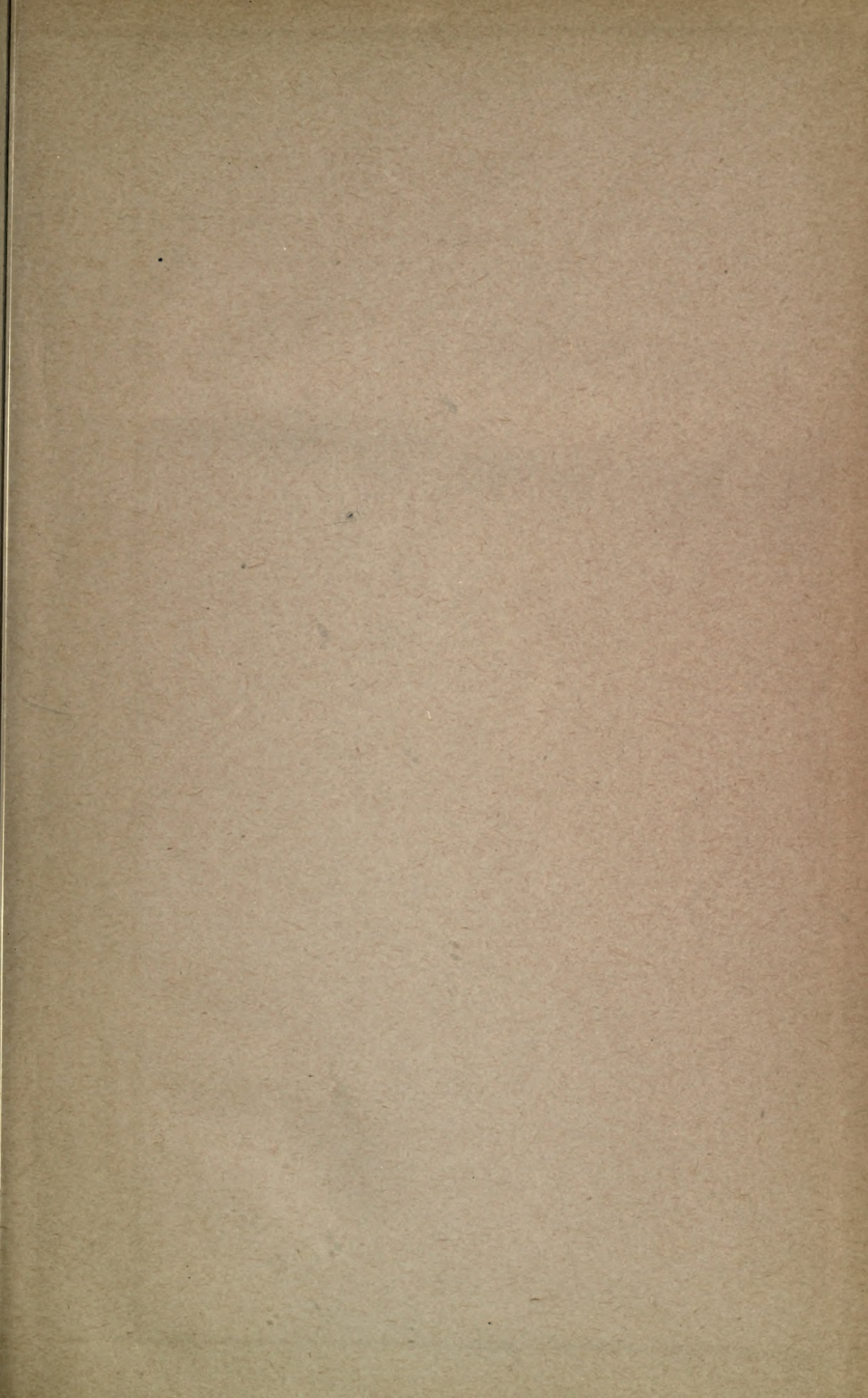




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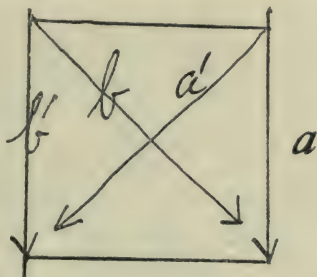
OCTOBER, 1918

No. 1

A TEST FOR DISCOVERING TYPES OF
LEARNERS IN LANGUAGE STUDY

PRELIMINARY CONSIDERATIONS

The methods of learning language are by impression (seeing, hearing), and by expression (speaking writing)—not considering impression and expression through innervations of vocal movements. A scheme of the possible ways of learning and combinations of these is:¹



PROBLEM I. MODE OF EXPRESSION

Problem I is to show whether the subject is of the motor-speech, motor-writing or a mixed-motor type, *i. e.*, whether he assimilates linguistic material more readily when he can speak it, or when he can write it, or whether these two aptitudes are about equal.

¹Other combinations would be to see and hear the material simultaneously and later, to speak and write it simultaneously but for purposes of these tests we shall disregard these combinations. However, in practice the teacher and the learner will do well to make use of them.

PROBLEM II. MODE OF IMPRESSION

Problem II is to show whether the subject is of the visual or auditory type, *i. e.*, whether he assimilates linguistic material more readily by seeing (reading) or by hearing it, or whether these aptitudes are about equal.

THE TESTS

Test A—Have the subject hear the material—five dissyllabic English words—during one-half minute. The one giving the test will read the words over slowly and distinctly at an even rate of one-and one-half seconds to the word, which will allow for four repetitions of the entire list. The subjects should be informed in advance that the list will be read over four times.

Cover, altar, elbow, infer, relay.

Have the subject reproduce this list immediately in writing, time allowed one-half minute; call time sharply; pass papers in.

Method of scoring: 20 points off for each word omitted; five points off for misspelling a word. Words need not be reproduced in the sequence given.

Test B—Have the subject read the material—four printed or written foreign sentences (Esperanto), with their English equivalents, during two minutes. Advise him to read the whole group over several times, and to time himself so as to distribute his effort over the whole group. Call time sharply.

La Knabo havas hundon. (The boy has a dog).

La hundo estas lia amikonino. (The dog is his friend).

La knabo batas hundon. (The boy beats the dog).

La hundo bojas sur lin. (The dog barks at him).

Have him reproduce this immediately in writing without the English, time allowed two minutes. Call time sharply. Pass papers in.

Method of scoring: There are ten words—not counting recurrences—weighted at ten points each. Ten points off for each word omitted, one point off for misspelling, *i. e.*, for each wrong letter or omitted letter, and five points off for each wrong inflectional ending—not counting recurrences of the same mistake.

*Test A*¹—In administering the two following speaking tests the subjects must be taken each singly (in a room separate from the class room). This offers a difficulty but the class may be allowed

to occupy itself with study, while the teacher is occupied with administering the tests. Since the two tests require only two-and-a-half minutes, a helper should be asked to bring in a new subject every two-and-a-half minutes. The subject who has been tested should not be allowed to return to the class room during this hour. For a class of twenty, fifty minutes of the teacher's time will thus be consumed, but in view of the valuable data obtained from the test, as well as from observing the pupil, this is time well spent.

Have the subject hear the material—five English sentences—during one-half minute. The teacher will read the sentences distinctly at an even rate of two seconds to the sentence, which will allow reading the whole group over three times. The subject should be informed in advance that the group will be read four times. Allow subject to move his lips but not to speak aloud in learning.

The boy has a dog.

The dog is his friend.

The boy takes a stick.

He hits the dog hard.

The dog barks at him.

Have the subject reproduce this immediately orally, time allowed one-half minute. Call time sharply. The teacher should have a written copy before him in order to be sure to score correctly.

Method of scoring: There are twenty-five words. Four points off for each word omitted and two points off for each wrong word.

Test B¹—Have the subject read the material—five printed or written foreign words (Esperanto) and their English equivalents during one minute. Advise him to read the list over several times and to time himself so as to distribute his effort over the whole list. Allow him to move his lips but not to speak aloud while learning. burgo (civilian), safo (sheep), smiri (to anoint), borso (exchange), gladi (to iron).

Have the subject reproduce the words with the English equivalents orally, time allowed one-half minute.

Method of scoring: Ten points off for each wrong word or word omitted, foreign or English, five points off for wrong inflectional ending, one point off for not pronouncing a word like the one giving the test has pronounced.

CONCLUSION OF PROBLEM I

If the combined score of $a + b$ is greater than that of $a^1 + b^1$ the subject is of the motor writing type. If the combined score of $a^1 + b^1$ is greater than that of $a + b$ he is of the motor speech type. If the combined score of $a + b$ is equal to the score of $a^1 + b^1$, or nearly so, the subject is of the mixed motor-writing and motor speech type.

CONCLUSION OF PROBLEM II

If the combined score of $a + a^1$ (hearing) is greater than the combined score of $b + b^1$ (seeing) the subject is of the auditory type. If the combined score of $b + b^1$ is greater than that of $a + a^1$ the subject is of the visual type. If the combined score of $a + a^1$ is equal to the combined score of $b + b^1$, or nearly so, the subject is of the mixed auditory-visual type.

Illustrative example. Thus subject A has made the following score.

$a + b =$ writing = 178	average = 89
$a^1 + b^1 =$ speaking = 186	“ = 93
$b + b^1 =$ seeing = 192	“ = 96
$a + a^1 =$ hearing = 172	“ = 86

He is shown therefore to be of the motor-speaking, and of the visual type.

The pedagogical corollary is, of course, that, the ear-minded should be taught through the ear, the eye-minded through the eye, that the motor-speech type be allowed to speak and the motor-writing type to write, as far as possible, or desirable.

The subject's combined score $a + b + a^1 + b^1$ will also indicate his score in linguistic ability relatively to the others taking the test, and may be made the basis for classifying these persons, for instance, where it is possible to put them in fast and slow sections.

NOTE: To be sure the writer is aware that this is not a perfected scale of ability on a basis of 100 points. Such a scale would necessarily include a deferred test to measure permanent retention and the testing out of the scale in several thousand cases in order to modify the tests, if too easy or too difficult. This the writer is undertaking to do. However, for discovering the types of learners, the above tests are reliable and moreover are the only tests of the kind in existence.

CHARLES H. HANDSCHIN.

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NATIONAL IDEALS AND THE TEACHING OF MODERN LANGUAGES¹

We teachers are often accused of laying too much emphasis on ideas and not enough on facts, of talking and thinking too much of the ideal and too little of the practical. But has not this war proved, as nothing before has ever done, the power of ideals in the life of the world? All the carnage and destruction now going on is being wrought in the name of ideals; every nation believes itself to be fighting for the preservation of what is noblest and best in its national life—at least this is true of the mass of each nation, whatever selfish or evil designs some leaders may cherish. Thus it would seem that nothing is of so such practical importance for the progress of humanity as the national ideals of its leading peoples. And since every nation involved in the war has shown intense patriotism and power of self-sacrifice, it must be some terrible failure in judgment, in clearness of vision, in power to understand and to reason, which has brought the world to such a pass. It follows that the great need in building up civilization anew will be for thoroughly trained men and women, with clear brains, able to reason from facts, to recognize what is right and necessary even if it does not square with their own traditions and sympathies, to know what has been tried and failed in the world, as well as what has succeeded, to look at life steadily and objectively. And it is the task of the teacher in our land to train up such a new generation for the rebuilding of the world and the solving of the great national and international problems, in dealing with which our own generation has made such a sad failure.

But can we do it? Are we equal to the task? Especially are we American teachers equal to it? For this work of rebuilding must fall mainly upon our children, on those who are now filling our schools and entering, or preparing to enter, our colleges. We are the only nation which will enter on its work of reconstruction with anything like its proper quota of population. True, we shall lose many men between 18 and 35, but all other countries at war have lost enormously also in their child life,—France and Russia through

¹Address given at the War Time Conference of Modern Language Teachers held at Pittsburg, July 2, 1918, in connection with the meetings of the National Education Association.

direct war conditions, Germany and Austria and, in a lesser degree, England through malnutrition and disease, and all through shrinkage in the birth rate caused by absence, death and disease of the men of the age to be fathers. In Poland, Serbia, Belgium and Rumania the rising generation has been practically blotted out and destroyed. In all the countries at war in Europe education has been greatly hampered and disorganized. Our children are the ones then who have the best chance to be well nourished and strong physically, well educated and trained mentally and morally. On them will depend, more than on any other one factor, the future of the world and of civilization, and every one who is now engaged in education is working directly for the welfare of our country and of the world and is doing work fully as important as that of the battlefield or the factory.

But to meet this great emergency, we teachers need, as never before, all the breadth of mind and of experience, all the seriousness of purpose, all the ripeness of wisdom that we can find or gather, for we stand, as no age has ever done before, at the end of an old era and at the beginning of a new one. The world has left its old moorings and is sailing on uncharted and unfathomed seas toward an unknown goal. Settled values and standards have become unsettled, conventions and traditions have been shaken; the old forms of business and society are changing. I believe that to the coming generation many of the ideals and traditions of the Nineteenth Century will seem as strange and unreal as did the stories of the Middle Ages to our youthful minds. What will the boys and girls bred in these serious days think of the novels of English country life, with their quiet acceptance of the right of one class alone to a life of absolute leisure and enjoyment; of French literature with its intense and all absorbing interest in the problems of sex; of the narrow and intense individualism of our New England stories; of the military and aristocratic ideals which dominate German society as we meet it in literature? For we must remember that our children have never known and will never know such a world. Even those who are now entering college have, during their High School course, known only a world at war; those coming after them will have no idea of what life under settled conditions means. Can we bridge over the gap which separates their experience from that of the world in which we grew up? Can we help them to

keep what was good in the past and so preserve for them and for the world that continuity of culture which is so necessary for our national growth and development? Can we help them to avoid that complete break with earlier traditions and ideals which must involve so great a loss to civilization?

The task must be largely one of education, but it can only succeed if taken up in a broader and finer spirit than ever before. No appeal to authority and tradition can keep education on the old lines. Every subject must prove its value anew and teachers must be ready to meet every new idea and to judge the claims of every new subject on its merits alone, to accept or reject it on reason only.

There is one thing that will help us Modern Language teachers in meeting these new conditions. For the first time we Americans have begun to realize the solidarity of the world, to be conscious of the fact that, for good or evil, our fate is bound up with that of all other peoples, that no nation can afford to be ignorant of what the others are doing and thinking, of foreign institutions and ideals. Each has for us its special value, whether for example or warning. So that the war is certain to bring us even more interest in Europe and her peoples. This is our advantage over the teachers of the Classics, it is what makes our work so vital and so modern. Are we not to be the true humanists of the future, those who can give their pupils the key to the wider realms of culture and knowledge, to the best that has been thought and said in the world? Perhaps, but only if we can see and acknowledge the value of the new as well as the old. All things will be on trial in the education of to-morrow, not only for their practical and vocational, but for their cultural, disciplinary and ideal value. The position of German among us now is like that of French at the time of Napoleon. At that time the French were the best-hated nation in Europe and many people objected to studying their language, yet we know that it soon took its place again as an absolutely necessary part of education. Whether or not this will be the case with German only the future can show, but its fate is not yet decided; neither is that of Spanish, which for the present is largely taking the place which German has lost. Both must have their chance, and both will be judged only by what they can give of power, cultivation and inspiration for the future; for the best that every nation can contribute is needed to train up our new citizens, the leaders of the future.

We need not fear, in any case, to teach our children too much. No people ever became great through ignorance. We Americans need, more than any other people perhaps, to understand foreign institutions and ideals in order: (1) to assimilate better our immigrant population; (2) to get and to keep in touch with our Allies, as also with our enemies; (3) to avoid the narrowness and conceit which is apt to come with such an isolated position as ours; (4) to appreciate rightly our own national institutions and ideals.

