

# Music as a Didactic Medium in the Learning of Amazigh Language

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**Abstract:** Learning Amazigh means opening up to the world of the Amazigh culture, the discovery of new possibilities of expression, action and interaction, partying, discovering the pleasure of learning. We have chosen to devote our work to the insertion of *music* to teach the Amazigh language in a fun and simple way. In other words, to learn with pleasure.

**Keywords:** *Amazigh, culture, language, music.*

## Introduction *Study Area*



Figure 1: Map representing the study area's discovery of the pleasure of learning.

This map represents the area of our study. This is the province of Agadir Idaou Tanan where the “*tachlhiyt*” linguistic variety is dominant with a rather important Amazigh lexical background. Learning Amazigh Language through music has been proven to be effective as a tool in the learning – teaching process. This study attempts to provide some answers to this main question: What obstacles hinder the integration of singing/music as a motivational means in teaching the Amazigh language.

### ***Methodology***

This research articles will study and analyze the implementation of songs in the field of teaching. The aim is to identify the obstacles that inhibit the use of music in the teaching – learning process, as well as to evaluate the use of singing in Amazigh language within the classes. Therefore, we carried out the survey technique in collaboration with forty teachers in the Souss-Massa region.

We have planned two Amazigh songs through the teaching materials. The goal is to make the task easier and to value the efforts of Amazigh language teachers. The first part of this work is devoted to situate this study in its historical context and present the status of the Amazigh language. In addition to this, some concepts related to the song's theme and its didactic are defined. The second part focuses on evaluating the practice of singing in Amazigh. Indeed, we have carried out the technique of survey in collaboration with 40 teachers in total in the region of Souss (the tachelhiyt variant).

This survey technique allowed us to have significant percentages on several levels: the quality of training, the implementation of singing by teachers, the perception of students and the teaching materials. Finally, we tried to explore the factors that can be a hindrance to the progress of the integration of the Amazigh song in an effective way. We will also put into practice two pieces through the didactic planning of one lesson plan to ameliorate and simplify teachers' performances, specifically at the lessons' presentation via songs.

All the work and books of the songs that have been done at IRCAM in terms of productions for children is commendable and remains very important. Still, as a student, we are always looking for improving the learning of the Amazigh language, especially that it is a vast project for all Moroccans and all international communities that want to learn Amazigh. It is difficult to say that the teaching of Amazigh in Morocco takes place conceivably and satisfactorily.

The present work results from a strong wish to enrich and improve the lessons of Amazigh language through songs that will meet students' needs in terms of lexicon and vocabulary. We begin with a brief overview of the history of the interpretation of the Amazigh language in Moroccan education and language teaching. We will also highlight the status of Amazigh language teaching, and then a brief definition of the song.

### ***Brief History of the Amazigh Language***

In 2001, for the first time in its history, Morocco officially recognized Amazigh (or Berber) as an integral part of the country's linguistic and cultural heritage. That same year, King Mohammed VI created the Royal Institute of Amazigh Culture (IRCAM in French) and in his royal text, known as the Ajdir Speech, he entrusted the Royal Institute of Amazigh Culture with "missions to safeguard, promote and strengthen the place of Amazigh culture in the national educational, socio-cultural and media space."<sup>1</sup>

This is a change of historical direction in the national language policy. Until then, the Amazigh had had no status and no recognition from the State authorities. Two years later and ever since, the Moroccan educational system

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<sup>1</sup> <https://en.yabiladi.com/articles/details/58483/years-after-ajdir-s-speech-downs.html>.

has begun a new stage in its history with the integration of the Amazigh language into the school curriculum. At the time, this was a decision described as “historic” and an indisputable achievement within the framework of the “democratic society project”.

From this frame of reference, the educational policy devoted to this Amazigh language teaching is inspired, namely through royal speeches, the National Charter of Education and Training, and the curriculum of the Amazigh.

### ***The Status of the Amazigh Language in Morocco***

Article 5 of the 2011 Constitution introduced the “Amazigh” as the “official language of the State and a common heritage to all Moroccans without exception.” Morocco’s 2011 constitution makes “Amazigh” an official language alongside Arabic. Morocco is a country with several languages like French, modern standard Arabic, Moroccan Arabic, and Amazigh.

