy dreamin'

Well, maybe I should wake up instead [...]

So tired of being so tired...

Projet: Ecrire une (scène de) comédie musicale à partir d'un article de journal



« 21 Chump Street » de Lin-Manuel Miranda

Organiser des ateliers

Pour une étude précise d'un élément de production

■ It's **Rhyme** Time! On Music Monday, for example

« Profiter » pour faire écouter à nouveau des mots de lexiques dont la prononciation est souvent erronée...

i.e. BLUE – THROUGH – YOU --

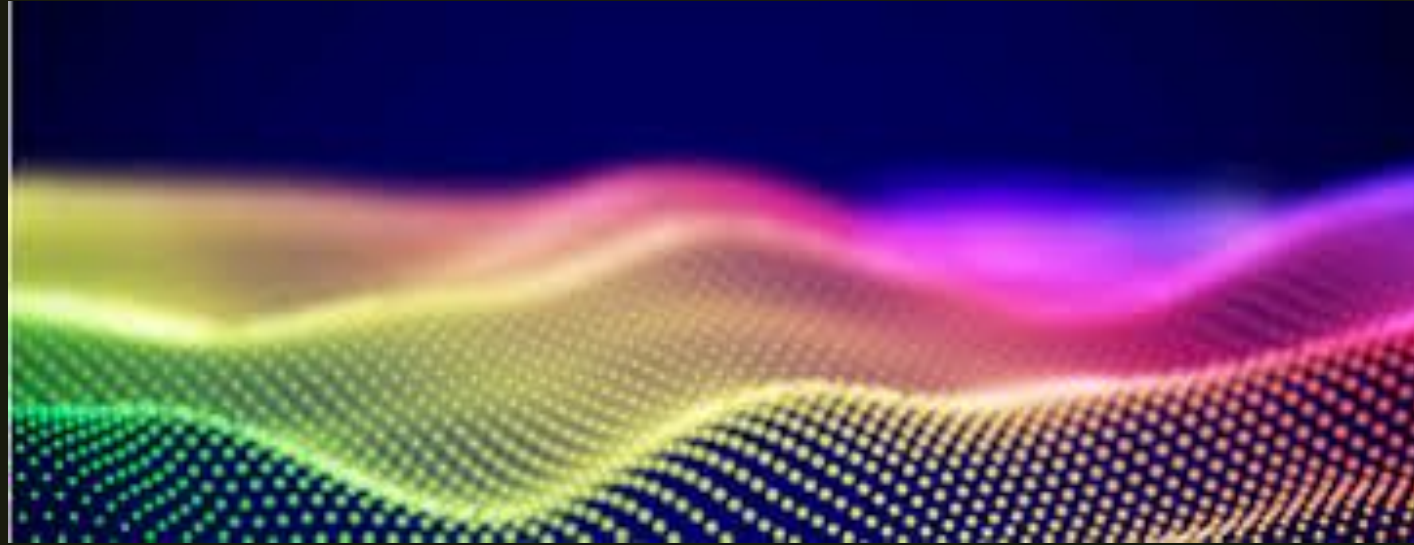
I. Activités

- a. Have students pair up and practice, with a partner, use backwards build-up, go around the room
 - i. Chorale Repetition, then by rows, then pairs, then volunteers “who wants to test their skills?”
 - 1. Remember to bring it back to the source if the accent to waver beyond the source sounds
- b. Match the video with the song (listen to the lyrics then ask students to watch three clips and choose the best clip to represent the feelings in the song)
- c. Have students create a mood board based on someone’s musical tastes (color, texture, objects)
- d. Write a music survey for the school (including teachers)
- e. Write in your diary about your favorite song
- f. Write a letter/tweet/DM to your favorite artist
- g. Make a playlist for your penfriend and send an email to explain your choices
- h. Present an artist at the music awards
- i. Leave a voicemail for your favorite radio station convincing them to play your favorite song (dedicate your song)
- j. Have students listen to two covers and an original song, choose the “best” version and justify in a panel (podcast)
 - i. Halleluiah was made famous by Jeff Buckley, but was written by Leonard Skinner, read the book about the saga
- k. Match a title to a song, or write a title to match a song (discuss and vote) Do you agree with the artist’s choice of title
 - i. Link the title of the song to the title of the album
- l. Imagine the album cover (schedule cover art, choose to quote critics and other artists)
- m. Direct a music clip