We need more vision in our treatment of our immigrant population. If we are to get at what is best in them, we cannot continue to treat them as ignorant and stupid because their ways and traditions are not our own. We must understand the history and civilization from which they sprang in order to appreciate the good that they have brought with them and to lead them on through this to understand us and to see what we are striving after. Often our institutions and ideals are utterly incomprehensible to them because we cannot make the connection between their aspirations and our own, although the barrier is frequently a mere matter of names and terms. The American boy who speaks with contempt of the "Dago," the "Greaser," the "Dutchy" not only helps to alienate great groups of our citizens, he confirms himself in habits of narrow thinking and feeling and of cheap conceit.

We need contact with foreign nations, with their ideals and their civilization, more perhaps than any other people. Our isolation and our newness cuts us off from much that is refining and educational. Every teacher knows how difficult it is to awaken in our children any interest in history. There is nothing about them to draw their attention to it, or to make it seem real to them. Every foreign child sees daily old buildings, historic sites, something which connects him with the past of his own country and generally with that of other nations also. We have none of this and must resort to books and to instruction to replace what the foreign child takes in naturally from his environment. Knowledge of the language and literature of other nations is the best way in which to arouse this interest, to make other lands and their people seem real to us. Foreign plays and novels show us people like ourselves, yet unlike, meeting the same problems or those very like our own in a somewhat different manner. We can understand them, and their experience casts new light upon our own. We see where they

fail, where we do better, and again we catch a glimpse of advantages which we would fain have embodied in our own life. We get a much deeper insight into racial and social ideals from literature than from any study of history or from any books about a country. To read such novels as *La hermana San Sulpicio* or *Donã Perfecta*, will give us a far more vivid sense of the contrast between the life of Spain and that of America than any book about Spain can do, even such a brilliant work as Havelock Ellis' *The Soul of Spain*. He tells us what he has seen and felt about Spain, but these novels make us see and feel Spanish life for ourselves.

Our children, whether foreign or native born, can not and do not value free institutions as they should, unless they have others with which to compare them. Our habit of airing all grievances in the press, of giving columns to anything which goes wrong in our public life, while a brief paragraph suffices for any positive achievement, makes us often feel that we live under very unfortunate conditions. Knowledge of foreign countries will serve to correct this idea. Many Americans have no confidence in America and her institutions. They seem to think that if our children learn about any other country, they will prefer it and will immediately become disloyal. I believe, on the other hand, that the better we know our own country and the more we compare it with others, the more content we shall be. People who know nothing of Europe and its institutions, are likely to be carried away by admiration for the outward beauty and order of life in those foreign countries when they first visit them. They contrast it with the roughness and crudity of much of our own life and are inclined to give it the preference. It is difficult for them to see beneath the surface if they have no key to the real life and thought of the people. Our pupils often hardly believe that such things can exist as they read of in their study of foreign literatures. Conditions of military and autocratic rule in Germany, of poverty and ignorance in Italy, of religious and social divisions in France and Spain, open their eyes to the worth of much that they have never valued here, which they have taken as the natural right of any modern people. We talk about the dangers of militarism, but to us the term is nothing but a vague bogey. Read the plays and novels of the last decades in Germany, those by the greatest writers, and you will see the dangers with which militarism has been fraught for all society, the way in which its

false ideals have permeated and corroded, those of every class of the nation. There are no more ardent lovers of freedom than those who have themselves felt the heavy hand of tyranny. We need not be afraid to let our pupils read *Wilhelm Tell*, that fiery protest against the oppression and enslavement of a small nation by a large one, or *Egmont*, that arraignment of the folly and wickedness of the attempt of a foreign nation to destroy the free institutions of Belgium, to bend the spirit of its independent citizens.

But if the study of foreign languages is to bring to our students what we hope for it, the teachers must take their task very seriously. They cannot be content with any superficial knowledge of the country whose tongue they are teaching. They must know not only its language and literature, but its institutions, its social and moral standards, in short, its ideals. And they must also know their own country and its institutions and literature. Only so can they lead their pupils from the known to the unknown, which is the first rule of pedagogy. This is the reason why the best authorities of all countries wish that the foreign language be taught by those whose mother tongue is the same as that of their pupils, by those who understand its difficulties from their own experience, and who also know the educational and cultural background of their scholars, as no one born in a different land and educated under a different system can do. Our ideal must be American-born teachers of foreign languages, even though we gratefully acknowledge our obligation to the many teachers of foreign birth who have taught their native language among us and have helped us to a better understanding of their own nations and whose aid we shall have to continue to ask until we ourselves can supply our schools with a sufficient number of teachers thoroughly trained for this work. This can only be done if the Government and the State help us in the task by increasing the salaries of such trained teachers, encouraging them to perfect and strengthen their powers by foreign travel, by advanced study and by all other possible methods. There should also be much more careful oversight of younger teachers by older ones in our schools than at present and every really efficient teacher of the languages should be training up the younger teachers in the school to be his followers and successors.

But just now the question of the training of modern language teachers has been put aside and many are asking whether we should

have teachers of modern languages in our schools at all. This war has brought to light many weak places in our national armor, has given a rude shock to many who believed that all was well in this best of all possible countries, who had closed their eyes to all our national weakness and deficiency. To those who really believed that we had a perfect system of popular education, and there were many such, it has been a cruel awakening to find that hundreds of thousands of our so-called Americans could not speak or understand English, and that thousands of those born of American ancestors could neither read nor write their native tongue. We teachers could have told them this, and we have often warned them of the inevitable results of low salaries, poor preparation of teachers, political school-boards and superintendents, overcrowded class rooms and lack of laws for compulsory school attendance and for the regulation of child labor, but they would not listen then. Now they want suddenly to change our schools from the bottom up, to "Americanize" them, as they say; that is, to cut out all instruction in foreign languages, to teach our children that only America is great and free and noble, to inculcate in them loyalty, obedience and discipline as the highest ideals. Is not this to Prussianize our schools? For this is what Germany has done. By just such methods she has taught in her common schools that ideal of Germany as a super-nation and a super-state, of obedience and loyalty as the highest national virtues which has made the nation as wax in the hands of an ambitious ruling class. In Germany, too, the common school is closed to every thing not German; only the child of the well-to-do is taught any other language than his own or is given any key to a culture not German. Do we wish to imitate Germany in this most undemocratic course, to make the knowledge of any foreign language and the power such wider vision brings, a perquisite of the well-to-do alone?

I believe that all children in this country should learn English first. They should be given the heritage of English literature and Anglo Saxon ideals on which this country's intellectual, social and moral life is founded. In so far as teaching foreign languages in our elementary schools has been a means of keeping a child of foreign birth in the language and ideals of his family and tradition, I think it a bad thing; but to teach young Americans French, German or Spanish at an age when their oral and verbal memory, is

keen and when languages come easily, is a good thing. It helps to wake them up and to stir them up. To give instruction in French to children of French Canadians, in German to those of German inheritance, or in Swedish to the Swedish born, is to keep up the barriers we want to throw down, and until our population is more homogeneous, more one in speech and ideals, it is probably better to banish all foreign languages from the lower schools; certainly English should be the medium of instruction in all our public schools. But when the boy or girl comes to the high school, he needs a broader outlook. He must compare our ideals and institutions with those of other countries if he is to appreciate their superiority, or to understand their weaknesses,—weaknesses which he, as a future citizen, must strive to guard against or to correct.

It is the ingrained habit of discipline and obedience, which many of our ardent patriots are urging on us, which has undone Germany.

Discipline and obedience are not ideals in themselves, but only useful means to the attainment of some wise aim. We have banished these ideals even from our nursery. The American mother explains to her little ones why they may or may not do this or that. Our teachers rule their classes by argument and persuasion, not by authority and punishment. They try not to govern their pupils, but to teach them to govern themselves. To change this would be to take a step backward, not forward.

We want in Americans devotion to principles and ideals, not to names; obedience, but only to law which has the sanction of popular approval, and self-discipline or willing submission to the representatives of the popular will for the carrying out of some definite, high purpose.

And do our schools need so radical a change? Have they done so poorly? What has their product been? How have they borne the test which the last year has brought them? Think how our boys have met the challenge of the war and of the draft? The perfectly new and unprecedented call for self-sacrifice and national service has been nobly met by our people, both native and foreign-born. Where are the thousands and thousands of our citizens of German birth who, we were warned, would never fight against the Fatherland, and indeed would be ready to fight in its behalf against the United States? In all our broad land only a few score have been found disloyal. The spies who have infested this and other

countries have been for the most part either of German birth and training, or weak and venal men and women of many countries. Our war work committees are full of German names, and sons and daughters of German immigrants are doing their best to make the ideals of the country their fathers chose as a place to live in prevail in the world. Our population of German descent has shown itself much more patriotic in this war than have the French Canadians, who have, we should think, much greater reason for standing by a cause in which all their traditions and interests are on the same side. They are not a worse, or a naturally less patriotic people, only ignorant and untrained, unable to see the relation between their own life and the wider life of the world. They have no idea of what democracy means, of what its loss would mean to them. If our foreign population has met the test of the war better than they, it is because they have received in our schools a better training, a wider outlook on the world, which has given them a purer and broader patriotism.

How often have we heard that our boys have lost their virile qualities because instruction in the public schools of the country, and in consequence the education of the great mass of its future citizens, is almost entirely in the hands of women. Never, we were warned, could we expect boys so educated to be willing to sacrifice their lives for their country, never would they be able to meet on an equal footing on the field of battle the man-taught soldiers of Europe. Yet in all the praise now showered upon our boys in khaki, upon their excellent discipline, their cheerful courage, their willing acceptance of hardship and danger, no one has as yet to my knowledge had a word of praise for our schools or of apology to the women teachers whose courage and patriotism has so often been called in question, and to whom probably nine-tenths of these young soldiers owe not only all that they know of the history and institutions of their country, but all those early seeds of patriotism and of devotion to duty which are now ripening to the harvest.

Let us then cherish all that makes our schools broad and strong and seek to increase rather than to diminish it. Only thus can we hope to build for the future a better world and a better nation.

MARIAN P. WHITNEY.

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MEASURING THE RESULTS OF A MODERN LANGUAGE EXAMINATION

The customary modern language examination paper of high school or college is composed of diverse subject matter. It is of interest to the teacher to know definitely how his pupils react to the different parts of such a paper. Such knowledge may enable him to determine in the future: first, how much weighting should be given to similar questions, and secondly, how much time or stress should be devoted in the class to the various subjects comprising the paper.

To be sure, when one reads fifty or one hundred examination papers, one obtains a general impression concerning the most conspicuous reaction of the pupils, be it positive or negative. But such a general impression is no reliable guide. It contains no definite information and certainly gives no comparative knowledge. It is advisable, therefore, that the achievements of pupils on the various portions of a given paper should be reduced to figures. Such figures, as we shall presently see, may be of very practical value.

It was for the purpose of determining the relative difficulty of the various questions constituting an elementary French examination paper, or, what amounts to the same thing,—to determine the reactions of pupils to such a paper, that the following investigation was undertaken.

The paper in question covered the subject matter contained in the first twenty-two lessons of Fraser and Squair's "Shorter French Course" also phonetic transcription as given on pages XXV to XXVII of that book, and it presupposed a thorough familiarity with the following stories in Guerber's "Contes et Legendes, 1^{re} Partie": "Les Trois Ours," "Les Quatre Saisons," "Le Vrai Hertier," and "La Ville Submergée." The examination was taken by first year high school pupils of both sexes, three days after they had finished and reviewed the course.

The results of this investigation are based on the tabulation of the grades attained by 250 pupils on each of the several questions and sub-questions constituting the test, which was composed of the following subject matter:

I—(10 units)

Traduisez en anglais:

Un marchand de corail offrit d'acheter les perles, et lui donna une bonne somme d'argent. Cet argent permit à Pierre de donner une excellente éducation à tous ses enfants, et surtout à Godefroi qui en profita bien.

Il alla à l'école et étudia beaucoup de choses, mais les leçons de patience, et de persévérance étaient les plus précieuses de toutes. Il ne les oublia jamais, et quand il fut très âgé il disait souvent à ses petits enfants: "Il ne faut jamais désespérer. Dieu fait notre fortune de nos infortunes. Les choses qui paraissent impossibles à l'homme sont possibles à Dieu, car rien ne Lui est impossible."

II—(a, 24 units)

Traduisez en français:

1. Hasn't Mr. Leduc a large house? No, sir, Mr. Leduc's house is not large; it is small but pretty.

2. Do the pupils listen to the teacher? Yes, they listen to her; she is explaining the lesson to them.

3. The postman leaves the letters in a box at the door. My father thanks the maid when she brings him his letters.

4. What do your sisters study at school? They study French and speak it easily.

5. I want some tea; do you want any? No, I have some yet.

6. Children are happy everywhere. Even without money and without friends they are happy.

(b, 16 units)

7. Who is in the barn? It is my father who is selling the wheat that is there to the miller.

8. What is in the other room? There are many beautiful things there, but there are no pictures.

9. When the south wind blows, the flowers grow and the fields are green.

10. Where are the apples which you have gathered? I have been looking for them under the trees.

III—(a, 11 units)

Conjuguez au présent de l'indicatif, perdre.

Continuez: n' ai-je pas semé?

(b, 10 units)

Traduisez en français :

1. neither pens nor pencils.
2. most children.
3. is there any?
4. a straw hat.
5. enough bread.
6. he had two.
7. she gives me.
8. we speak to him.
9. sweet pears.
10. small white snowflakes.

(c, 10 units)

Donnez le féminin de: 1. long, 2. blanc, 3. gris, 4. bref, 5. sec.

Donnez le pluriel de: 1. le ciel, 2. le nez, 3. le bal, 4. le jeu, 5. le travail.

IV—(10 units)

Répondez en français :

1. Qu'est-ce que la petite fille prit dans la maison des trois ours et que goûta-t-elle?
2. Que dit un jour la méchante fille à sa mère?
3. De quoi les habitants de Stavoren étaient-ils fiers?
4. Quelle fut la première pensée de Julien en arrivant dans sa ville natale?
5. Qu'est ce que la fourmi faisait au temps chaud?

V—(a, 5 units)

Écrivez la fable, La Cigale et la Fourmi.

(b, 4 units)

Donnez une transcription phonétique de :

1. Son frère est mon cousin.
2. Qui est l'ami de votre frère?

The questions were scaled by the head of the French Department, and eight instructors were assigned to mark the blue books. Each instructor marked a specific question or part thereof through the entire number of papers. The sum of credits thus given constituted the final examination mark.

To give a definite answer to the question of relative difficulty in its broad sense, the results obtained by the 250 pupils in each question or division thereof, were tabulated, and each separate sum was divided by the product of the above number and the maximum value of the particular question under consideration. This gave the percentage of accuracy attained by all pupils on each question or part thereof. These results appear in the last vertical column of Table I. It might be added that the average per cent. of accuracy for all questions was 55. All figures were taken to the nearest unit.

To obtain finer results, however, the 250 blue books were divided into groups based on the final examination mark. The first group contained all papers the examination grades of which ranged from 11 to 19; the second group was composed of papers the values of which ranged from 20 to 29; and so on up to the group of papers marked from 80 to 89, and finally 90 plus. Nine groups were thus formed. Then the achievements of the pupils in each of these groups were examined in the same manner as before in order to see how they reacted to each of the several questions.

Table I gives the actual average grade that the pupils in each of the nine groups attained on the entire examination. Underneath these grades appear the per cent. of accuracy that they attained in each question or sub-division thereof.