Women became the leading carriers of the Amazigh language as the lower-status language in the country. On 17 June 2011, King Mohammed VI announced in a speech of new constitutional reform that “Tamazight” became an official language of Morocco alongside Arabic and will be used in all the administrations in the future. On 30 April 2012, Fatima Chahou *Tabaamrant*, a member of the Moroccan House of Representatives and former singer, became the first person to ask questions and discuss the minister’s answer in Tamazight Parliament of Morocco.

### ***Amazigh Language in Education***

The Amazigh language was introduced to the Moroccan school in September 2003 after the royal speech of Ajdir on 17 October 2001 and the creation of the Royal Institute of Amazigh Culture (IRCAM) in charge of promoting the Amazigh language and culture in, among others, the education and training system.

In 2003, some 300 public primary schools adopted teaching Amazigh in their classes. This teaching, intended to be developed – eventually – in all regions of the kingdom, is compulsory and is addressed to all primary schools’ students without distinction, whether they are Amazigh speaker or not.

### ***Definition of the Song***

It is said in Dades valley South-East region *tar izli ur tlli* “that which is not in verse does not exist”; in other words, without poetry, nothing exists. so, what is the definition of the song? The song is often seen as a musical work or “a combination of elements, an active synthesis of text, melody, voice, orchestration and the singer’s physical performance”. (RB 2014: 338)

Defined by the *Illustrated Robert Dictionary* (2014) as a “small sung composition,” the song is sometimes performed with a single voice or, on the contrary, with several (as in a choir), which is why we hear about monody or polyphony. The song can sometimes be performed without instrumental accompaniment, hence the concept: “a cappella” or on the contrary, one or more instruments. The song reflects society, the song is a product with many facets of contemporary society; it is a powerful revealer and can even

occasionally become a conscious witness, often critical. It is, above all, an extraordinary object of communication at the confluence of the arts, the media universe, the business. (RB 2014: 338)

In the Middle Ages, the term song referred to an epic poem recounting the exploits of a knight. Hence the expression “sing a poem”. Due to its etymological origins, this concept comes from the Latin verb “*cantare*” which means to sing or to make hear a song. In Greece, the term *cantio* means a small musical composition of the famous, sentimental, or satirical character, divided into verses and destined to be sung.

Throughout history, poetry and music have always had common points and strong links. Poetry and music have the sound in common. And this sound, by an indefinable evocation, becomes a song of the soul that expresses the human. However, contrary to what Yves Peyré says, I prefer to say that music is an exacerbated, accomplished form of poetry. Why? Well, first of all, because music is universal. There is no need to know the language of the musician. The poet uses the musicality of his language to express himself. These two-arts use rhythm and its opposite, silence, to express the deepest of being. (Peyré 2001: 12)

This last definition better describes what the song is and allows one to grasp its meaning starting from its characteristics, namely its (popular) production universe, its structure (couplets often separated by a chorus), as well as its finality (sentimental or satirical). Poetry and music have the sound in common.

### ***The Didactics of the Amazigh Song***

Didactics is the study of the questions raised by teaching and acquiring knowledge in the different school disciplines. Since the beginning of the 1970s, teaching methods for mathematics, science, French, and languages have developed... (RB 2014: 558).

Didactics differs from pedagogy in the central role of disciplinary content and its epistemological dimension (the nature of the knowledge to be taught). In its early days, specialists from each discipline were responsible for initiating didactic research: Brousseau, Glaeser, and Chevallard.

### **Song Analysis**

To sing is to send signals, to educate, to galvanize... However, it is also to resist. Singing can be a form of resistance to the waves of globalization, to one culture’s hegemony over others. The Amazigh song also serves to resist the extinction of this ancestral culture, the Amazigh. Singing is still a powerful tool for developing authentic Amazigh vocabulary and phrases. To determine whether singing in Amazigh is a valid practice in the classroom, we conducted an evaluation of this practice by conducting a survey: forty sheets containing an opinion questionnaire. The goal is to identify the role of singing in educational action and to determine whether the teacher possesses the necessary skills and tools.

This survey was carried out in the Souss-Massa area.