téléchargeable

- a. Organize a debate of musical proportions
 - i. Should Lil Nas X be taken off country music charts?
 - ii. Should youtube be free?
- b. Listen to the artist's first song and compare his/her evolution (groupes différenciés : chaque groupe étudie une chanson par un même artiste)
- c. « Music we need » As a class, make a playlist encompassing the themes and conflicts that the class is facing. Justify your selection.
- d. Make a loop track with your students' recordings
- e. Put poetry to text, create or play a track and speak or sing over it
- f. Listen to a love song and make it into a greeting card
- g. Put a poem to music
- h. Make a soundtrack for the book you are reading in LLCER
- i. Take a ballad and write it into prose/newspaper article (John Henry, de Pete Seeger)
- j. Interview a musician about his or her song
- k. Write about a new song on a blog post
- l. Make a **concept** album
- m. Music contests: Defend the *saddest song*/ most joyful = this could be in preparation of making the class' playlist
- n. Annotate a song online à la genius.com <https://genius.com/Mac-miller-good-news-lyrics>
- o. "The secret behind the song" activité de reception
- p. Conversation with a music producer "I need a song which is the perfect summary of a country in crisis" : which?
- q. Read an article and change it into a song (ie 21 Chump Street, the musical)
- r. Propose to change the opening song to your favorite movie
- s. Prendre une citation comme point de départ (en préparation de se mettre en peau de « music critic »
 - i. i.e. « Lizzo is about everything extra" ; or the controversial line by Fox News Reporter "hip hop has done worse for Black youth than racism these last couple years." (what informed this position?)

- a. Expressions utiles
 - i. Describe the artist
 1. An overnight sensation/ Newcomer/ new to the scene
 2. Breakthrough/ground-breaking
 3. Visionary
 4. Sings with defiant pride
 5. Pushes for selflove
 6. Overlooked
 7. Monumental (song)
 8. Instrumental in
 - ii. Describe the music
 1. Took the world by storm/ Go viral/ Go global
 2. Pushes the boundaries/ smashing genres/both informing and crossing genres/ chimerical (when pop meets hip-hop/mashups or classical crossover) vs purists
 3. Profound/ epic/ engaging
 4. Hypnotic / draws you in
 5. Catchy /a real ear worm
 6. Unsettling/ upsetting/ unresolved
 7. Pulls/draws you in/
 8. Keeps you on your toes/suspenseful/keeps you guessing
 9. Laconic
 10. Up in the air/progression/(non) resolution
 11. Speaks to multiple emotions at the same time/ duality of emotions
 12. Circularity/loop
 13. Cryptic
 14. Confessional
 15. Music has a diegetic function



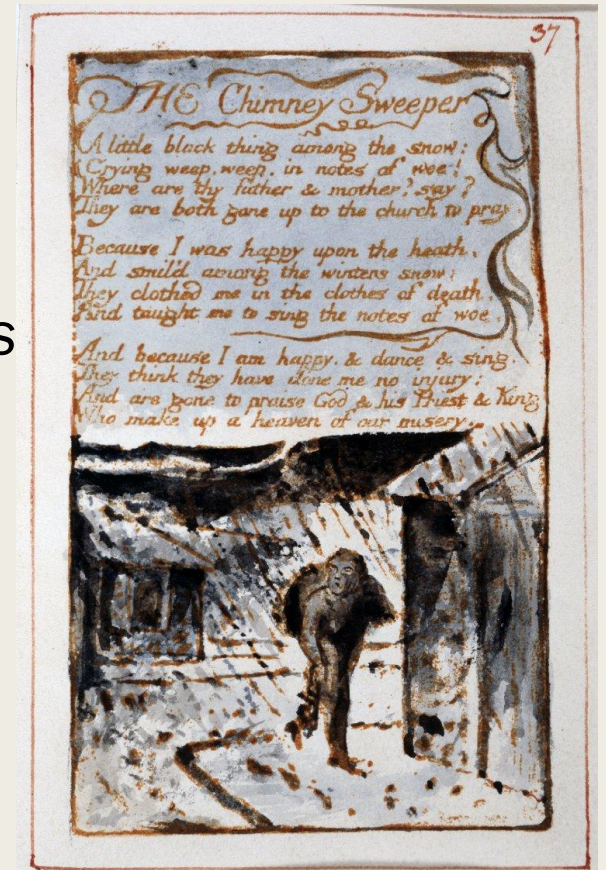
III. RESONANCES

Laisser la place aux émotions

- « Vulnerability is the birthplace for innovation, creativity and change. »
 - Brene Brown, (2012)



Castle on a Cloud, *Les Misérables*
The Musical that Makes History
Et William Blake's 'The Chimney Sweeper'



Etude thématique: La solitude/ *loneliness*

Inspired by Christine and the Queens

- Ecouter le podcast « Song Exploder » où Christine and the Queens explique le processus de la traduction de sa chanson en anglais.
- Elle aborde la question de solitude <http://songexploder.net/christine-and-the-queens>
 - *How can music bring people together?*
 - *How does the song reflect the feeling of solitude?*
 - *Does it reinforce the theme musically?*
 - The artist (in her solitude) claims she « want[s] to relate to people ». How does her music (and ensuing stardom) create a paradox of (dis)connection?
 - How does the translation process link to idea of « relating to people »?