TABLE I

PER CENT. ACCURACY ATTAINED ON EACH QUESTION											
Groups		1	2	3	4	5	6	7	8	Per cent. based on 9 250 papers 55	
Av. Grade on Exam. =		16	24	34	45	53	65	75	84	90	55
Questions											
I		15	23	33	42	54	57	67	78	87	52
II	(a)	11	28	34	47	60	72	80	90	93	60
	(b)	1	6	11	19	27	54	68	84	88	29
III	(a)	35	35	54	60	70	78	84	80	94	68
	(b)	19	27	34	52	59	66	77	86	92	60
	(c)	25	30	43	55	53	63	71	86	90	58
IV		15	20	27	37	48	53	64	69	80	47
V	(a)	33	20	54	67	77	83	87	94	97	72
	(b)	9	31	25	32	55	64	70	83	90	52
Number of papers in each group =		12	10	28	52	41	38	38	28	3	250

The next step was to take the first eight of the above groups and to put them into three larger classes on the following bases: First, those pupils who failed to pass the examination so badly that they had to take the course over again. These are the pupils whose examination average ranged from 10 to 39: (Groups 1, 2, & 3). Second, both those pupils who failed to pass the examination but whose recitation average enabled them to continue with the course, and those who passed with an average of less than 60. This group contains all papers ranging in value from 40 to 59: (Groups 4 & 5). The third group is composed of the papers of values from 60 to 89. It contains the upper third of the class: (Groups 6, 7, & 8). Group 9 was omitted because there is not a sufficient number of papers in it. Table II shows the relative difficulty of the several questions based on this grouping.

TABLE II

PER CENT. ACCURACY ATTAINED ON EACH QUESTION

Groups	I	2	3
Av. Grade on Exam. =	28	49	73
Questions			
I	28	48	66
II (a)	27	53	81
(b)	8	23	67
III (a)	46	65	81
(b)	34	52	76
(c)	36	54	72
IV	23	42	61
V (a)	42	71	87
(b)	23	45	71
Number of papers in each group =	50	93	104

CONCLUSIONS

An examination of the figures in Tables I and II reveals the following facts:

1. Question I was well suited to the ability of the pupils inasmuch as each group attained on this question approximately the same average that it achieved on the entire paper.

2. Part (a) of Question II proves to be somewhat easy for the upper half of the students, while part (b) is unusually difficult for all but the upper third. This is as we might expect, since Question II deals with composition of progressive difficulty. Part (a) being based on the first fourteen lessons of the grammar is within the

grasp of even the less brilliant pupils, and proves to be very easy for the brighter ones. But part (b), dealing with more intricate points of grammar, leaves the poorer students floundering in seas of error. Nevertheless, the extremely low percentage of accuracy attained by the pupils in part (b) compels one to seek the cause. Was the teacher who marked this question too strict, or was the subject gone over too hastily in class? It might be said that in this particular instance the cause of the great disparity was readily found—insufficient time had been devoted to the study of the subject matter covered by this part of Question II.

3. Part (a) of Question III is far too simple for the pupils, as the figures show. Either the material composing it should not appear on such an examination, or else very few points should be given for it. Parts (b) and (c) of this Question appear to be well suited for the students.

4. The low attainment of all pupils on Question IV raises several queries. Is the poor showing due to the inability of the children to understand the question, or to their inability to express simple ideas in French; or does it show a lack of familiarity with the contents of the stories, or insufficient practice in French conversation in the class room, or are they incapable of expressing an idea or a fact in simple language altogether? The results are probably due, in various degrees, to all these factors combined.

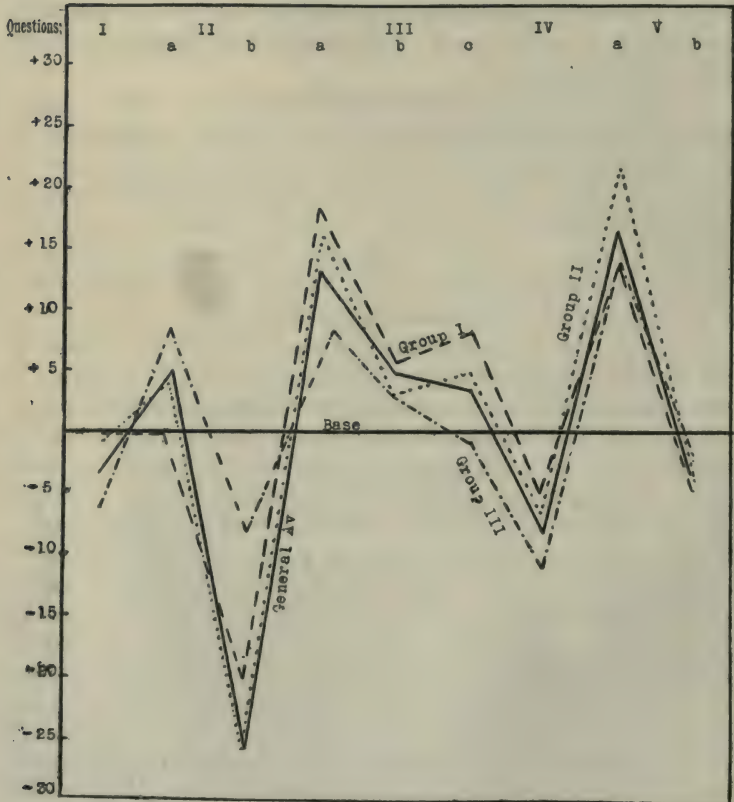
5. Since the only objective factors involved in producing efficiency in the subject matter constituting part (a), Question V, were time and drill, the successful achievement of all groups in this case shows that sufficient time had been given to the memorization of the poem. In this instance the groups reacted positively and true to their class, to paraphrase a biological expression. Finally, the poor attainment of the lower third pupils on part (b), Question V, shows that they shirked their home work in phonetic transcription. It does not mean that they have an absolutely weaker retentive power than the upper third, for it will be seen that in the purely memory work—part (a), Question V—they attained a higher percentage than on the entire examination paper. The only conclusion is that their lower attainment in phonetic transcription is due to shirking. This too, is what we might expect from individuals of low intelligence—they are deficient in endurance and patience. If they cannot see the immediate results or instantly reap the fruits of an effort, they will not make it.

The following curves—Figure I—give a graphic representation of both the results contained in Table II and the average attained by all pupils as given in the last vertical column of Table I. The curves are drawn with reference to a base which represents the average attained by each group on the entire examination. The units above or below this base line indicate the extent to and the direction in which the several groups varied in each question and sub-question, from their respective examination average.

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Hartford Public High School.

FIGURE I



LITERATURE OF MODERN LANGUAGE METHODOLOGY IN AMERICA FOR 1917

(6th Year)

PERIODICALS

The Modern Language Journal

1. **Hess, John A.** Practical Phonetics for German. 1:119-24, January.

Is rightly convinced from his own experience that systematic, practical drill in phonetics is the surest way to develop in the student accuracy of pronunciation and to give him a valuable insight into German sounds.

2. **Decker, W. C.** Results of the Examinations for Approval for Oral Credit (in New York State), Licensing of Teachers of Modern Languages. 1:125-35, January.

Specimen papers in French and in German of October, 1916, are appended to this article. The requiring of these examinations is encouraging having resulted already in better salaries, more thorough preparation, and greater professional spirit. The passing of such or of a similar examination should be a *conditio sine qua non* for every modern language teacher.

3. **Patterson, A. S.** Language Fact and Language Habit. 1:136-42, January.

Argues upon firm psychological grounds for the formation of language habits in our instruction of French and German.—A thoughtful paper.

4. **Coleman, A.** Practical Phonetics in Junior College French. 1:155-62, February; and 1:193-201 March.

Gives in a lucid and interesting manner an exposition of his treatment of French pronunciation in beginning classes.—Work of this nature is absolutely vital. Three recitation periods suffice to present the essentials. (*Cf. M.L.A. A. Proc. March, 1917, p. XL.*)

5. **Burchinal, Mary C.** What should an Examination disclose as to the Ability of a Student at the End of his High School Course? 1:163-71, February.

Pleads for a more modern type of examination, for greater flexibility in the College Entrance Examinations.

6. **Roux, Louis A.** The Influence of College Entrance Examinations on the Teaching of French in Secondary Schools. 1:172-81, February.

Proposes two remedies to offset the evil influence of the present C. E. E. in French and in German, *i. e.*, an aural and an oral test for all candidates in modern languages and conducting all Freshmen courses in the foreign language.—A vigorous cry for reform.

7. **Kurts, Paul A.** A Tabulation of German Modals. 1:182-84, February.

An ingenious classification of modal auxiliaries as potential or dynamic.

8. **Young, Caroline M.** The German Club. 1:202-214, March.

Furnishes numerous helpful programs and games for the benefit of those teachers who have the supervision of German Clubs.

9. **Skidmore, Mark.** The Direct Method. 1:215-25, March.

The paper is an illuminating summary of the results of a questionnaire sent to 140 members of the M. L. A. A. The 74 persons replying agreed with almost complete unanimity on the essential features of the direct method, *i. e.*, of progressive eclecticism. (Cf. *M. L. A. A. Proc.*, March, 1917, p. XL.)

10. **Morgan, Bayard Quincy.** In Defense of Translation. 1:235-41, April.

Believes that translation is a desirable pedagogic device and that a certain *maximum* amount of time might profitably be devoted to it. Cf. M. on the same subject in *M. L. A. A. Proc.* March, 1917, p. XXXVII, and in *Wis. Bull.*, January, 1917, pp. 4-5. Morgan's theses were challenged by Carl A. Krause and by A. Kenngott in *Wis. Bull.*, April, 1917, pp. 5-6, as also by H. K. Schilling in *Mod. Lang. Bull.*, *So. Cal.*, June & Sept., 1917, pp. 3-6 and 17 resp. See No. 71.

11. **Bierman, Henry.** Original Dramatization in Modern Languages. 1:242-46, April.

Illustrates his ideas of dramatizing French stories in an original manner.

12. **Mersereau, Edward B.** Written Home Work in First Year German. 1:247-49, April.

Thinks that English to German sentences assigned as homework are the best means of reinforcing the principles or words learned in class.

13. **Hervey, W. A.** Report of Committee on Resolutions and Investigations appointed by the Association of Modern Language Teachers of the Middle States and Maryland. 1:250-61, April.

In addition to the Report of 1915, cited for 1916 in *M. L. J.*, Oct., II:1, the Report of 1916 is published. The Committee believes more strongly than ever in the necessity of establishing aural and oral tests for admission to college.—Invaluable pioneer work. (Cf. *Proceedings Assoc. M. L. T. of Middle States and Md.*, Dec. 2, 1916, publ. 1917, pp. 9-11, also pp. 12-13 for Nos. 5 & 6.)

14. **Luquiens, Frederick Bliss.** The Teaching of Spanish from the Latin-American Point of View. 1:277-84, May.

Wishes to see the appeal of the Pan American Congress answered by every teacher of Spanish in this country through the creation of Latin-American *local color* in the class room.

15. **Méras, Albert A.** French Examinations. 1:285-94, May.

Submits definite, constructive changes in the form of certain questions that were actually asked in recent C. E. E. B. and Regents' papers—also suggests a number of valid questions to bring out the candidate's ability in "applied French."—M. knows the efficacy of the Reform.

16. **Kleinpell, Irma.** Some Devices for Successful Work at the Blackboard. 1:295-301, May.

Explains her method of procedure in German, based upon long experience. Such a subjective presentation needs, of course to be read and followed *cum grano salis*.

17. **Powers, Katherine G.** Some Ideas for the Teaching of French in Secondary Schools. 1:302-07, May.

An account of work done in her French classes.

18. **Hess, John A.** The Use of Pictures in the College German Class. 1:308-14, May.

Proves by concrete examples that pictures can be successfully employed not only for drill on nominal forms but also for all sorts of drill on verbs. Cf. No. 72.

19. **Cooper, William A.** The Ideals of the Profession. 2:1-8, October.

Chairman's address at the N. E. A. Mod. Lang. Conference, Portland, O. Rightly considers a thorough study of modern languages one of the most powerful factors in attaining the ideal of broad-gauge culture.—A virile tonic.

20. **Péchin, Laurence H.** The Place of Poetry in the Teaching of French. 2:9-18, October.

She holds that the French poets are ministers to humanity regardless of political and religious boundaries.

21. **Day, Isabelle M.** Quick Correction of Quiz Papers. 2:19-20, October.

Submits her scheme for that kind of work in Spanish.

22. **McKenzie, Kenneth.** The Question of Spanish Pronunciation. 2:21-28, October.

Sixty-six of seventy-five teachers of Spanish answering this question, favored Castilian as the only standard for schools.

23. **Krause, Carl A.** Literature of Modern Language Methodology in America for 1916. 2:29-43, October.

The annual survey of publications on methods and phonetics with brief synopses.

24. **Hatch, I. C.** The Downward Extension of the Modern Language Curriculum. 2:47-52, November.

Advocates the beginning of modern language instruction in, at least, the seventh grade. This is, of course, in absolute harmony with the Junior High School plan.

25. **Churchman, Philip H.** The Study of French Literature. 2:53-67, November.

Makes plain that such a study is worth while for the American student from the viewpoint of form and of 'logical processes.' French literature should be presented with clear co-ordination and outline.

26. **Titworth, Paul E.** Devices for Classroom Procedure. 2:68-77, November.

A stimulating pandect of technique for the inexperienced and experienced teacher of German in classwork. Practically every phase of instruction is dealt with in catechising fashion.—An excellent pedagogic performance.

27. **Aron, Albert W.** Tense Terminology of the German Subjunctive. 2:78-83, November.

A discussion of the topic. The writer's own constructive tenets are not divulged.

28. **Waxman, Samuel M.** A Jeremiad on Modern Language Teaching. 2:95-101, December.

Again laments the hysterical state of the study of Spanish in this country to-day though he is a specialist in that language. Vitriolically, satirically speaks of methods, of teachers, and of pupils without offering any prescription.—A perfect piece of romantic irony.

29. **Grumann, Paul H.** Problems of the Elementary German Course. 2:102-08, December.

Thinks that the teaching of *elementary* German should become more intelligent, more educative by injecting easy historical grammar and by correlating the work in German with that in Latin and English.

30. **Gerig-Edwards, Rosalie.** A Demonstration of Spanish Classroom Work. 2:109-13, December.

A description of a "demonstration" by means of the 'direct Method,' given at San Diego, Cal. See No. 72.

31. **Bennett, Faye.** Translation Study and Immediate Study of German, A Comparison. 2:114-31, December.

An elaborate investigation to determine whether "German to English" learning or "English to German" learning is preferable in fixing the meanings of German words. No 'actual' superiority of one plan over the other is recorded in spite of bountiful statistical tables covering five printed pages.—Comparative studies are of immense value when questions of *intrinsic* merit are definitely answered.

Monatshefte

32. **Barnstorff, Herm.** Kind and Schule in der deutschen, schönen Literatur unserer Zeit. 18:2-10, January; and 18:33-39, February.

An appreciative study of some of the recent works on children and on schoolmasters.

33. **Collings, Harry T.** Reference Books for the Teacher of German. 19:10-13, January.

A brief list of books helpful to young instructors.

34. **Purin, Chas. M.** Foreign Languages in the High Schools of Wisconsin. 18:98-108, April.

Proves statistically for his state that the number of pupils studying foreign languages has diminished by about 18% from 1909 to 1915, with Latin faring worst. Rightly argues for more attractive and effective teaching of the foreign languages by better equipped instructors. Cf. Nos. 66, 67.

35. **Kenngott, A.** Die Technik der Direkten Methode. 18:108-19, April.

Champions the cause of the direct method with its wonderful resources for grammar and word development. Cf. K's abstract in *M. L. A. A. Proc.* March, 1917, XXXVII-XXXVIII.

36. **Wischkaemper, Richard.** Die neuen Sprachunterrichtsmethoden. 18:129-35, May.