## Putting the Song and Student Perceptions into Practice in Amazigh Classrooms

### Research Methodology

The aim is to evaluate the practice of singing the Amazigh language in class. As a result, we conducted the survey technique in collaboration with forty teachers from the Souss-Massa region.

### Inventory: Evaluation of the Practice of Singing

Amazigh teaching and learning performance is influenced by a lack of willingness to teach through singing, as well as a lack of training and teaching materials.

The age of the teacher:..... -Gender:.....  
 Arabic or Amazighophone: ..... He/She teaches in a class of Amazighophones or Arabic-speaking or mixed.....  
 Do you agree with these opinions?  
 Just use "TICK YES or NO"

OPINIONS	YES	NO
1/Do you use the song in class? If not, why?	55%	45%
2/ Do you have hardware (CDs and/or Books/Computer)?	32.5%	67.5%
3/ Do you know how to use a computer in class.	47.5%	52.5%
4/ Singing in Amazigh is difficult for children.	22.5%	77.5 %
5/ Are students used to singing?	50%	50 %
6/ Do you have the skill to sing for your students in Amazigh?	62.5 %	37.5 %
7/ Do you feel relaxed to sing in front of someone?	20 %	80 %
8/You may have a bad opinion of yourself if you write and sing songs for your students in Amazigh.	20 %	80 %
9/ Do you think other teachers'/people's attitudes and opinions may affect your willingness to use songs in Amazigh teaching/learning?	5 %	95 %
10/ We have the right to blackmail children in the classroom. ?	60 %	40 %

Figure 2: Table representing questionnaire results

## Impediments to the Use of the Song as a Didactic Tool Analysis of Percentages and Data

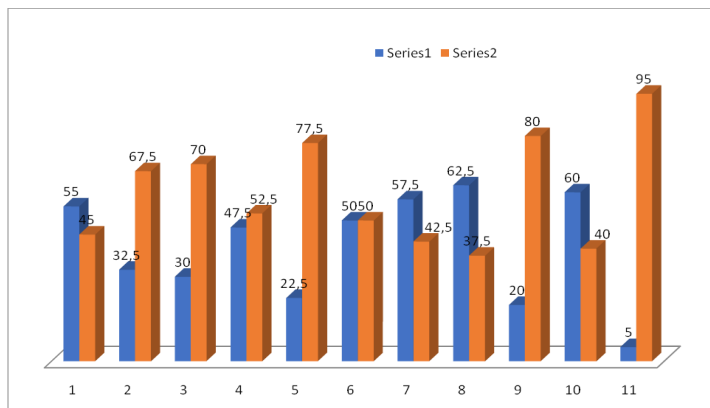
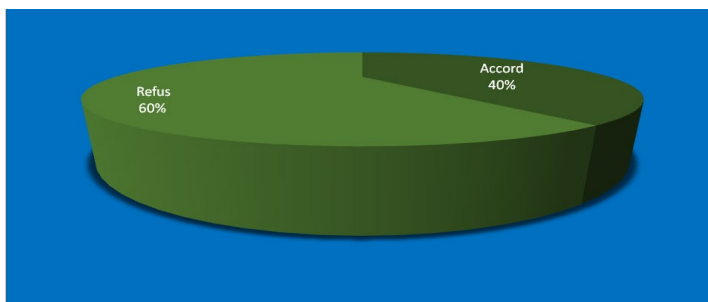


Figure 3: Assessment of a Practice



**Figure 4: The majority of responses are refusals**

These two diagrams reflect teachers' views on the practice of singing in the classroom.

This survey technique allowed us to have significant percentages on several levels: at the level of training quality, implementation of singing among teachers, student perception, and pedagogical materials available. This survey will allow us to put a finger on the reasons that prevent the integration of the Amazigh song in class and the factors that hinder its advancement.

Let's try to analyze opinions one by one: OPINION YES NO

OPINION	YES	NO
1/. Was I asked to use singing in class?	55%	45%

According to the results of this survey, slightly more than half of the teachers responded positively, implying that nearly half of the teachers were not approached. It should be noted that the official teaching instructions do not require students to perform the Amazigh song in class.

Furthermore, the provided training does not aim to develop skills in the field of singing. Normally, the training cycle should focus on learning behavior, or training to become aware of one's own abilities in a field where one believes oneself to be traditionally unarmed, as well as understanding the difference between singing and reciting in order to integrate singing into pedagogical practices. However, being a good singer is not required to incorporate singing in the classroom.