La rencontre

Socially awkward encounters, love at first sight... what's not to love for a teen?

- Take ONE theme and study different musical iterations

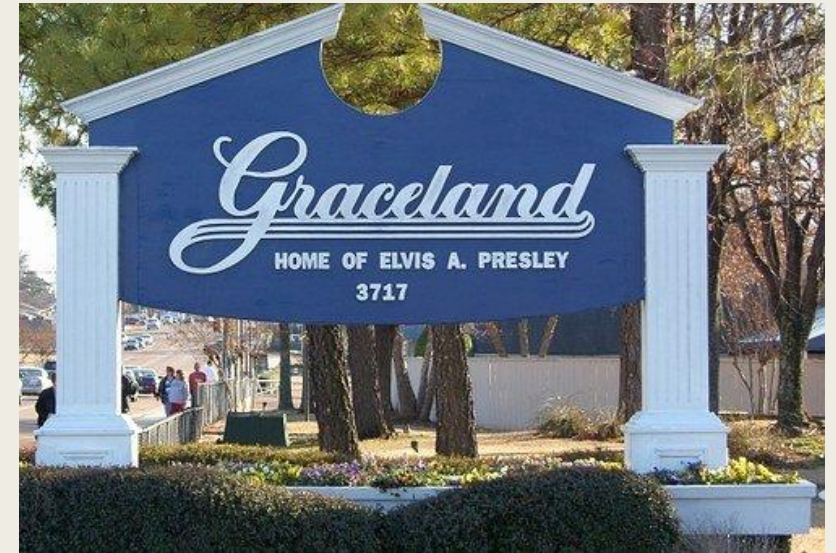
– *I.E. LLCER La rencontre*

You are going to direct the music video for one of the songs. Get a team together and map out the movement. (team members: director, lighting, set design, casting)

- Ed Sheeran, « I'm at this party I don't want to be at » *setting the scene for awkward social anxiety, translated in the lyrics and the music*
- Roger's and Hammerstein, South Pacific, « Some Enchanted Evening » *the idealized meeting of the other (star-crossed lovers)*
- Lin Manuel Miranda's *Hamilton*, « Helpless »
- La musique, une fonction diégétique : va-t-elle renforcer notre conception de la rencontre ou **subvert expectations?**
- ❖ Variation : Read an excerpt from *The Perks of Being a Wallflower*, and choose the soundtrack to accompany the extract.

Etudier le processus de « mythifying » de l'artiste par la chanson

- How do you disentangle the *person* from the *myth* (Billie Holliday)
- Social media platforms to propel stars
- Bad press is good press
- The secret behind the song
- What does it take to be a legend? Questions of legacy
- « An anthem for millenials », branding





- **Arts** (théâtre, cinéma, littérature, peinture, sculpture)
- **Technologie** (évolutions des techniques d'enregistrement, plateformes de diffusion, accessibilité par objets connectés, thématique des chansons)
- **Politique** (messages explicites/implicites dans les chansons, hymnes nationales, musique pour influencer l'opinion publique, l'utilisation des chansons dans les campagnes, pouvoir politique des artistes)
- **Sports** (artistes et sportifs se retrouvent sur la scène/le terrain, cohésion des groupes par les hymnes, source de motivation des joueurs)
- **Histoire** (courants musicaux se tissent aux courants historiques, chansons de propagande, musique pour refléter un mouvement politique, son pouvoir historiographique, écriture et réécriture, réappropriation, dimension révisionniste)
- **Sciences économiques** (industrie de la musique, crowdsourcing, labels, thématique des chansons comme inégalités socio-économiques)

REPETITION

MUSIQUE ET MEMOIRE



“Music reportedly **enhances rote memorization.**

(...) Music and its subcomponent, rhythm, have been shown to benefit the rote memorization process.

(...) psychology literature also indicates that the retentive effects of rhythm can be maximized when the targeted verbal information carries meaning.”

Medina, S. L. (1990). The Effects of Music Upon Second Language Vocabulary Acquisition