Abounds in gross exoteric misrepresentations. Even the form lacks poise and dignity. Was vigorously rebuked and refuted by his colleague:

37. **Koenig, Alfred E.** Wider den Artikel "Die neuen Unterrichtsmethoden." 18:165-68, June.

K. asserts that W. has no personal experience in the matter and merely speaks *ex cathedra*. Hence, *cui bono?*

38. **Grumann, Paul H.** The Teaching of Vocabulary. 18:136-39, May.

Maintains that the German vocabulary should be taught systematically by means of analogies and of etymology, even in the elementary stages of the work. Cf. No. 29.

39. **Florer, W. W.** Luther's Attitude toward Language Study. 18:139-44, May; and 18:161-64, June.

Proves that Luther was an enthusiastic advocate of the "Direct Method" of teaching languages.—A valuable historical treatise. Cf. No. 53.

40. **Weigel, John C.** Qualitative vs. Quantitative Standards. 18:173-180, June; and 18:194-98, September.

Shows conclusively that the standards of modern language teaching must be raised by the universities, by the schools, and especially by the teachers themselves. Mainly speaking on the teaching of German, W's contentions are applicable in their general principles to any subject.—Illuminating and meritorious.

41. **Meyer, Fr.** Where Authorities Differ—and Fail. 18:199-203, September.

Endeavors to prove that nearly all of our well-known German text-books abound in serious inaccuracies and mistakes in presenting both accidence and syntax. Confines his main attack, however, to errors in the explanation of 'Pronunciation', which to him means 'Phonetics.' A well-deserved *reply* thereto was furnished by:

42. **Münzinger, Karl F.** "Where Authorities Differ"—und wo sie fehlten. 18:285-86, November.

Maintains that text-book writers are not necessarily 'authorities', and that their task is didactic, not theoretical. Proves that Meyer himself is guilty of several blunders.

43. **Appelmann, Anton.** The Essentials of the Direct Method. 18:203-10, September.

Reiterates some of the cardinal points in the technique of the direct method.

44. **Ballard, Anna Woods.** A Visit to the Musterschule. 18:231-33, October = Max Walter-Ehrenheft.

Describes in an entertaining manner her first acquaintance with Dr. Walter's amazing teaching ability.

45. **Krause, Carl Albert.** Humor and Education. 18:234-36, October.

A translation from one of the best-known contemporary German writers. These words might be of interest to teachers of foreign languages.

46. **Whitney, Marion P.** The American-Born Teacher of Modern Languages. 18:239-41, October.

Most properly advocates American teachers for American pupils just as natives are employed to teach the natives in Europe.

47. **Schoenemann, F.** Fortschritte im deutschen Sprachunterricht. 18:241-43, October.

Enumerates four lines of progress, *i. e.*, better teachers, better text-books, better courses of instruction, and the direct method.

48. **Cooper, William A.** Status of the Direct Method in the Western States as Revealed at the N. E. A. Meeting in Portland. 18:243-45, October.

Declares that the far West is thoroughly progressive as the vote at Portland in favor of the direct principle of teaching was unanimous. (Cf. in this connection Cooper's valiant service to our profession in *Modern Language Bulletin of So. Cal.*, March and September, 1917, pp. 9-10 and 1-7 resp.) See No. 19.

49. **Bagster-Collins, E. W.** The Standardization of the Vocabulary in Beginners' Books. 18:245-48, October.

Feels that the question of acquisition and extent of vocabulary have been too lightly regarded. While the problem is vital, 'standardization' might solve it but mechanically and so prove a hindrance rather than a help.—Stimulating.

50. **Hohlfeld, A. R.** Die direkte Methode und die oberen Unterrichtsstufen. 18:248-52, October.

Acknowledges the success of the Reform for the elementary and intermediate courses. Hopes that the direct-method procedure will be systematically extended to the more advanced grades and that the uni-lingual apparatus necessary for them be procured. This question must, of course, be settled before long *after* the rudimentary work has been truly reformed.

51. **von Klenze, Camillo and H. B.** Die direkte Methode in den höheren Klassen. 18:253-55, October.

The linguistic side should be stressed in elementary courses; the educatively intellectual aspect emphasized in more advanced grades.—Akin to No. 50.

52. **Prokosch, E.** Die Lautschrift im deutschen Unterricht. 18:255-59, October.

Correctly considers it the duty of every real teacher honestly to experiment with the use of phonetic transcription in order to ascertain for himself whether such work reacts beneficially upon the pronunciation, or not.

53. **Florer, W. W.** Modern Elements in Luther's Educational Writings. 18:278-80, November.

A more general treatment of the question discussed in No. 39.

54. **Grumann, Paul H.** The Question of Methods. 18:281-84, November.

As the writer confuses the direct principle with the natural method, he necessarily errs in his conclusions. A survey of the literature on methodology will radiate light.

55. **Graves, Arthur Rollin.** Die Grammatik im Anfangsunterricht. 18:311-16, December.

Emphasizes the importance of the teacher's role; efficiently champions inductive treatment of grammar and of vocabulary.

Educational Review

- [55a. **Paget, Frances.** Technique in Modern Language Teaching. 54, 1, June, pp. 14-25.

Is the same paper as reported for 1916, No. 58; published before in *Univ. St. of N. Y., Bull.*, No. 628.]

56. **Paschall, Clarence.** Modern Language Study. 54, 4, November, pp. 344-59.

Believes that the building-up of an efficient *Sprachgefühl* can be greatly hastened by an appeal through feeling to reason. Amply illustrates his keen ideas. Holds that the future teaching of foreign languages will be 'natural,' practical, interesting, and thoroughly scientific without being in any wise technical.

57. **Arnold, Frank R.** Redemption through Realien. 54, 4, November, pp. 360-65.

Thinks that posters and pictures, newspapers and foreign texts, and especially the teacher who provides and radiates *realien* will add greatly to the interest in modern language work.

The School Review

58. **Starch, Daniel.** The Value of Studying Foreign Languages. 52, 4, April, pp. 243-48.

In his most recent attempt to measure language-ability by means of scales, S. carried out tests with 177 university students and came to the follow-

ing conclusions: 1. The difference in ability in English composition is due almost entirely to original ability and only to a slight extent, if at all, to the training in foreign languages. 2. Training in foreign language seems to have produced a distinct effect, giving greater fluency of words in writing and more rapid perception of words in reading. (Cf. Baker Brownell's Criticism on such unreliable tests in *The School Review*, September, pp. 495-503.)

Education

59. **Super, Charles W.** Foreign Languages in Our Public Schools. 38, 1, September, pp. 42-51.

If our young people are to study a foreign language that has both a practical and a literary value, the primacy belongs easily to Latin. Considers the practical value of any language other than English very slight in the United States and largely futile. From the literary viewpoint, S. presents his sequence in order of their merit: Russian, Scandinavian, German, Spanish, French, and Italian. The article is highly subjective and the classicist's remarks must, therefore, be taken *magna cum grano salis*.

School and Society

60. **Handschin, Charles H.** The Study of German during the War. VI, no. 149, pp. 253-56, September 1.

Justifies the study of German as that of all modern languages on grounds of discipline, transmitting the social heritage of the race (including therein literature, arts, science), and on ground of utility. Shows the attitude of warring European nations as to studying the language of the enemy by citing a few pertinent extracts. In amplification of the above cf. *Educational Review*, 53, 5, May, pp. 519-20. *Les Langues Modernes*, Paris, 14, 3, May-June, pp. 139-155. *Modern Language Teaching*, London, 13, 1, February, pp. 1-8; No. 2, March, pp. 33-44; nos. 7 & 8, Nov.-Dec., pp. 214-17. *President Buller's Annual Report*, Dec. 3, pp. 34-36. *The Modern Language Journal*, II, no. 5, pp. 187-202. See below No. 87.

The Bulletin of the New England Modern Language Association

61. **Stuart, Donald Clive.** The Reader on the College Entrance Examination Board. Vol. VII, Sept., pp. 3-24.

Vividly depicts the difficulties confronting the readers on the C. E. E. B. Deplores the practice of re-rating the papers as done even by our best institutions. Rightly hopes that the American colleges will solidly abide by the standards set by them. Four short discussions on translation, pronunciation, dictation, and composition follow the above address, pp. 24-30.

62. **Snow, William B.** Wanted, a Teacher. VII: 33-48.

Paints in clear colors the absolute essentials demanded of a young modern language teacher. S. has as always a message of abiding faith and hope for us.

Bulletin of the New York State Modern Language Association

63. **Davidson, H. C.** German Texts for High Schools and Colleges. Vol. III, No. 5, pp. 36-47.

A preparatory list of texts published by American firms selected by the Committee on Texts. In spite of some omissions, the compilation is of practical value. (A leaflet containing a Supplement appeared with the Feb. 1918 issue.)

64. **Gray, Claudine.** French Texts for High Schools and Colleges. III, 5, pp. 47-58.

This list will likewise be of great service to the National Committee on Texts as a basis of operation.

65. (**Stroebe, Lillian L.**) Report of the Committee on Aims and Scope of Realien. IV, 2, pp. 8-17, November.

An instructive outline of work in *realia* for French, German, and Spanish. Brief, useful bibliographies are appended for each language. (Cf. *Bull. of High Points*, Feb., March, 1918.)

The Wisconsin Journal of Education

66. **Deihl, J. D.** The Status of Modern Language Teaching in Wisconsin High Schools. Madison, vol. 49, No. 8, October, pp. 215-219.

Is the sequel for 1916-17 to Purin's account in No. 34. Convincingly points out that the status of Latin and of German is encouraging. French is woefully neglected in Wisconsin while the 'Craze for Spanish' has not as yet stampeded the State.—One of the tersest expositions of its kind.

Bulletin of the Wisconsin Association of Modern Foreign Language Teachers

67. **Deihl, J. D.** Preliminary Report on the Status of Foreign Language Instruction in Wisconsin High Schools in 1917-1918. No. 7, November, pp. 2-3.

Correctly proves that all foreign languages are before the bar of public opinion. A real danger must be met promptly and jointly as all languages are vitally affected.

Modern Language Bulletin

Published by the

Modern Language Association of Southern California

68. **Schulz, R. E.** Quo Usque Tandem? Vol. III, No. 1, March, pp. 11-15.

Like his famous methodological predecessor, the writer of 1917 proclaims in the subtitle: "There must be improvement in the teaching of (Spanish) Pronunciation." At last, the teachers of Spanish fortunately realize what their French and German colleagues have practised for many years, that a sound pronunciation is basic for all real success in a modern language.

69. **Chamberlin, Clifford D.** Hints on Elementary Spanish Teaching. III, 1, pp. 15-16.

Brief empirical advice mated with flashes of fervor.

70. **Meisnest, F. W.** German in the High Schools of the State of Washington. III, 2, June, pp. 1-3.

Records the numeral preponderance of German in the state for 1915-16. Their new *High School Manual* is most emphatic in its unconditional recommendation of the direct method.

71. **Schilling, H. K.** The Value of Translation. III, 2, June, pp. 3-6; and Sept., p. 17.

Takes issue with Morgan's pronunciamento, cf. No. 10. Refutes in an objective, scholarly manner the theses of the Wisconsin professor. Concludes that the practice of translation needs no encouragement but should be reduced and eventually be eliminated. (Cf. *Wis. Bull.*, Feb., 1918). See on 'Swappers of Symbols', G. Hempl's most valuable Introduction to *Easiest German Reading*, Ginn, 1898.

72. **Schwabe, P. E.** The Use of Wall Pictures for Conversation and Composition in German. III, 3, September, pp. 11-14.

Leans upon Hess's monograph of No. 18. Like H. the writer considers the Hoelzel pictures most excellent for this purpose.

73. **Gerig-Edwards, Rosalie.** Bringing the Club into the Modern Language Class Room. III, 3, September, pp. 14-17.

Writes in somewhat the same vein as in No. 30. Seems a strong supporter of the socialized recitation. Such work naturally appeals to younger children of Intermediate Schools.

74. **Shiels, Albert.** On the Method of Teaching a Modern Language. III, 4, December, pp. 1-4.

Patently is not at home in our field. Hence S. sadly blunders time and again. He also, cf. No. 54, speaks of the "natural" method as being identical with the "direct" method. Most general educators should know now that the Reform Method with its Direct Principle (theory) is eclectic in its technique (art). Cf. No. 9.

75. **Snyder, Helen D.** Suggestions for Intermediate Schools. III, 4, December, pp. 14-18.

Gives sound advice for young teachers of Spanish in the so-called Junior High Schools.

76. **Watson, Lella.** Modern Languages in the Junior College. III, 4, December, pp. 18-20.

California has taken the lead in the re-organization of our school-system downward and upward. As to modern languages, the direct principle seems to underlie most of the instruction, even in Junior Colleges.

Bulletin of the High School Teachers' Association of New York City

77. **Wilkins, Lawrence A.** How Shall We Improve the Study of Spanish? No. 65, April, pp. 3-12.

Mr. W. as Assistant to Associate City Superintendent Tildsley speaks here for the first time to the teachers of Spanish in New York City High Schools. Makes wide-sweeping claims for the efficacy of the Spanish language and literature. Laments the dearth of respectably prepared teachers of Spanish. Gives good hints towards the improvement of Spanish instruction.

Bulletin of High Points

In the Teaching of Modern Languages in the High Schools of New York City

78. **Wilkins, Lawrence A.** Anent the Study of Spanish. No. II, May, pp. 1-4.

This Bulletin is edited and written by W. for home consumption. The title, unfortunately, is misleading as many of the High Points touch upon those things that teachers have done for years well and with which they are intimately familiar. Again, the Bulletin scarcely takes cognizance of Modern Languages but is to all appearances an organ for the propagation of Spanish. Emphasizes the so-called cultural value of Spanish.

79. **Idem.** Requirements of an Up-to-Date Modern Language Teacher. No. V., October, pp. 2-9.

A wonderfully detailed catalog of virtues required of an 'up-to-date' teacher, especially of one in Spanish.

80. **Idem.** On Teaching How to Study Modern Languages. Vol. VI, November, pp. 1-4.

Modern Languages here again means Spanish, for definite suggestions are made for that language alone.

81. **Idem.** Fallacies that exist in the Teaching of Spanish. Vol. VII, December, pp. 5-11.

Ends by saying that Spanish is the only great language of the world that is at present a neutral language.

Hispania

82. **Wilkins, Lawrence A.** On the Threshold. Organization Number, November, pp. 1-10.

This periodical will, undoubtedly, become the leader of Spanish teachers. W. notes in the readjustment of modern language instruction in America one outstanding fact—the trend toward the study of Spanish in all our high schools and colleges.

83. **Fitz-Gerald, John D.** The Opportunity and the Responsibility of the Teacher of Spanish. November, pp. 11-18.

A dignified and scholarly treatment of the subject. Disapproves of the position of a mere propagandist. Pays grateful homage to three former teachers of his, two of whom are still living, *i. e.*, Prof. Carl F. Kayser and Prof. Adolphe Cohn, both of New York.

Compte Rendu du Troisième Congrès de Langue et de Littérature Française

Held at Chicago, May 25th and 26th, 1917. 69 pp. Fédération de l'alliance Française, 200 Fifth Ave., New York.

84. **McKenzie, Kenneth.** The Study of French in the Middle-West, pp. 23-27.

Points out the relative weakness of French. Feels, however, that the cause of French will gain immensely in the future. Both quantity and quality of instruction must be improved. A vigorous, justified plea for more French in our schools.

85. **Nitze, William A.** The Teaching of Romance Languages in the College, pp. 27-39.

A wholesome and minute presentation of the subject. Gives instructive statistics. Champions French as having certain recognized values which Spanish and Italian do not possess. Therefore, these two languages should always be subordinated to the study of French.