It is possible to use audio and audio-visual recordings. The goal is to make teaching more appealing to students and to motivate them more. Singing brings life to the classroom, relaxes the atmosphere, and encourages students to work. It piques the interest of students. As a result, it can provide a brief respite between lessons.

OPINION	YES	NO
2/. Do you have hardware (CDs and/or Books/Computer)?	32.5%	67.5%

This 67.5 percent indicates that the Ministry of National Education has not installed the necessary equipment to properly operate the song. Question 2 also reveals that the same number of teachers do not have a computer in the

classroom. Those who use singing in their classes on a regular or irregular basis are able to accumulate sound documentation.

The songs must be appropriate for the students' grade level and age. They must also have an educational component by conveying Moroccan society's benchmarks and values. This begs the question, "How can we gather and distribute precise and model sound documents?"

OPINION	YES	NO
3/ Do you know how to use a computer in class?	47.5%	52.5%

It is not enough to simply own a computer in order to use it effectively. More than two-thirds of teachers lack the necessary skills. This is concerning. It is possible to conclude that computer learning did not occur during the training. It would be interesting to plan additional training in this area.

Because the world has experienced a very rapid pace of technological development, this rhythm invites us to renovate education systems in order to improve educational quality. This can be accomplished by making good use of information and communication technologies (TIC1).

OPINION	YES	NO
4/ Singing in Amazigh is difficult for children.	22.5%	77.5 %

The 3/4 of the teachers thought that singing for the students was simple and that it would be fun to sing in class. Not only is it not difficult, but we see that children love to sing; the songs are what they remember from the first days of school, even at the preschool level.

They are not put off by songs in other languages. Because Amazigh integration remains an official Moroccan project, the Amazigh language will be taught for the benefit of all communities, whether Arabic-speaking, French-speaking, or other. In this case, learning may be difficult and restricting for some. How do you train your ear to recognize the musicality of a new language? How can this problem be alleviated?

Are the music and singing not well placed for the sounds? Children use "musical language" to communicate from an early age. As a result, noises, murmurs, tears, songs, and movements are all-natural reflexes. The children are immersed in their natural language, which they will quickly develop with the help of these pre-verbal musical elements.

OPINION	YES	NO
9/ Do you think other teachers'/people's attitudes and opinions may affect your willingness to use songs in Amazigh teaching/learning?	5 %	95 %

The 95 percent positive opinion outnumbers the 5% who do not believe singing is a valid and useful activity. The large number of teachers who are not afraid that their students will have a negative opinion of them if they make them sing in Amazigh is a natural result that reflects the evolution of society.

When compared to the 1960s, the majority of teachers were fearful of society, holding back all attempts to sing or dance in their class. The value system was extremely strong and rigid. The family and tribal system once had symbolic strength and power in manipulating individuals, but times have changed. The society accepts the song and the new changes, possibly as a result of the variety shows on television. As a result of changing values, what was once forbidden became more tolerable.

However, a 5% minority, loyal to old values, primarily among older teachers who are often anti-singing and see singing as a childish gesture, is tolerated due to changes in values. Younger, more active, and dynamic teachers, on the other hand, accept and want to sing and learn to sing.

### Options and Alternatives for Using the Song in Classrooms

#### *Choice of Song (Medium)*

Amazigh poetry is full of poetic images because it is inspired by its surroundings, by the genius of the language that conveys it, and by a variety of orality sources. The oral arts are such a treasure that all societies have devised strategies to protect and invest in them as factors of long-term development.

We will study a song that we have carefully selected based on various criteria, such as the values it conveys or the knowledge it can impart to the learners. Our investigation takes the following approach: it is first and foremost necessary to present the general context of each poem, i.e. to see the text's outlines. Following that, we'll take a look at the topics covered as well as the lexical fields. The rhythm will then be addressed, followed by a synthesis. Finally, we will create a learning sheet.

To plan this song, we will create a pedagogical sheet to help students learn it.

