



SÉMINAIRE AROMEPHE : De l'enseignabilité de l'intonation dans le cours d'anglais en France

Pascal BOUVET

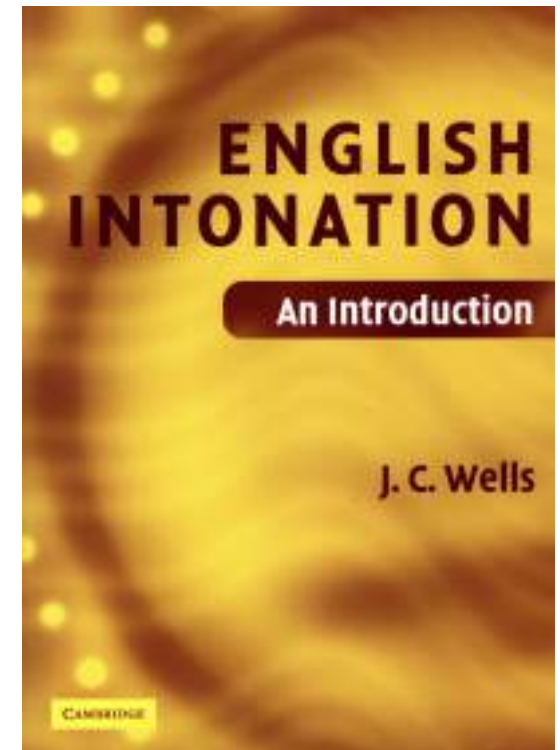
Remarques générales sur l'intonation...



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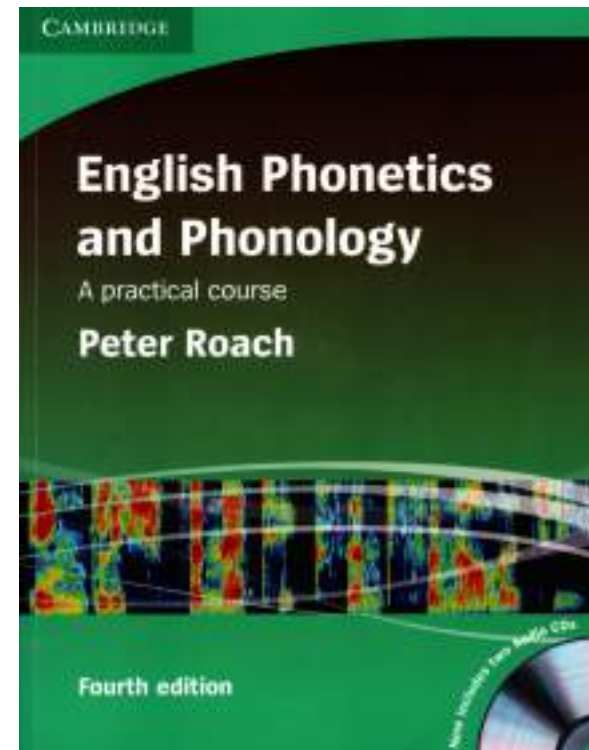
“ Intonation is the melody of speech. In studying intonation, we study the pitch of the voice rises and falls, and how speakers use this pitch variation to convey linguistic and pragmatic meaning. It also involves the study of the rhythm of speech, and (in English, at any rate) the study of how the interplay of accented, stressed and unstressed syllables functions as a framework onto which the intonation patterns are attached.

WELLS, 2006



“ We should remember that ‘high’ and ‘low’ are arbitrary choices for end-points of the pitch scale. It would be perfectly reasonable to think of pitch as ranging instead from ‘light’ to ‘heavy’, for example, or from ‘left’ to ‘right’, and people who have difficulty in ‘hearing’ intonation patterns are generally only having difficulty in relating what they hear (which is the same as what everyone else hears) to this ‘pseudo-spatial’ representation.

ROACH, 2009

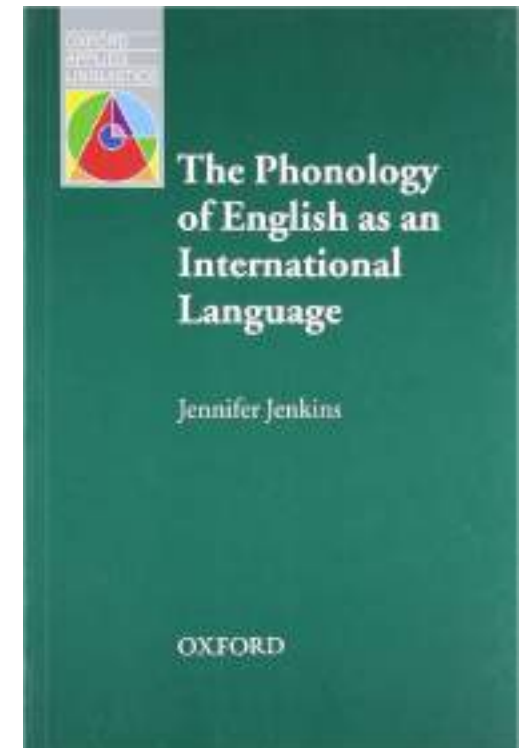


“ “ *Until very recently intonational materials tended to be particularly preoccupied with the attitudinal function of intonation, i.e. the possible attitudes that a 'native speaker' may be expressing when using one of the seven or so pitch movements on the nuclear syllable within the word group. For example, it was said that a rise-fall could mean that the speaker was impressed, being sarcastic or ironic, challenging, and so on.*