BOOKS AND PAMPHLETS

86. **Oliver, Thomas Edward.** Suggestions and References for Modern Language Teachers. University of Illinois School of Education, Bulletin No. 18, June 25, 1917. Second Edition. Revised and Enlarged. 84 pages, 25 cents.

It now is one of the most excellent booklets of its type. It is trustworthy and a veritable mine of information for the teacher of French, German, and Spanish. Is especially valuable for realia. Has a detailed Index that indicates. Can be recommended unreservedly. (Cf. mention of the first edition in Carl A. Krause's *The Direct Method in Modern Languages*, Scribner's, p. 138. For the second edition, see *M. L. J.*, II, 7, pp. 332-33.)

87. **Scherer, Peter.** *Modern Language Instruction. Why and When?* Scribner's, N. Y., 1917. 24 pp. 25 cents.

This Symposium gives a digest of authoritative educational opinion on the value and on the place of modern languages in the curriculum of our schools. Numerous English and French dicta of merit are cited. (Cf. No. 60.)

88. (**Schilling, H. K.**) *Bibliography of the Best Books for the Study of German in High Schools and Junior Colleges.* University of California Press, 1917. 20 pp. Gratis.

A convenient and accurate little pamphlet on 'aids' of all kinds. Tabulations and appraisals of this sort are, of course, matters of individual judgment. Is similar in scope and in character to Max Poll's *Bibliographical Hints for Teachers of German*, University of Cincinnati Press, 1905; (and to Heinz Hungerland's *Das Wissenschaftliche Studium der deutschen Sprache und Literatur*, Lund, Sweden, 1906. 30 cents.)

89. **Koos, Leonard V.** *The Administration of Secondary School Units.* The University of Chicago Press, 1917. 194 pp. \$1.00.

Foreign languages are treated in Chapter II, *i. e.*, Latin and Greek in Sections A. and B. Section C., pp. 33-42, is devoted to the Modern Languages, German, French, and Spanish. The writer forms among others the conclusion that the direct method and a combination of the direct and grammar-translation methods are in most common use in beginning classes in modern languages. He also states that there is general agreement as to the aims that should dominate the courses in the modern languages. These objectives are: correct pronunciation, ability to understand and speak the language, ability to read and to translate, workable grammar, Realien, and beneficial reaction upon English. The inferences were drawn from responses to an inquiry made by 200 teachers in schools distributed over fifteen North Central States, from Ohio in the East to Montana in the West. Of that number reporting, 161 were teachers of German, 29 of French, and 10 of Spanish. The commercial aspect of instruction in Spanish is almost universal, for Spanish is the most markedly vocational of the modern languages. (Cf. brief laudatory critique in *The School Review*, 25:531, September.)

90. **Monroe, W. S., de Voss and Kelly.** *Educational Tests and Measurements.* Houghton Mifflin, 1917. 309 pp. \$1.50.

Just two pages, 234-236, are on Foreign Languages, *i. e.*, Latin. No light is thrown on our subject so as to aid us in measuring our pupils' ability by means of objective, scientific standards. (Cf. No. 58 et al.)

91. **Douglass, Aubrey Augustus.** *The Junior High School.* Part III of *The Fifteenth Yearbook of the National Society for the Study of Education.* The Public School Publishing Company, Bloomington, Illinois, 1917. 157 pp. 75 cents.

Foreign Languages are allotted but three pages, 69-71. The present status of the whole Junior High School movement, however, is excellently and comprehensively discussed and a valuable bibliography is appended.

92. **Snedden, David.** Problems of Secondary Education. Houghton Mifflin Company, Boston, 1917. 333 pp. \$1.50.

This book is composed of 25 chapters written in epistolary form and addressed to various people, each in his own field. Chapter XIV, pp. 150-68, contains the letter to a Teacher of Modern Languages. S. pays his tribute to the latter by saying that the discussions and the endeavors in modern languages have been more fruitful than those in any other group of secondary school subjects. Justly favors an early beginning of modern language work, viz., in Junior High Schools. Still feels, however, that we must work out our objectives more clearly by a more adequate definition of aims than has hitherto been made. Cf. in this connection No. 89. We feel that S's accusation is after all not well-founded. (Cf. former brief mention in *The Modern Language Journal*, II, 1, October, p. 34.)

Conclusions: 1. 1917 has witnessed an unprecedented number of methodological writings in America: 92 treatises by 77 different authors, of whom 14 are women responsible for 15 productions. Comparing this figure with last year's output of 69 papers by 59 writers, which at that time was unparalleled, we are again constrained to conclude that the World War has made us more independent of Europe.

2. The awakening of the Spanish teachers to the cause of Methodology is another salient feature. Compared with last year's one monograph and with just three articles from 1875-1915, they have published in 1917 the phenomenal number of 17 articles. This is just the beginning. French has likewise 17 treatises.

3. THE MODERN LANGUAGE JOURNAL stands unrivalled in its field both quantitatively and qualitatively with 31 papers out of 70. The **Monatshefte** is a comfortable second with 24 compositions.

4. As a natural concomitant, original extensive contributions of value have almost entirely disappeared from general educational journals and from the various Bulletins, that rightly serve more and more as local or sectional professional newspapers. The great clearing houses are: for all languages: THE MODERN LANGUAGE JOURNAL; for German: **Monatshefte**; for Spanish: **Hispania**.

5. All foreign language instruction is before the bar of public opinion. We must be efficiently and effectively united and work

for language teaching, but not merely for a language.—An insistent demand for the extension of the direct principle of teaching must be met not only for the Junior High Schools but especially for the more advanced work in our Colleges, and the necessary apparatus must be procured.

6. In spite of the sad constellation, the teachers of German are still the unquestioned leaders in methodology. To wit, of the 77 contributors, 43 are instructors of German (with 51 monographs), 16 of French, 11 of Spanish, one of Greek, and 6 are non-specialists.

7. 24 of the 77 writers are teachers in Secondary Schools with 32 of the 92 papers to their credit. This is, indeed, a wholesome and promising sign of the times.

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**Whitney, Marion P., 46.
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CARL A. KRAUSE.

New York.

NOTES AND NEWS

MEETING OF THE ASSOCIATION OF MODERN LANGUAGE TEACHERS OF THE CENTRAL WEST AND SOUTH. (M. L. T.)

The annual meeting of the Association of Modern Language Teachers was held in the Auditorium Hotel, Chicago, May 3d, and 4th. There was a large attendance and all meetings showed a spirit of serious attention to the tasks now before modern language teachers.

The General Session began on Saturday morning with a short address by Mr. Harrington on the *Conservation of Coal*.

Pres. Wm. B. Owen of the Chicago Normal School spoke on *Modern Language Teaching in Peace and War*, and made the point that the teaching of modern foreign languages in the United States must be in the hands of loyal Americans and that the foreign civilization must be taught from the American viewpoint absolutely.

Prof. S. W. Cutting, University of Chicago, followed with a paper on *The Present Study of Modern Language Teaching in its Relation to Past Theory and Practice*, in which he traced the provenience of the modern method in language teaching.

The morning program was concluded by Prof. J. D. Fitz-Gerald University of Illinois, who spoke on *National Aspects of Modern Language Teaching in the Present Emergency*, (printed in the current number of THE JOURNAL.)

The following resolution offered at this session by Prof. A. R. Hohlfeld was carried:

Whereas, the marked interest, of late years, in the organization of local, state, and regional associations of modern language teachers has clearly been prompted by the conviction that as such teachers we have needed greater unity and effectiveness in our aims and activities, and

Whereas, through the establishment of THE MODERN LANGUAGE JOURNAL, the timeliness and value of which have been amply demonstrated in the short time of its existence, we have already created a central organ of expression representative of, and responsible to, the joint interests and control of the various associations engaged in its publication, and

Whereas, the far-reaching changes at present going on in the field of modern language teaching and the inevitable later adjustments of a period of reconstruction, emphasize particularly the need of a national organization competent to become an official clearing house for such common interests and needs as at

present can be handled only separately by the various sectional organizations meeting at different times of the year and without effective contact with each other.

Therefore be it:

Resolved that the Association of the Modern Language Teachers of the Central West and South favors the establishment of a National Federation of Association of Modern Language Teachers, not primarily for the purpose of having such an organization hold meetings, surely not annual meetings, but rather for the purpose of securing thereby the possibility of united representation, in their prescribed limits, in matters of general interest, and of an official mouthpiece in dealing with other national bodies or the public at large, and

Resolved, further, that with this end in view our Association appoint a committee of five and request the eastern Federation of Modern Language Associations to appoint a committee of like number; said committees to enlarge themselves by a suitable representation of the Pacific States and as a joint committee to be charged with a study of the situation and, if they favor the establishment of the proposed National Federation, to be further charged with the preparation of a constitution and a body of by-laws, the entire matter to be subject to the final action of the regional organizations represented.

A short general session was held at 2 P. M. in order to hear the reports of committees.

Chicago was chosen as the place of the next meeting and the following officers were elected: President, Professor Kenneth McKenzie, Members of the Executive Council, Professors A. R. Hohlfeld and B. L. Bowen. The rest of the afternoon was given over to section meetings for French, German, and Spanish.

French Section: Professor C. E. Young, Beloit College, Chairman.

Dr. John D. Van Horne, University of Illinois. *Reading Texts in First Year French.* (Note: For want of space, only the leading ideas or points can be touched on. Most of the papers will no doubt be published.) Gave statistics on amounts actually covered in a number of institutions and as to popularity of certain texts.

Professor Barry Cerf, University of Wisconsin, *Military French.* Teach very little but thoroughly. Little grammar. Everything to have practical bent.

Professor C. E. Leavenworth, Wabash College, *Outside Reading in Second Year Classes*, read by Miss Miriam Thomas, Youngstown, O. Begin in second year. Fixed assignment and control desired. Suggestions as to texts.

Miss Laura B. Johnson, Wisconsin High School, Madison, Wisconsin. *Supervised Study*. Democratic nature of supervised study. Little telling, but much eliciting. Result desired: enthusiasm and cooperation.

The following resolution was now offered by Professor A. Coleman and adopted:

WHEREAS, we are informed that the following resolution has been passed in the German Section of the Association of Modern Language Teachers of the Central West and South:

"Resolved that we, the members of the German Section of the Association of Modern Language Teachers of the Central West and South, in annual convention assembled in the City of Chicago, recognize that in this time of war with Germany a serious responsibility rests on all teachers of German, especially those of German birth or descent. To retain and win back the public confidence of the community, in general, and of parents and students in particular, we must prove, by word and deed, in the classroom as well as in public and private life, that the sympathetic and effective teaching of the language and literature of our present enemy is in no way incompatible with the most whole-hearted Americanism as regards the active and loyal support of the government in the prosecution of the war to victory, and an uncompromising condemnation of those acts and policies of the German Government which have so strongly offended our sense of justice and of human rights and against which we are fighting. In this spirit, we hereby pledge ourselves, singly and as a body, to see to it that nothing in our attitude toward our subject or in our presentation of it shall, in any way, detract from that spirit of national unity and patriotic devotion so absolutely essential in the present crisis."

Be it resolved by the members of the French Section of The Association that we deplore with our German colleagues the present attitude of many school boards and other authorities in discontinuing, without adequate consideration, the study of German, often without providing a substitute of equal pedagogic and cultural worth, and that as teachers we affirm our conviction that, from an educational and practical point of view, the German language and literature have not lost their value to American students.

The report of the syllabi committee was read by Professor O. Moore, in the absence of Professor R. McKenzie. Points for first year French: Pronunciation, facility in understanding spoken foreign language. Minimum in grammar and reading announced. Minima for second, third and fourth years followed. Committee was continued.

Miss Frances R. Angus, University High School, Chicago. *Teaching of French Literature in High Schools*. Developing an attitude, teaching to analyze and to draw conclusions. Suggestion as to texts. Result: acquisition of literary taste.

German Section. Chairman—Professor H. Almstedt, University of Missouri.

The report of the syllabi committee was read by Miss Lydia Schmidt, University of Chicago High School. Committee voted continued. Report to be mimeographed and distributed by the Secretary-Treasurer, C. H. Handschin, Oxford, Ohio, upon application. *Note:* Persons applying for these mimeographed copies will receive either the French, German, or Spanish syllabus as requested, gratis, the object being to make possible intelligent discussion of these syllabi at the next annual meeting with a view to their adoption.

The program as printed followed here.

1. Mr. John C. Weigel, University High School, Chicago. *The Acquisition of a Vocabulary.*
2. Miss Gertrude von Unwerth, Northeast High School, Kansas City, Missouri. *A Card Game that Aims at a More Comprehensive Knowledge of Geography.*
3. Miss Olga Müller, Central High School, St. Joseph, Missouri, *The Open Sesame to Language Study.*
4. Professor Paul H. Grumann, University of Nebraska, *Cultural Values in Modern Language Instruction.*

General Discussion of the papers, and especially of the subject: *Adjusting Instruction in German to Conditions Imposed by the War.* Discussion opened by Prof. J. D. Deihl, University of Wisconsin.

After No. 3 Professor Hohlfeld offered the following resolution:

Resolved, that we, the members of the German section of the Association of Modern Language Teachers of the Central West and South in annual convention assembled in the City of Chicago, recognize that in this time of war with Germany a special responsibility rests on all teachers of German, especially those who are of German birth or descent. To retain and win back the public confidence of the community, in general, and of parents and students in particular, we must prove, by word and deed, in the class room as well as in public and private life, that the sympathetic and effective teaching of the language and literature of our present enemy is in no way incompatible with the most whole-hearted Americanism—an Americanism which includes the active and loyal support of the government in the prosecution of the war to victory and an uncompromising condemnation of those acts and policies of the German government which have so strongly offended our sense of justice and of human rights and against which we are fighting. In this spirit we hereby pledge our selves, singly and as a body, to see to it that nothing in our attitude toward our subject or in the presentation of it shall in any way conflict with that national unity and patriotic devotion so absolutely essential in this crisis."

This resolution was carried unanimously.

Hereupon Professor Hohlfeld offered the following resolution:

"That the chair appoint a committee of five, with power to act, to consider carefully the situation of the study and teaching of German in our territory as it is being affected by the war and to help guard the legitimate interests of our work and profession with special reference to the spirit of the loyalty resolution adopted as this meeting.

Among other things, this committee is (1) to devise definite ways and means for helping teachers adjust themselves to the present situation in regard to their general attitude toward their work and their communities, the choice of unobjectionable text books, advisable modifications in the scope of work or method of presentation, etc.; (2) to forward copies of our loyalty resolution, accompanied by suitable letters of introduction and suggestion, to (a) Commissioner of Education P. P. Claxton, expressing to him the thanks of our body for his efforts in defense of the study of German, and (b) national organizations like the National Education Association, the Association of American Universities, the Association of American State Universities, the Association of American Colleges, the National Chamber of Commerce and such other bodies and individuals (e. g. presidents and deans of colleges and universities and state superintendents of education) as may thereby perhaps be influenced to take, or support action, opposed to a wholesale elimination of German instruction; (3) to suggest a similar procedure to the associated state organizations in our territory through whom our resolutions, as well as other measures adopted by the committee, may be made to reach the superintendents, principals and teachers of individual cities and schools; (4) to examine into and make suitable recommendations, through a sub-committee, in regard to the subject of military German concerning which advice is sought in some quarters; and (5) to propose to the German sections of the associations included in the eastern Federation and on the Pacific Coast, if they have not already done so, to take similar steps in their territories.

As without special action the general funds of our Association could not be drawn upon to help defray the clerical expenses of the committee's work, it is suggested that in case it should prove inadvisable to attempt to secure such action, the necessary funds be solicited from individual members of the Association."

This resolution was carried and the subsequent appointment of the committee left to the chairman of the section.

Spanish Section: Chairman—Professor J. D. Fitz-Gerald, University of Illinois.