#### ***Presentation and Analysis of the Song: "The Arganier" of the Poet Singer Naziha Abakarim – Targant "L'arganier"***

<i>Ar issmyay sus lluban ar issmyay sus lmrjan</i>	Argan tree The land of Sous grows amber and coral
<i>Argan argan argan</i>	Argan Argan Argan
<i>ik<sup>w</sup>la udrar n ihahan Ik<sup>w</sup>la win ayt baemran</i>	Beautiful are the mountains of Haha. Beautiful are the mountains of Ait Baamran
<i>iy d yucka inbgi darny rad d nsrs kra darny</i>	When a visitor comes, we serve the best. We have pure butter,
<i>udi d tammnt d umlu ihlan ula lidam n wargan</i>	honey, delicious Amlou and Argan
<i>iga tazgzut iga tiram iga asafar n tmudan</i>	The identity of the people of Sous, a beautiful landscape, food and cure.
<i>taddagt immyin yar g yiffus, tamagit n ufgan n sus</i>	Argan Argan Argan A tree which grows in south Morocco only.
<i>qqilat t inn a yafgan ad t ur ilih yan</i>	Take care of it, human, before it



<i>wass y wussan</i>	disappears. Stop threatening the argan tree. It cannot be fire wood. Argan tree calls for tender hands.
<i>amz afus nnk xf wargan ur igi akccud n inkan</i>	Don't uproot trees to make cities. Protect Argan forests.
<i>wa hann taddagt n wargan tra k a yafus ihnnan</i>	They are not for herds of goats or camels. We pray for more generosity from the sky
<i>ad ur tssukuft taganin afad ad tskrt tiyurin</i>	So that Argan would never dry. To grow and be deeply rooted. The nuts for mankind and squirrel.
(Abakarim 2013) <i>ssfld ay a ku yan</i> , CD. Music albume, track number six.	

### ***Historical Context of the Poem***

The Amazigh woman has preserved the majority of the Amazigh language's traditions and oral songs. The avant-gardist El Ouarichi from the Rif, whose poetic journey dates back to the 1970s, in the Association Intilaqa attaqafiyya, is a relatively new addition to the female writing experience. The Amazighe Naziha Abakarim, is a female activist from Tiznit city, and an English teacher at Almasira al Khadra High School. She is an Amazigh and Arabic poet, editor, and composer of committed and educational songs.

The song we will analyze is the seventh track from her music "*ssflday a ku yan*", which contains eight tracks: *amz wag-immi d baba -imniuhu – ssfldat a ku yan – aman – targant – izmazur gin yan – ssfldat a tarwainu*. Id Basaid composed and arranged the music for this album.

Abakarim is a popular singer and poet. She has already released another album, which was funded by Lindh. This latter is on the themes of citizenship, human values, justice, equality, equity, solidarity, tolerance, cooperation, peace, love and respect for life, the rights of children and women, citizenship, environmental protection, and clandestine emigration are among the themes addressed in Naziha's poetry.

### ***Thematic Analysis of Poem***

According to our interpretation, Abakarim highlights the argan tree in the first reading of this song by treating it as a symbol of identity that must be safeguarded and defended. The argan tree, which grows in southern Morocco, produces a product, the precious natural oil, which is universally regarded as a true treasure of health and beauty on a global scale. Argan is the fruit of the argan tree and the Amazigh's green gold. It is a product derived from the fruits of the argan tree, the country's second largest forest species, because it provides a living for three million people in the Souss region.

"The Argan Tree" is a song in which the poet attempts to raise environmental awareness in general, as well as respect for this particular treasure tree. This tree is compared to the amber and coral that adorn the mountains of aa and Aytbaman.

### ***The Great Ideas of the Song Targant “The Argan Tree”***

The first two verses of the song highlight the fertile soil of the Souss, which gave birth to the argan tree, which the poet describes as coral, a symbol of beauty that gives prestige to the mountains of Ayt baɣmran. Verse 3 and 4 are about the generosity of the Amazigh of Souss, because every visitor is invited to sample the rinsed butter, honey, *amlou*, and argan oil.

In verses 5-6-7-8-9-10-11, the poet calls for respect for the argan tree, which is first and foremost an identity symbol; it raises awareness to stop the slaughter of this tree, which is a source of income for families; and it emphasizes that orchards are neither a garbage can nor a pasture for animals.

In the final three verses, the poetess begs God to quench the thirst of the argan tree so that it can take root and continue to nourish man.