Retrieval practice

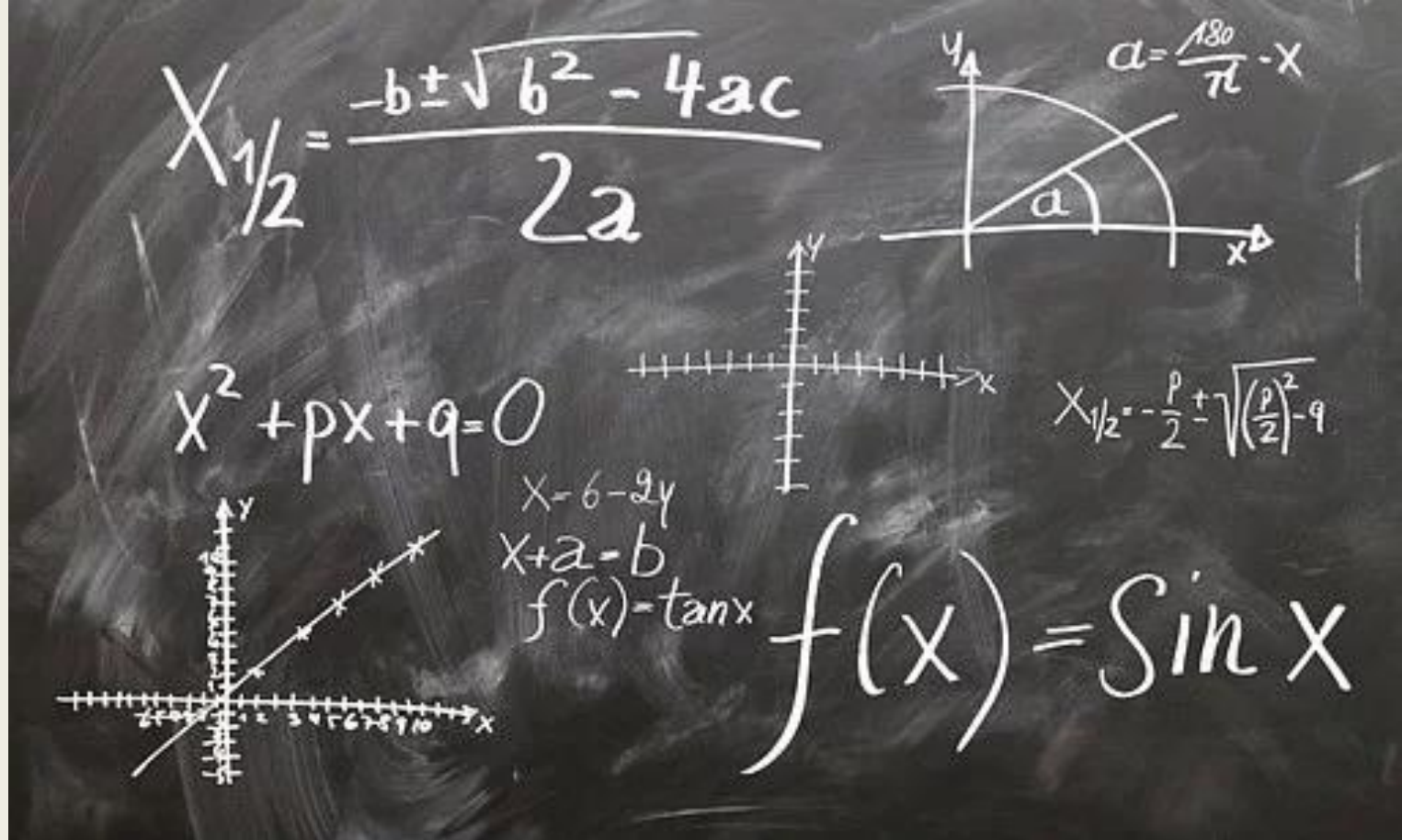
<https://www.retrievalpractice.org/retrievalpractice>



RÉSONANCES... AU-DELÀ DE LA CLASSE



Un élève met en musique un discours de Chimamanda Adichie



« DREAMS OF AN ENGINEER »

THE CPGE MUSICAL



LISTEN TO

Podcasts about music

Fine-tuning : 2nd Cut

« We laugh and we cry and we break
And we make our mistakes »

Wait for it, Hamilton



Teachers are: musicians? DJs?
Conductors? Songwriters? Directors?
Audiences? Fans?

Why not the **producers**

Teachers **accompany** students testing,
trying to perform

we **listen**, very carefully,

we **give feedback**,

And we **start again**.

THANK YOU FOR ... LISTENING!



Be in touch with any questions : abaffet@uco.fr or @classupclose

References

- [Viau, 2000] Viau, R., and Bouchard, J.. “Validation D'un Modèle De Dynamique Motivationnelle Auprès D'élèves Du Secondaire.” *Canadian Journal of Education / Revue Canadienne De L'éducation*, vol. 25, no. 1, 2000, pp. 16–26. JSTOR, www.jstor.org/stable/1585865. Accessed 9 Feb. 2020.
- Wilkins, R., Hodges, D., Laurienti, P. et al. Network Science and the Effects of Music Preference on Functional Brain Connectivity: From Beethoven to Eminem. *Sci Rep* 4, 6130 (2015). <https://doi.org/10.1038/srep06130>

A MUSICAL JOURNEY THROUGH GENERATIONS

2ndo C with Mrs. See



Kathleen Patrick, A Guitarist Lost in His
Music,