Nowadays, many intonation scholars accept that all this is very subjective, dependent on the individual speaker and on the specific context of the interaction, and thus impossible to generalize.

Learners may well acquire these sorts of nuances through prolonged exposure to English, but we most probably cannot teach them in the classroom.

JENKINS, 2000





Dans la production des élèves, plusieurs travers sont récurrents :

- *une montée systématique en fin d'énoncé, correspondant à la question implicite : "ai-je bien répondu ? est-ce cela que vous attendiez de moi ?"*
- *des montées et des descentes en zig-zag dans un effort pour "mettre l'expression" ou, au contraire,*
- *une ligne monocorde due à une absence d'implication de la part du locuteur.*

HUART, 2010



« De manière générale, dans un énoncé donné, c'est le dernier mot lexical [adjectif, adverbe, nom propre, nom commun, verbe lexical] qui est porteur de l'accent de phrase.

L'accent de phrase est une syllabe-charnière portant le ton, c'est-à-dire la variation intonative.



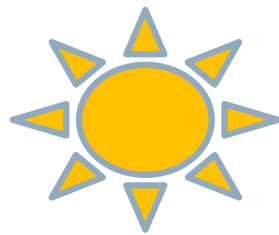
Bobbie bought a ↘scooter.

Has Jerry ↗arrived?

BOUVET, 2021



Bonnes pratiques



- Accepter que l'intonation est **difficile à enseigner** et **difficile à apprendre** par les élèves ;
- Toujours travailler l'intonation **en lien avec la production de sens** ;
- Accepter que chaque individu peut avoir une **utilisation personnelle de l'intonation** ;
- Exposer les élèves à une **langue riche et authentique** (supports/communication en classe) ;
- Organiser le plus souvent possible des **activités/tâches où l'élève parle en son nom** ;
- Être conscient du phénomène de « **parasitage phonologique** ».

Mise en activité



Collège



Extrait vidéo

Alice in Wonderland

Lien vers la bande annonce :

<https://youtu.be/9POCgSRVvf0?si=gxopX9ra28NtJPIK>

Lycée



Extrait vidéo

Victoria & Abdul

Lien vers la bande annonce :

<https://youtu.be/T504u17Ao9A?si=dU0AnN62gkb1Lh7f>

Collège



Lycée



Mise en commun



Pistes d'exploitation



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Collège

Extrait de la bande annonce :

There is a place like no place on earth.

*Some say to survive it you need to be as mad as a hatter,
Which luckily I am.*



1. ANTICIPATION

a. Listen and react.

I can hear a door. / I can hear a man. / I can hear music.

b. In groups of 3, listen and try to pick out all the words you hear.

There is a place like no place on [earth].

Some say to survive it you need to be [as] mad [as a hatter],

Which luck[ily] I am.

c. Can you imagine the place described in the sentences?

It's a fantastic place. / It's a dangerous place. / It's a place with mad people.

COMPREHENSION

[...]

PHONOLOGY

a. Listen to the recording and use the annotation | where the music booms.

There is a place | like no place on earth.

Some say to survive it | you need to be as mad as a hatter,

Which luckily | I am.

b. Now, for each segment, use ↗ if the intonation goes up or ↘ if the intonation goes down.

There is a place | like no place on earth.

Some say to survive it | you need to be as mad as a hatter,

Which luckily | I am.

c. Now, in pairs, practice reading the sentences out loud.

Lycée

Extrait de la bande annonce :

*I am cantankerous, boring, greedy, fat, ill-tempered.
At times, selfish and myopic—both metaphorically and
literally.
I am perhaps disagreeably attached to power.
But I am anything but insane.*



a. Listen carefully to these sentences.

I am cantankerous, boring, greedy, fat, ill-tempered.

At times, selfish and myopic—both metaphorically and literally.

I am perhaps disagreeably attached to power.

But I am anything but insane.

b. Highlight the stressed syllables in the underlined words.

c. Above each highlighted syllable, use ↗ if the intonation goes up or ↘ if the intonation goes down.

d. Now, try to determine the reasons for these variations.

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***Je vous remercie
de votre attention !***

Bibliographie

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