### ***The Lexical Fields***

The title “The Argan Tree” announces the song’s central lexical field, which is the argan tree and its magical product argan. Thus, the three major lexical fields are present, namely the argan tree and the argan oil, the food, and the poet’s denunciation of human acts.

<b>The Argan Tree</b>	<b>Food</b>	<b>The Acts Complained</b>
argan (repeated 3 times in song as chorus) <i>lidam n wargan</i> (argan oil) <i>iga tazgzut</i> (refers to the argan tree as the greenery of this place.)	- The food is «honey». - <i>lidam n wargan</i> “argan oil” -iga tiram “worth a meal” - <i>asafar n tmudan</i> “medicine to cure diseases”.	- <i>amz afus nnk f wargan</i> «stop slaughtering the argan tree» <i>ur igi akccud n inakan</i> “It is not material to heat furnaces” <i>ad ur tssukuft taganin</i> “Do not devastate forests” <i>ula tksit gis ayad</i> “Arganier is not food for your goats diseases.”

The song, with its simple but profound vocabulary, teaches us about the uses of the argan tree, the benefits of argan in nutrition, and its significance in Souss’ cultural context. For all of these reasons, the poet passionately defends this magnificent and unique tree and condemns all human acts that slaughter this tree, which is a symbol of identity as well as the cultural and natural riches of the Souss region.

### ***The Rhythm of the Poem***

In the structure of the song boasting “The Argan Tree” the most repeated rhyme in the 14 eastern verses: AABB.

*Ar issmyay sus lluban*  
*Ar issmyay sus lmrjan*  
*iy d yucka inbgi dar<sup>nn</sup>y*  
*rad d nsrs kra dar<sup>nn</sup>y*  
Haut du formulaire

It is a male rhyme of the type rhymes that have been followed. This poem is full of metaphorical images, such as “ar issmyay suss lluban, ar issmyay sus lmrjan”, which means “the land of the Souss produces not only amber, but also coral”. The song is rich in action verbs (ar issmyay, yucka d, nsrs, qilat inn,...), verbs that reflect the poet’s breath, energy, and enthusiasm to defend the argan tree and its natural and cultural riches.

### Summary

Argan oil production is a vital economic resource for cooperatives involved in the argan industry. However, at the rate at which it is regressing, the argan tree is in danger of extinction in the long run, and warning signs about various forms of aggression are multiplying, as mentioned in this song.

This mythical and sacred tree is revered as the father of all trees, a gift from God. The poet considers the argan tree to be an identity symbol, and it deserves to be protected from all forms of devastation.

### Teaching Lesson Plan:

<p><i>aswir: asgg<sup>w</sup>aswiss<sup>s</sup>dis n uslmmd amnzu</i>                  Level: 6th year of primary education                  Activity: Song  <i>iwtasn: iqqan d ad izmmru nlmad</i>  <i>adihsu tizlityisinatig n taddagt n targant.</i>                  Objectives: the learner must be able to memorize the song and know the value of the argan tree.</p>	<p><i>akud: 30 n tusdidin</i> « Time : 30 min »  <i>tadidaktit: awlaf d udris n tzlit</i>                  Didactic medium: images and poem  <i>tisnigin n usmmussu: isqsitn/timrarutin</i>                  Facilitation Techniques:                  Questions/Answers  <i>asmrs n tflwit tasgant d imassn</i>  <i>itiknulugin.</i>                  Use of the blackboard and technological means (ICT).  <i>asgg<sup>w</sup>as anmlan :.....</i>                  Schoolyear:...</p>
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### The Song Boasting “The Argan Tree”. Methodological Approach

This method consists in four essential steps: motivation, song presentation, comprehension and discovery, and finally conceptualization and memorization.