The first paper was by Mrs. Homero Serís, University of Illinois, formerly of Bay Ridge High School, New York City, whose subject was "The New York Minima in High School Spanish." She spoke of the progress made in standardizing the work in Spanish.

The report of the Syllabi Committee was given informally in the absence of Professor A. Nonnez by Professor E. S. Ingraham. The committee was continued. Copies are available as for French and German above.

Dr. John Van Horne, University of Illinois, read a paper, "Reading Material Used in College Spanish." He gave the results of a statistical study of Spanish texts used in colleges. He showed that there had been a decided decrease in the amount read in first

and second year Spanish, and marked changes in the grading of texts.

The following action of The Executive Council is also of interest to members:

The terms of Professors A. La Méslee and K. McKenzie, as consulting editors of THE MODERN LANGUAGE JOURNAL having expired, Professor A. De Salvio and Miss Fannie A. Baker were chosen to succeed them. Professor B. J. Vos was re-elected Associate Editor of THE MODERN LANGUAGE JOURNAL.

Professor R. J. Kellogg was elected Vice-President for Illinois to supercede Professor A. Coleman. Miss M. Kuechenmeister was elected Vice-President for Kentucky.

It was moved and carried that the affiliated societies be invited to send to the Secretary-Treasurer any personal notes, notices, or reports of meetings for publication in THE JOURNAL. *Officers and members of affiliated societies and members of the M. L. T. please take note.*

C. H. HANDSCHIN,
Secretary-Treasurer M. L. T.

ANNUAL REPORT OF THE SECRETARY

May 4, 1918

Since the date of my last report the Association has lost one affiliated society, viz., the California Society of Teachers of German. This is due to the formation of the new Pacific Coast Association, of which the California Society of German Teachers has become a part. This does not signify a loss to our cause, since the Pacific Coast Association will eventually become a member of our National Federation, and is at present furnishing a considerable number of subscribers to THE MODERN LANGUAGE JOURNAL. Indeed, your Secretary-Treasurer was instrumental, in a small way, in bringing about the formation of the new association.

Owing to war conditions, no additional societies were affiliated this year, although work toward this is under way in several cases. This leaves us with six affiliated societies: viz., the State Associations of Wisconsin, Indiana, Michigan, Missouri, Kansas and The Chicago Society of Romance Language Teachers.

During this association-year, several thousand letters of invitation, followed by a sample copy of *THE JOURNAL*, have been sent to the modern language teachers in our territory, with gratifying results. For despite the fact that numerous persons dropped their membership—in some cases German teachers who had lost their positions, in other cases, for reasons of economy—we have increased our membership from 755 to 1000 during the year. As has been indicated in a note on our printed program, the period of the war raises difficulties for The Association. I am therefore taking this opportunity of appealing personally to all present to bear this fact in mind, and to help us, each in his own way and place.

In surveying the work of the past two years, and the great success which we have achieved, we cannot fail to appreciate the value of such meetings as these for our profession and the value of *THE MODERN LANGUAGE JOURNAL*. Each of us desires to serve his age and country through efficient individual teaching. However, we can do this better if we can also raise the standard of our profession generally. This can be done only by concerted action, which is largely the function of this and other associations and *THE MODERN LANGUAGE JOURNAL*. Modern language teachers have at last an official organ of their own. We must not lose this again. We need, this year, concerted action. This cannot be attained by the officers, or a small group. Every member should help, and in the plans for next year's work, we are counting on this.

It would be a great help if you would bring in, not only plans and suggestions as to time and place of the meeting, as to program, etc., but also suggestions for improving phases of our work. This leads me to speak of the work of mailing the *MODERN LANGUAGE JOURNAL*.

As is well known, the congested state of our traffic during the past winter and spring has caused delays, etc., in the postal service. Some Journals have been lost, others have arrived very much belated. Members will please bear these facts in mind. Prof. Busse is doing his very best to insure satisfactory delivery, and we owe him a debt of gratitude for his efficient service. However, to expedite matters, back numbers for subscribers in our territory will be sent out from my office in the future.

A slight difficulty has made itself felt in regard to our members residing in states in which there is a state association. To avoid

this, the secretary of each State Association is hereby requested to furnish me at the beginning of THE JOURNAL year, or as soon as possible thereafter, a complete list of the members of his State Association who wish to receive THE MODERN LANGUAGE JOURNAL for the year, and to be counted as members of the M. L. T. No bills will then be sent for such persons from my office. This will also make certain that no person shall fail to receive a bill.

The work in the territory of the state associations, I wish to state, is entirely in the hands of the officers of such associations. However, I am taking this opportunity to call the attention of state association officers to the advantage of co-ordinating the efforts of the various officers, including the M. L. T. Vice-President, and the Consulting-Editor of THE MODERN LANGUAGE JOURNAL who may reside in their state. An appeal sent out over the signatures of these would, no doubt, be more effective than if sent by the President, or other officer, individually. Beyond this, there is always the possibility of effective individual effort by speaking in the interest of our organization before teacher's associations, and by using our enclosures when writing to acquaintances and friends. I am always happy to supply application blanks, which, if desired, can be slightly changed so as to bring the reply to the state association officers. If sample copies of THE JOURNAL are to be sent out, the list of addresses should be sent to me.

As announced in a note on our printed program, officers of state associations are invited to send in reports or announcements of meetings for publication. By this means they will be able more effectively to keep the State Association before the minds of its constituency.

Very respectfully submitted,

CHARLES H. HANDSCHIN.

Secretary.

For the information of members, and others, a copy of the report of the Secretary-Treasurer of the M. L. T. follows:

Receipts

Fees for 1917-1918	\$860.50
Fees for 1916-1917	22.75
Certificates of deposit taken over	322.00
(See report of 1916-1917)	
Bank balance	14.45
Interest earned69
	<hr/>
	\$1220.39

Disbursements

TO THE MODERN LANGUAGE JOURNAL	\$622.00
Expenses	194.61
Balance, May 2d, 1918	403.78
	<hr/>
	\$1220.39

Assets

1916-1917 membership fees unpaid	\$ 31.25
1917-1918 membership fees unpaid	573.00
Cash balance in bank	113.78
Certificates of deposit in bank	290.00
	<hr/>
	\$1008.03

Liabilities

Due to THE MODERN LANGUAGE JOURNAL	\$578.00
Due for printing	35.12
Excess of Assets over Liabilities	394.91
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	\$1008.03

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NOVEMBER, 1918

No. 2

NATIONAL ASPECTS OF MODERN LANGUAGE
TEACHING IN THE PRESENT EMERGENCY¹

In a salutation, that it was my privilege as consulting editor of *Hispania* to address to the newly formed American Association of Teachers of Spanish, I took occasion to point out some of the opportunities and responsibilities of the teacher of Spanish in the present national crisis and with your permission I shall quote a passage therefrom as a kind of opening text for the topic I am to try to bring before you:

"We must be on our guard against losing judgment under the stress of this new demand for the language of our predilection. We ought never to descend to the position of mere propagandists and act as though we considered our own language specialty to be the only subject that should occupy the student's attention. A concrete example will show best what I mean. During the registration period at our University, one of the advisers, a member of the department to which I belong, was being consulted by a student who wished to take a language in our department, without continuing German of which she had had only three semesters. The adviser in question declined to approve such a program. He informed the student that he would approve of her taking up the study of the Romance language in question provided she continued her German for a fourth semester, or that he would approve her taking that fourth semester of German at once and postponing the beginning of the study of the Romance language in question until a later semester. The adviser was careful to explain to the student that the reason for insisting upon a fourth semester of German was the belief of the faculty that less than two years of a given language

¹A paper read at the meeting of the Association of Modern Language Teachers of the Central West and South, held in Chicago, May 4, 1918.

is not sufficient to give the student a permanent hold on that language and that to permit her to stop her German at that point would be tantamount to throwing away the three semesters of work already done. I thoroughly approve of the attitude of the aforesaid adviser and commend the practice to all language teachers whenever similar problems arise. It is particularly desirable that our Hispanists shall not lose their sense of perspective by reason of the present enthusiasm for Spanish, since we are all of us, I take it, teachers of students rather than teachers of subjects."

This bit of advice seems to me equally appropriate for all our language teachers and especially, under the present circumstances, for our teachers of Modern Languages.

As a result of the entrance of the United States into the world war there has been a very largely increased interest in French and in Spanish and there has been a wide-spread clamor for the elimination of German. The situation is fraught with danger from many points of view, and we shall need some very clear thinking if we are to steer our course aright and avoid doing ourselves serious harm. The man, or group of men, who tries to make capital of the present enthusiasm for French or for Spanish, regardless of all other considerations, is very likely to discredit his subject in the long run. On the other hand, the very natural desire to do the enemy all the harm one can in the interests of winning the war may lead to a short-sighted policy which will do us more harm than it will do the enemy.

Let us analyze for a few moments the situation as we find it. In the earlier days of our history there was a time when Italian was the vogue and it would not be difficult to show that the defenders of Italian made a very good case for the supreme cultural advantage of Italian as against all other languages of modern Europe. During this vogue there were among us such men as the distinguished Italian author, Lorenzo Da Ponte, librettist of Mozart's *Figaro* and *Don Giovanni*, a professor of Italian literature at Columbia University. Along about the middle of the century, subsequent to the Mexican war (whether as a result thereof or not, I do not know) there was a Spanish vogue. It is true that previous to this date Ticknor had been professor of French, Spanish, and Belles Lettres at Harvard, but the real Spanish vogue began about the period indicated and was represented by such men as Longfellow

and Lowell, the successors of Ticknor at Harvard, and Ticknor's own History of Spanish literature which first appeared in 1849 after his return from a long residence in Europe. The movement was also represented by the presence of Mariano Velázquez de la Cadena, as professor of the Spanish Language and Literature at Columbia University, and by the publication in 1852 of his dictionary of the Spanish and English languages, a dictionary which had the unique distinction of being for one-half century the standard by which the Spanish-speaking people learned English and the English-speaking people learned Spanish. At that time it would have been easy to find an argument for the supreme cultural value of Spanish as against the other languages of Europe. From a scholarly point of view the vogue of German began when Charles Anthon, professor of the Greek and Latin languages in Columbia college introduced to the English-speaking classical world the works of German scholarship dealing with the Classics. Of course, no one has ever seriously challenged the world-wide importance of French, either from the cultural or the diplomatic point of view. The recent struggle of both French and German for more widespread recognition in the curricula of both high schools and colleges is too familiar to all of you to need specific treatment at the present moment, but all of you realize that in that struggle Spanish and Italian were entirely lost from sight and you know that for various reasons German became a more widely taught subject than French.

Even as recently as my arrival at the University of Illinois, nine years ago, French was taught in very few of the high schools of this state. In the high school in New Jersey, in which I made my preparatory studies in the years 1887-91, no French was taught and there was a full four year course in German; and it should be noticed that at that same period almost none of our leading colleges or universities was accepting German for entrance.

A few years ago there was practically no high school in the State of Wisconsin wherein a student could get a course of French, whereas nearly all of those high schools offered more or less lengthy courses of German. Aside entirely from present war conditions I can assure you as a result of my intimate association with the teachers of this state through our annual High School Conference, that the teachers of French and Spanish have had until recently a distinctly up-hill pull to get recognition for their subjects and I can

also assure you that however slowly, they were none the less surely securing their place in the sun, by the peaceful method of persistently calling attention to the positive value of their subjects without any attempt at belittling the value of German. It is true that during this whole period these teachers have felt that German had secured a very much greater proportion of recognition than was its due; but, as I said before, I do not recall a single instance of any attempt to advance the interest of French or Spanish by belittling the value of German.

Under present conditions the problem is even more delicate than it would be in peace times. Recently I had a discussion with a teacher of German, who is a man whom I esteem very highly and who is an American of non-Germanic descent. I confess I was somewhat surprised at the attitude which he took towards Spanish and its cultural, as well as its more practical, value. Since then I have made it my business to discuss the topic with several others. One of the results of these general discussions I wish to place before you. As a *sine qua non* for discussing the relative cultural merits of several languages, it seems to me that we must demand a rather wide acquaintance with each of the languages and literatures that are under discussion. To be concrete, a professor of Spanish who wishes to dispute concerning the relative merits of German and Spanish must be not only a specialist in Spanish but well read in German and well acquainted with German history and culture and with the Germans on their native heath. Similarly a professor of French who wishes to discuss the relative merits of French and German, or French and Spanish should be not only a specialist in French but well equipped in the manner indicated with the language, literature and culture of the country or countries with which he wishes to compare his specialty. Obviously a professor of German who wishes to compare the value of his subject with that of French or Spanish can hardly expect to be listened to, if he shall not similarly be well informed concerning the language, literature, and culture of the people with whom he wishes to compare the language, literature, and culture of his specialty. Let me be more specific. Two friends of mine have the following qualifications: A. is a professor of German. He is a full blooded American of a 150 years standing and of British descent. He was trained in the ancient humanities and in Anglo Saxon, and historical English

grammar before devoting himself to Germanics. He has studied in Germany, is widely read in French literature and history and has visited France. B. is a professor of Romance languages. He, too, is a full blooded American of 150 years standing and of British descent. He was similarly trained in the ancient humanities and in Anglo Saxon and historical English grammar before devoting himself to Romanics. In addition to long residence in two of the Romanic countries whose language he teaches, he has studied at two German universities for a semester each and has traveled widely throughout Germany and is familiar with its culture, its history and its literature. These two men are in a position to discuss the relative merits of French and German. Only one of them is in a position to discuss the relative merits of Spanish and German. We should save ourselves a vast deal of useless reading and discussion if none but those who are properly equipped for the discussion, as herein outlined, would enter the field.

It does not seem to me, however, that the discussion as to the relative merits of these languages is at all to the point. If we are going to maintain our relations with the world at large, as we have finally come to see them as a result of this world struggle, the American who expects to be a leader must be amply equipped with all three of these modern languages and this Association does not need to have the present speaker go into details to set forth the specific advantages of each. As educators, we should strive to have our pupils equipped adequately with all of them and the sequence in which they should be attempted should be determined by pedagogical and scientific reasons rather than by whim. For years I have maintained that the chaos that exist throughout this country in the matter of the order in which our foreign languages are begun and the length of time that each is continued is subversive of all true discipline and progress. As chairman of a committee on the Coordination of Language Study for the High Schools of the state of Illinois, my one object is to strive to bring order out of chaos and have our High School Conference vote in favor of some single and specific order of undertaking our various languages together with a definite statement that no language once begun shall be dropped in favor of another and so on; to the end that we may have absolute homogeneity in every language class in the High Schools of our state.

But you know as well as I that in this democratic country of ours, the local School Board is the court of last appeal and that the Board is swayed by the popular opinion of the locality. Up to the present, therefore, our language instruction has suffered from two facts: first, that we educators have not been able to make up our minds as to some definite sequence that we are willing to adopt, and second, that the School Boards have been willing that the uninformed whim of the public should control in the matter of choosing what languages should be taken, the sequence in which they should be taken and the length of time that should be devoted to each.

As stated a moment ago, from the point of view of pedagogy and science we educators ought to have in our hands the decision in these matters, as educators abroad have had them in their hands. No community would think of building an important community building and having the architect and the contractors ruled by the uninformed public in the matter of how the building should be constructed. In the same way no city would construct a bridge across a river and allow the dear public to dictate the manner of its construction. Quite the contrary. In both these cases, experts would be selected and entrusted with all the details of carrying the project to a successful conclusion. That ought to be the principle by which our educational problems should be solved; but the war is giving us renewed evidence of the omnipotence of the local school board as swayed by local public opinion. It is a condition and not a theory, as the late Grover Cleveland once said, which confronts us. From various sources we learn that school boards are ruling out German for reasons which seem to them valid. In any attempt on our part to deal with this stampede we must face the conditions frankly. Personally, I am not in favor of the elimination of German. I do not recommend such action and I am not even pleased to learn that it is being taken, but as it is a condition and not a theory that confronts us, I am obliged as a student of affairs to recognize that certain things have brought about this state of affairs; and while the subject is not pleasant, we shall get nowhere in our discussion if we do not face the facts frankly and firmly.