<i>tifrkiwin</i> ( <i>tisuraf</i> ) The steps	<i>tilal n uslamd d unlmad</i> Teacher and learner activities	<i>isggurn</i> training material
1. <i>tastut</i> Motivation	<p><i>Ad ismuttg uslmad i tzlit s: isqsitn , iwlafn d tnqqisin...</i>                      Teacher outlines the poem (title, reference)  <i>Ad ssfldn Inlmadn iwslmad, rarn xf isqsitn nns, msawaɗn a kids.</i>                      Students listen, answer questions and communicate with their teacher.</p>	<p><i>Tizlit</i> “song”  <i>Iwlafn</i> “images”</p>

2. <i>tankda n tzlit, tivrinn d usfru n tguriwin</i> Presentation of the song	<i>ad inkd uslmad tizlit s iwlafn d izwiln, iyr tizlit s tnixt d uslalay, snat niy kraḍt n tikkal.issfru tguriwin timaynutin.</i> The teacher presents the song by the images. - masterly reading (two/three times) <i>ad ssfldn inlmadn i uslmad, ḍfarn tankda nns, ssfldn i tzlit, smuqqln i sllifn d tnixt n uslmad.</i> Students listen to the teacher carefully	<i>tasfift n “CD” ik<sup>w</sup>lan “colours” tifr<sup>t</sup> n ussuny “fiche”</i>
3. <i>assfru d urmas n tzlit</i> Explanation and understanding of the song	<i>Ad isqsa uslmad is rmsn tguriwin d twinas n tzlit,issfru tizlit tawinst s tiwnt.</i> The teacher explains the poem word by word if necessary. He asks questions to verify the comprehension of the poem. <i>ad rarn inlmadn xf uslmad.sqsan t xf tguriwin d twinas n tzlit ur rmisn.</i> Les élèves répondent aux questions.	
4. <i>aḥsu n tzlit</i> Memorisation	Get learners to memorize the song.- <i>ad ḥsun inlmadn tizlit imikk s imikk.</i>	

As previously stated, this song, along with others, may be useful as an intercultural medium. We can exchange values and knowledge with other communities that do not speak Amazigh by translating it into English. But, first and foremost, when selecting a song as a didactic medium, characteristics such as accessibility and fluidity, as well as clarity, must be considered.

### **Selection Criteria**

#### ***Accessibility and Adaptation***

Some positive criteria for choosing a song:

- It is proposed by one/student/s;
- Does the teacher likes it;
- Does it correspond to student listening habits, fashionable;
- Does it surprises, it is atypical.

### **Words**

The words and phrases heard in the songs and nursery rhymes expand the students' vocabulary. Making sounds, saying words, and forming sentences are also practiced through hearing and singing. Furthermore, the songs and nursery rhymes gradually teach the student that words are made up of syllables and sounds, which will help him later when he learns to read and write.

### **Conclusion**

Following a historical overview of the interpretation of the Amazigh language in Moroccan schools in the first time, we have provided definitions for song words. Furthermore, we conducted a field survey to determine the role of singing in Amazigh education and the extent to which teachers have the necessary skills and resources.

We were able to raise the various obstacles that still prevent the inclusion of singing in primary education classes in general, and in Amazigh

language classes in particular, using the tool of an assessment sheet. Among these causes are sociocultural and psychological factors, as well as those related to the quality of the teacher's training and skills, and value judgments about the song (its judgments, its interpretations of the theme of the song).

In general, our research remains an attempt and a first step in the field of micro-didactic "singing and learning", a difficult step to take. We are always eager to learn more and conduct deeper research in order to promote our language, our Tamazight mother.

Following a literary analysis of the song written and sung by the artist written by Naziha Abakarim, we demonstrated how rich the Amazigh song is in terms of rhythmic vocabulary and poetic images.

This song, "Targant" addresses several themes, including learning, identity, ecology, and environmental protection; we intend to create a teaching sheet to assist teachers who do not have teaching materials that focus on the song.

Our research is a contribution that aims to highlight the importance of singing in language learning in general, and specifically in the learning of the Amazigh language.

This study is obviously limited to the geographical space invested, but that does not prevent us from raising and presenting the following findings and recommendations:

- Because the weight of tradition and culture is so significant that awareness-raising actions are required to influence attitudes and change behavior, it is critical to encourage and motivate teachers in all sections (primary, college, secondary, university) to acquire good and new ways of learning through pleasure and playfulness through continuing education in various fields.
- For continuing education, it is time to prioritize singing as a pedagogical tool in educational training centers units.
- The Ministry of Education should develop a national strategy for the generalization of teaching materials. This means that the teacher must have at least basic computer support in his classroom in order to work and align with other so-called modern schools.

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