Recently I had occasion to pay a tribute to a Professor of German, who is a German-born naturalized-American citizen, a gentleman and scholar, and a beloved friend. When the United States declared that a state of war existed between this country and the

country in which he was born, my first thought was of him. I knew his heart was broken, but I had no doubt of his loyalty to this country, nor have I now. That I believe to be the condition of the majority of our citizens of German descent. Unfortunately, it is not the attitude of all of them and under present circumstances the innocent are bound to suffer somewhat with the guilty. It is beside the issue to claim that the propagandist idea is being overworked by those who are taking action against German at the present time. The fact remains that there is sufficient evidence to show that leaders of German thought in Germany have been using deliberately in this country the propaganda in favor of German for the advantage of what they call *das Deutschtum* through preventing the Americanization of expatriated Germans. It is also true that there are some distinguished German-Americans who have lived among us for thirty years or more who have deliberately carried on a similar campaign and who after all that long residence among us can find no point of comparison between this country and Germany, that is not to our disadvantage. I speak from a somewhat intimate knowledge of the facts since in my own family one of our women married the son of a distinguished German family. The man was a journalist, widely traveled, highly cultured, with an exquisite command of English and German and a wide acquaintance with French and music. Shortly after his marriage he spent two years in his home city and then, although his father offered to back him up with considerable wealth for a brilliant career, he refused to live in Germany and for the next thirty years lived in this country with triennial visits to his parents. Despite the difference in our ages (he was a man of my father's age) we were exceedingly intimate and yet he could never draw a comparison between the United States and Germany that did not leave the United States a sorry looking figure. Of public cases you are as well informed as I and we hardly need to multiply examples.

At the last annual meeting of the High School Conference at the University of Illinois one of the delegates read notices from the public press of France and England to the effect that in both those countries the authorities were urging as a war measure an increased study of German. Such a recommendation would have come with better grace from a non-German teacher of some subject other than German; but I have no disposition to quarrel with the method of

its presentation and am willing to examine the information on its face value. Of course, such a recommendation on the part of officials must be entirely dissociated from the question of how many pupils actually do pursue the subject during war times. It is quite conceivable that the authorities should recommend such a measure and that because of the vast diminution in the college and university population of the country there should actually be a marked diminution in the number of pupils pursuing the subject. To my mind these figures are entirely beside the issue and, as I said before, I am quite willing to accept the news of such governmental recommendations at its face value.

In these countries despite their proximity to Germany there has never been in the schools a pronounced pro-German propaganda. England and France like all the other continental countries have not to any appreciable extent employed foreigners or recently naturalized citizens in their schools. I have visited largely in the schools of Germany and France. I do not recall a single instance in Germany where a Frenchman was teaching French or an American or an Englishman was teaching English in a gymnasium or a polytechnikum or a höheretöcherschule. Similarly, I do not recall a single instance in France where a German was teaching German or an American or an Englishman was teaching English. And by and large the foreign language instruction in England is in the hands of Englishmen. Such has not been the case in this country and we have been asleep in a fool's paradise while allowing the widest opportunities for propaganda antagonistic to our own national ideals. In a paper of this length one cannot recite a great many specific cases and we must content ourselves with references to a few that are characteristic.

As long ago as September, 1902, the *Alldeutsche Blätter* published a letter from a New York German, Robert Thiem, which contained the following passage:

"The Germanization of America has gone ahead too far to be interrupted. Whoever talks of the danger of the Americanization of the Germans now here is not well informed or cherishes a false conception of our relations. * * * In a hundred years the American people will be conquered by the victorious German spirit, so that it will present an enormous German Empire. Whoever

does not believe this lacks confidence in the strength of the German spirit."

The *Alldeutsche Blätter* in commenting on this letter says that the great hope for the future is for Germans in America to retain their language.

Later, in February, 1903, Milhelm Hübbe-Schleiden, a noted traveller, student, and writer on German colonization, published in the same sheet the following statement:

"It is therefore the duty of everyone who loves language to see that the future language spoken in America shall be German. It is of the highest importance to keep up the German language in America, to establish German universities, improve the schools, introduce German newspapers, and to see that at American universities there are German professors of the very highest ability who will make their influence felt unmistakably on thought, science, art, and literature. If Germans bear this in mind, and help accordingly the goal will eventually be reached. At the present moment the center of German intellectual activity is in Germany; in the remote future it will be in America. The Germans there are the pioneers of a greater German culture, which we may regard as ours in the future."

Recently in an investigation carried on by one of the senate committees, some interesting evidence was submitted along this same line in the form of a book written by Karl Junger with the introduction by Admiral Von Knorr of the German navy. Among the passages pointed out as of peculiar interest were some giving assurances of the strong German sentiment in the United States: the German churches, the German schools, the German Social clubs, the German language press and the German-American alliance were all mentioned as means for the fostering of this sentiment, and for retarding the Americanization of German citizens in the United States.

Quotations from two other German papers, one of which at least was written by a German who has become an American citizen, are to the effect that "the use of the German language is sufficient to prevent the Americanization of the German citizens of the United States," and that, "classes in one of our large universities were used for propagandist purposes." and still another quotation from a German paper was to the effect that the German-American Alliance

"had become a political power and had put the study of German in the public schools." A former Professor of German who is now connected with the Department of Justice testified in this same connection that prior to the outbreak of the war the propaganda of the German-American Alliance had been confined for the most part to having German taught in all the schools, opposing prohibition and urging preservation of Germanism by those of German blood in this country.

The obvious cure for a situation such as this is for us to adopt a practice somewhat like that in vogue in the countries under discussion which have suffered no such foreign-national propaganda. This would put us in line not only with *their* practice but with the practice and theory, distinctly and specifically so announced, of a distinguished Chilean delegate to the Second Pan-American Scientific Congress. This Congress has under discussion among other things the exchange of students and professors between North and South America. The gentleman in question is a university professor of English who speaks English admirably:

"I asked him point blank what kind of teachers he wishes to have in his English department. His reply, briefly summarized, was as follows: 'For all courses of regular instruction I insist on having natives of our own country who have not only been well trained in the best courses we give in English, but who have studied for a considerable period either in England or the United States, and who have thus become thoroughly conversant with English and American history, culture and literature, as well as with the idiomatic practices of the English and the Americans. My reason for this is two-fold: first, psychological; our compatriot knows all the difficulties that his pupils must meet, because he has had to meet them himself (this reason of course deals with the very fundamental of pedagogy); and second, patriotic: I do not approve of having regular instruction in the hands of foreigners who seldom are able to acquire the point of view of their pupils, and who, even in the rare cases that do acquire such a point of view, have had to go through a long period of residence during which they did not have this point of view. All this of course does not mean that I do not wish to have any English or Americans in my department. Quite the contrary. For practice courses, both elementary and advanced I welcome both English and Americans who shall have made the

teaching of English their specialty, and who shall have attained some fluency in the speaking of Spanish, so that when the student wishes to ask how in English certain ideas are expressed and himself expresses those ideas in some Spanish idiom, the English or American teacher shall know exactly the import of the phrase that the Chilean pupil is trying to transfer into English. For this latter work I naturally do not want the mere hack who happens to have a glib smattering of the language of his prospective pupils coupled with a slovenly use of his native tongue. I insist upon having brainy young English or American collegians, who, for the sake of the traveling experience, are willing to spend two or three years in a foreign country, and in a university atmosphere, while they are earning their way in a dignified, although temporary, position. In other words then, my regular permanent positions are for my compatriots trained as aforesaid, and my temporary practice positions are for the type of English or American that I have indicated.' "

This practice, *mutatis mutandis*, if adopted in our American schools, will go a long way toward curing the situation with which we are confronted and which candor compels us to admit has been forced upon us by those of our colleagues who have used their position for propagandist purposes.

Apropos of this matter of propaganda perhaps it would not be amiss for the present speaker to include a bit of personal confession. He has been instrumental in establishing in this country one *Deutscher Verein*, and one *Cercle Français*, of both of which he was for many years an enthusiastic member and attendant. He has also been an enthusiastic member of two different Spanish clubs and of the *Alliance Française*. If any of these organizations should at any time undertake a pro-foreign, anti-American propaganda, he would oppose them just as heartily as he has hitherto supported them.

In this connection he would like to relate an incident that came under his personal observation some years ago. The Spanish Chamber of Commerce of one of our largest cities was desirous of seeing the establishment of a Chair of Spanish in one of the local colleges. With that object in mind a resolution was presented to the Chamber. After calling attention to the importance of Spanish to the educated American, the resolution proceeded to recommend the establishment of the chair in the Spanish language

and literature at a salary similar to that already paid to the incumbents of the chairs of French and German. The resolution further recommended that to that chair there be elected some American Hispanist who should have been trained in the best university traditions of this country as well as under the best Hispanists in Europe.

Despite the modesty and thorough-going Americanism of this resolution, the Chamber decided not to present it to the Board of Trustees and their decision was reached on the ground that it might be considered interference by foreigners in American education. A similar attitude of restraint on the part of our colleagues from some other foreign countries would have spared us much of the unpleasantness of the present situation, at least in those phases of it which have to do with the aforesaid propagandist elements.

Now, however unscientific it may be to yield to a fear bred of a knowledge of such propaganda, and however much we educators should strive to control that fear on the part of our public, the fact remains that the fear exists and in democratic America, at such a time as this, the public is not going to abdicate a prerogative that it has persistently maintained in peace times, whereby it has always dictated to its educational leaders the kind of educational pabulum it has desired to have in its schools. Of course, I do not mean to be understood as urging that because of this stampede under war conditions, we educators should abdicate our right of protest and our right of preaching. Quite the contrary. It is the more incumbent upon us that at such a time we not only keep clear the escutcheon of our patriotism but that we also keep clear our vision as to the rights and merits of any controversy that arises. If we who are supposed to be the leaders permit ourselves to become blinded by partisan passion or even by partiotism, we shall fail in our highest duties to the public. The entire question must be settled by considering what is best for this country.

While we insist then, as educators, that all three of these languages, French, German, and Spanish, should be maintained in our colleges and universities, we believe that the best interests of our country require that we recognize the facts that are before us and learn our lesson. One of these facts is that a due proportion has not hitherto been maintained and that in establishing such due proportion, the language that has had too large a share of attention

must permanently lose that disproportionate attention. As patriotic Americans we must admit that a certain amount of anti-American propaganda has gone on, and this must be rooted out. To that end, we seem entirely within reason when we associate ourselves with the recent action of the Bureau of Education in recommending that no foreign language work be done below the seventh grade, and when we recommend further, that English be the language of instruction for all subjects in the grade school whether public or private.

When I mentioned this recommendation to one of our leading linguists, he said he was sorry that it had been made because he feared that in following it we should be committing the same error that Germany had committed in Alsace-Lorraine and the conquered Polish provinces, wherein the natives had not been permitted to continue the use of their own language. But my friend had overlooked the fundamental difference between the two sets of cases. In those that he mentioned a conqueror had gone into a conquered territory and had imposed his language upon the inhabitants. In this country the case is quite otherwise. Inhabitants of various countries have of their own free will left their home lands to emigrate to a land whose language was not their own. Such persons have no right to demand that the country of their adoption shall perpetuate the language of their home land. In democratic America one of the things upon which we place greatest reliance for aiding us in the proper fusion of all the disparate elements (racial, linguistic, and religious) that have come to us is the public school and our common English speech. Parochial schools of all types (I am using the phrase in its widest possible sense, and not in the restricted religious sense) are at variance with this fundamental principle and should not be allowed a free hand where there work acts as a hindrance to the general purposes of the country.

To the end, then, that we language teachers may prevent the subject of our predilection from being, or from being thought to be a decentralizing or a retardative element in our educational system, we should affiliate ourselves whole-heartedly with a resolution recently taken in Washington, to-wit:

"The National Education Association Commission on the national emergency in education and necessary readjustment during and after the war, representing thousands of loyal and patriotic

teachers, believes the practice of giving instruction to children in the common branches in a foreign tongue to be un-American and unpatriotic, and we believe that all instruction in the common branches for all children in every state of this union should be in the English language.

“We, therefore, recommend that the instruction in the common branches, in both private and public schools, in all states be given in the English language only, and that every legitimate means, both state and federal, be used to bring about this result.”

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THE PRESENT STATUS OF GERMAN IN FRANCE

Much has been said on this question, and glibly, especially during the past scholastic year here in our country. Subjective opinions have been cited to show now the obverse, now the reverse side. People differ, of course, in judging any situation as the opportunity for close and comprehensive study is not the same in all cases. Again, in a crisis like the present, it is exceedingly difficult to be absolutely free from bias. In the hope of arriving at some definite, objective results in this investigation, the writer has leaned solely upon "*Les Langues Modernes*," published in Paris, as it is the official monthly, now quarterly, Bulletin of the Association of Modern Language Teachers of Public Instruction in France.

No attempt has been made to classify the various utterances in their translation as to content or form, but "*Les Langues Modernes*" is quoted chronologically from August, 1914, to June, 1918, in so far as it concerns us.

N. Weiller furnishes the first official Report on the Teaching of German at the Lycée Jules Ferry for the school year 1914-1915 in the July-August issue of 1915. He says that the instruction in the German language has functioned normally in all the classes from the First Preparatory to the Fifth Secondary. Indeed, in the 'complementary' classes, there had been more pupils than in the preceding year.

M. Potel, Inspector General of Public Instruction, speaks on "The Future of the Study of German in France" in the November-December number of 1915. He advises the pupils to study more German than ever. Defeated Germany will not disappear from the map of Europe, and our interests forbid us to ignore what will be going on in its boundaries. He exhorts the young people to follow with attention not only Germany's industrial and commercial development but also the teaching of its professors and the action of its associations, and to read what the contemporary German writers have to say.¹

¹M. Potel still gives similar advice to us in America, cf. U. S. Bur. of Ed., Vol. I, No. 1, of *School Life*, 1918.

Anatole Graindemil advocates in the same issue the necessity of teaching German script early in the course as the Gothic characters are still extensively used and are an integral part of a real knowledge of the German language.

Ch. Garnier, January-February, 1916, contributes an interesting and significant observation. He says in one great French school he has noted an increase in the number of students of German. The best intellects resist the abolishment of that language. They feel that after the war the economic struggle will begin anew and that the abolition of German would be a tactical mistake.

Émile Simmonot, November-December, 1916, pages 204-243, is the author of the standard Report on the teaching of German in France. This report aims to be truly objective and is, indeed, the most valuable document upon the topic: The first part contains eight arguments cited against the study of German. The second and third constructive parts embody the reasons in behalf of retaining German.

The positive argumentation is thus: 1. The German language has pedagogic and educative value as its study constitutes intellectual training of the first order such as the Romance languages cannot furnish. 2. The learning of German is a scientific necessity for the scholar, the historian, the chemist, the scientist, the physician, and the engineer. 3. The study of that language is a political exigency. Even after the war, there will remain in central Europe an ethnic group of more than one hundred millions of German-speaking people with whom we have to deal. 4. Acquiring German is a military requisite. The very knowledge of that language has been of immense value to the French General Staff in making and in meeting military preparations. 5. To learn German is an economic requirement. Boycotting is poor policy.—M. David-Mennet, President of the Paris Chamber of Commerce, is quoted here: "To sell to the enemy means to have an advantage over him; to know his language means to possess a weapon against him."

Simmonot then mentions the noteworthy fact that the Germans do not dream of giving up the study of enemy-languages, that they, on the contrary, are increasing their instruction.

For us, the statement of Mr. Percy Peixotto, President of the American Chamber of Commerce in Paris, may be of interest

in this connection when he says: "We believe the French have every interest in studying the German language as well as English. After the actual fighting, they will carry their victorious struggle into the political domain of industrial and commercial expansion, and the knowledge of German will offer them an offensive and defensive weapon which is not only excellent but indispensable."

As to practical and pedagogic importance, the Report classifies the modern languages into two groups:

1. English, German, Russian.
2. Italian and Spanish.²

In conclusion, warning is given to refrain from violent reactions and from extreme measures, which may be irreparable. More than ever, we must keep our poise and should remember that the highest goal of teaching German is to make it serve French (i.e., national) aims.

From the January-February number, 1917, we learn that at the two great Military Academies, the Polytechnique and Saint-Cyr, for entrance either German or English or Russian are obligatory with a second modern language as an elective.

J. Douady makes in the concluding paragraph of his monograph, published in the May-June, 1917, number, this consequential statement that modern language teachers ask, indeed, but one thing, viz., to be allowed to cultivate their garden in peace and to have their little domain respected (i.e., principally English and German).

The last word spoken is again that of the supervising Head of Public Instruction in France, Maurice Potel, who in this wise addresses the modern language teachers serving in the Army: "At the beginning of the war we had to diminish the number of modern language classes; to-day the normal schedule is re-established almost everywhere. . . . Your pupils are more than ever interested in the study of modern languages. In the higher grades, many show the desire of learning a complementary language. They likewise more than ever wish to know the coun-

²This classification seems to conform to actual teaching conditions. English is at present by all means the leading modern language in France, as the latest "Concours" indicate.

The recently published British Government Report on Modern Languages similarly places French and German first, Italian second, Russian next, and Spanish last.

tries, the languages of which they study." cf. issue of January-February-March, 1918.

Meager as the literature of the subject in *Les Langues Modernes* seems, we may yet draw a few inferences that are patently warranted:

1. The study of German is under fire in France during the war. Chauvinism naturally clamors for its abolition.
2. The educational authorities have no intention of giving up German, but on the contrary advise a keener study of it for reasons of weight.
3. Some pupils seem to have relinquished that branch of instruction, but not in great numbers.
4. Lack of authoritative statistical material makes it impossible to prove or disprove a heavy mortality, "a marked decrease" in the study of German for the French schools of to-day.

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MANUALS OF FRENCH WITH REFERENCE TO OVERSEAS SERVICE

III

The experiences of the past year have thrown much light on the problems connected with the teaching of French to the soldiers in our army. It is now fairly well understood what can be accomplished and what is useless to attempt. Educational work has been officially placed in the hands of the Y. M. C. A.; the recruiting of teachers and the methods of teaching have become systematized. During the coming winter it is likely that some of the difficulties of the situation will be less marked than they have been during the spring and summer. What is here said concerns only the teaching in the camps, without reference to the classes meeting under more normal conditions in colleges and schools.

To secure the advantages of uniformity, one of the French manuals already reviewed here was recommended for general use in the camps. Many teachers, however, found even this abbreviated course too long and too difficult, and others objected to one or another feature in the book. An entirely new manual has been prepared as the official text-book to be used by all Y. M. C. A. instructors in French. The compilers are men who have actually taught in the camps, and they have had the benefit of criticisms from many other teachers who have made use of various books. It is to be hoped, therefore, that the new manual will be acceptable to teachers who were not entirely satisfied with any of the books already published. It is limited in extent, simple but scientifically accurate in statement, emphasizing the forms of ordinary conversation, but introducing also a certain amount of military terminology. The pronunciation is indicated by accurate, easily learned, phonetic symbols. In order to avoid certain objectionable features in the symbols heretofore used, a system has been devised which is in part new. The wide use of the new manual will undoubtedly cause its system to supersede others, if, as seems certain, it proves in actual practice to be an improvement. The same symbols are to be introduced, it may

be added, in a revised edition of Wilkins and Coleman's "Army French," which will undoubtedly be widely used in regular college classes, and as a second book in camps where the classes continue beyond the time necessary to finish the manual adopted as a minimum. Among the other manuals already reviewed in these notes, those which have merit will continue to be useful as vocabularies of special subjects or as phrase-books. A number of others which have come to the notice of the reviewer may be mentioned here. Most of them are mere phrase-books, and in many of them the misuse of the term "phonetic" makes one's head swim. Only two or three attempt lessons in grammar.

A little book¹ issued by the Gordon-Detwiler Institute irritates by the extravagant claims put forth for it and by the inaccurate and unattractive way in which it is printed. It swarms with mistakes, from misprints to mistranslations; it lacks any systematic arrangement of the material; and its indication of the pronunciation is not only obscure and misleading, but different in different parts of the book. There is some treatment of the grammar, followed by military vocabularies and a list of trench slang; more or less useful information is, of course, contained in these word-lists. A most amusing mistake is *le directoire de la ville* for "the city directory" (p. 65). The reviewer cannot refrain from quoting a dialogue reported many years ago by *Punch*. An Englishwoman, wishing a directory of Paris, asks: "Avez-vous un directoire?" to which the puzzled Frenchman replies: "Non, Madame, nous avons une république à présent." We commend this to the attention of Mr. Detwiler in case he should revise the "Soldiers' French Course."

Two unpretentious pamphlets, prepared by instructors in two southern camps for use with their own classes, contain good material. The "Twelve Lessons" by Prof. Vernaelde² of Camp Johnston, contain words and phrases to be developed by the teacher, and would serve also as memoranda for the students; there is no treatment of the pronunciation. Mr. Palamountain's

¹Justice B. Detwiler, "Soldiers' French Course." New York Gordon-Detwiler Institute, [1917]; pp. 203; price, \$1.50.

²Henri Vernaelde, *Twelve Lessons of Conversational French for Enlisted Men*. Jacksonville, Fla., Commission on Training Camp Activities; pp. 16; price, 10 cents.

French³ contains considerably more grammar, simply and clearly explained, and accurate representation of the pronunciation. The nasal vowels are unfortunately indicated by italics, as in some of the manuals previously reviewed. In some lessons the phonetic spelling alone is given, without the ordinary French spelling. The vocabulary is well chosen.

Mlle. Gaudel, who publishes her own "Ideal System for Acquiring a Practical Knowledge of French," has also issued a little book⁴ containing a series of word-lists, chiefly military; a good discussion of French pronunciation, which however would be puzzling to a beginner; a long "vocabulary of words in general use," and various useful tables. Many "fighters" would profit by the use of this book as a supplement to more systematic study of the language. The pronunciation is not indicated, except in the general rules given at the beginning.

The International College of Languages issues a conversational manual, "F. M. C."⁵ which could be heartily commended if it were not burdened with a peculiarly atrocious "phonetic pronunciation." Who would guess, for instance, that "pyü" represented *paille* (p. 14); "bē-yā," *billet* (on p. 14); given, however, as "bē-yeh" on p. 17); "bā-tō," *bateau* (p. 10)? *Voitures* is represented as "vō-ā-tures," *moi* as "mōō-ā," *Savoy* as "sā-vvoui,"—all on the same page (p. 18)! *Prendre* is "pran," *temps* is "tahⁿ"—both on p. 31. The phrases and word-lists, largely military in character, are well chosen and interesting. A folding map of the French front is included. A portion of the book can be had in the form of phonograph records.

A technical vocabulary for aviators, briefer than the one previously reviewed, comes from California.⁶ There are hints

³J. C. Palamountain, "French," a first course designed for use in American cantonments. Army Y. M. C. A., Camp McClellan, Alabama, 1918; pp. 43.

⁴V. D. Gaudel, "French for Fighters." New York, published by the author, 32 West 68th St., 1917; pp. 68; price, 50 cents. An edition is also distributed with the "Compliments of the Guaranty Trust Company."

⁵R. M. Millar and A. Tridon, F.M.C., "French Military Conversation, Speaking and Pronouncing Manual for the Use of the United States and British Army Forces." New York, International College of Languages, [1917]; pp. 157 (many blank for notes); price, \$1.25.

⁶G. Chinard and E. R. Hedrick, "Handbook of English and French Terms for the Use of Military Aviators." Berkeley, University of California Press, 1917; pp. 48.

on the pronunciation of vowels, but not of consonants; throughout the book the silent letters in the French words are printed in lighter-faced type—an expedient of little use. Each group of words is arranged alphabetically according to the English, the French equivalent following. No phrases are given—in fact, the aviator is advised to use single words, and not try to form sentences. After the technical word-lists there follows (pp. 32-48) a vocabulary of words of general use. Aviators unable to speak French would do well to have this handbook with them; and the technical terms, seemingly authoritative are given in convenient form. Two other publications for aviators may be mentioned: "The Aviators's Pocket Dictionary" and "Aviation Technical Dictionary."⁸ These both have French-English word-lists as well as English-French.

Relief workers will find French word-lists arranged with reference to their needs in two small booklets by Shaw Jeffrey⁹ and Ernest Perrin.¹⁰ The latter's "Hospital French" consists of questions and phrases in English and French, prepared under the auspices of the base hospital division, N. Y. county chapter of the American Red Cross, for use by doctors and nurses of the hospital units working in the base hospitals in France. The questions are arranged to permit in general the answer "yes" or "no," so that a doctor or nurse, ignorant of the patient's language, may be enabled to give him directions and obtain information from him; all of which is commendable, provided the doctor or nurse can pronounce the French phrases intelligibly. Helpful, but of course inadequate rules for pronunciation are given at the beginning. The phrases themselves are admirably arranged for their purpose, and this little booklet can be extremely valuable, especially to persons who have had what all hospital attendants should have, a course of French pronunciation under a competent teacher.

A number of booklets containing useful words and phrases, but all of them unsatisfactory in their treatment of the pronuncia-

⁷A. de Gramont de Guiche, "The Aviator's Pocket Dictionary and Table-talk," New York, Brentano's, 1918; pp. 120; price, \$1.

⁸John Lycett, "Aviation Technical Dictionary," Paris, Dunot & Pinat, 1918; pp. 182; price, fr. 6.

⁹Shaw Jeffrey, "Elementary French Words and Phrases for Red Cross Workers and the New Army," New York, Brentano's; price, 25 cents.

¹⁰Ernest Perrin, "Hospital French," New York, Dutton, [1917]; pp. 37.

tion, have had considerable vogue. In the camps of the Central Department, thousands of copies of the "Soldiers' French Phrase Book"¹¹ have been distributed gratis by a manufacturing company. The phrases are simple and well selected. The English is followed by the French equivalent, and this by the indication of pronunciation, the key to which is repeated at the foot of every page. The claim is made that "a few minutes study of the following sounds, which are indicated by letters similarly marked in the text, will make it possible for one unacquainted with the language to pronounce French words correctly." Comment is superfluous.

In the 5-and-10 cent stores and elsewhere, many copies have been sold of "Speak French."¹² Like the preceding booklet, it hides its authorship under anonymity. "We fully realize," says the preface, "that *onh* does not exactly represent the French nasal sounds of *on* and *an*, but neither does *anh*, nor *ang*, nor *ong*." How true! nevertheless, *faim*, is "phonetically" represented by "fanh," and *pain* by "penh;" why this discrimination? As a curiosity we may add "su-prrairm" for *suprême*. The general rules given (pp. 79-82) for pronouncing are fairly good, but the system of indicating the pronunciation is very bad. Need we insist that the only proper course, aside from *viva voce* instruction, is to explain the French sounds as well as may be, and to adopt a system of indicating them which is not based on so-called English equivalents? The vocabulary of "Speak French" is largely military.

Somewhat more pretentious, but equally amateurish and misleading in its treatment of the pronunciation, is "The American Soldier in France,"¹³ described as "a military guide-book to the French language, army and nation," the author having been an artillery officer in the French army. The book is divided into sections: special and technical vocabularies, practical dialogues, grammatical information, army slang, tables, etc. Much useful information about France and the French army is given, but on the linguistic side it cannot be recommended.

¹¹"The Soldiers' French Phrase Book," Chicago, Felt & Tarrant Mfg. Co., 1918; pp. 46.

¹²"Speak French," a book for the Soldiers. A complete vocabulary of military and common words, etc. Cleveland, the Goldsmith Publishing Co., [1917]; pp. 118; price, 10 cents.

¹³George Nestler Tricocoe, "The American Soldier in France." Second edition. Morristown, N. J., 1917; pp. 106; price, 50 cents.

The Montant Method¹⁴ is described as an "emergency phrase-book with phonetic pronunciation," expressly compiled for men in the U. S. Army in France. It pronounces the name of this country "A-tah Zoo-nee," which is evidently to be taken as the author's idea of phonetic.

The "Oxford English and French Conversation Book"¹⁵ claims to be "a simple, accurate method that enables anyone to converse in French on all subjects." A book which would do that is surely cheap at any price. This one, however, is not essentially different from the others here mentioned. It contains words and phrases military, naval and aeronautical, with some simple treatment of the grammar.

Hernan's "What You Want to Say and How to Say it," published for beginners in various languages, is issued in a special war edition for French.¹⁶ Originally compiled for ordinary travelers, it was amplified by a vocabulary of military words and phrases to meet the requirements of the British forces, and thousands of copies have been given to soldiers in England. The material is well chosen and practical, so far as vocabulary is concerned. There is no grammar and no description of French sounds, but "the syllabification of the phonetic spelling accompanying each word makes easy correct pronunciation at a glance." For instance—"soo-fee' z-au (ng)'t," which somehow seems more than *suffisante*. A phonetic gem is "chew-nick" for *tunique*. Apparently, as Mr. Hernan observes, "nahm-port kwah fe-rah laugh-fare."

Many original devices are used in Dr. Rudy's "French Key,"¹⁷ which the author says, "unlocks French" for persons who are "without a good knowledge of French grammar." Ingenious as the book is, its usefulness to a person of no linguistic experience may be questioned. A long list of "word-endings," including many inflectional terminations of verbs, is followed (pp. 11-41)

¹⁴A. Montant, "The Montant Method"—New York, published by the author; pp. 51; price, 10 cents.

¹⁵R. Sherman Kidd and C. L. Cabot, "Oxford English and French Conversation Book for Army and Navy Men." Seventh edition. Boston, Oxford-Print, 1918; price, 35 cents.

¹⁶W. J. Hernan, "What You Want to Say and How to Say it in French." U. S. War Edition, special issue, [1917]; pp. 62; price, 25 cents.

¹⁷A. Rudy, "French Key for Soldiers and Sailors," San Antonio, Texas, published by the author, 1918; pp. 78; price, 25 cents.

by a French-English vocabulary, which contains "root-words" to which the endings are to be affixed, and also many separate verb-forms in their alphabetical place. Slang is given undue prominence by being printed in capitals. Then follow lists of cognates, an English-French vocabulary, and various hints for forming sentences. The author has promised a revised and enlarged edition.

The "International Conversation Book"¹⁸ contains two corresponding sections, English-French and English-German, bound together. A portion, but not all of it, is a reprint of W. M. Gallichan's "Soldiers' English-French Conversation Book," previously reviewed. A translation of the same into Italian has appeared, for the use of American soldiers in Italy; and with this publication these notes may be brought to a close. It is, of course, as desirable for our troops in Italy to have a command of the language of the country, as for our troops in France. There is an evident need for a brief manual to teach elementary Italian, both military and general; when it comes, let us hope that it will be as good in its way as the best of the French manuals, and worthy of a permanent place among the comparatively few text-books of Italian. Unfortunately, Miss Dickinson's¹⁹ adaptation is no better than its model. The word-lists will be useful, in default of better ones; the vocabulary of military operations and of ordinary conversation is fairly well treated. But aside from various misprints, the method of presenting the pronunciation is absurd and often misleading. Italian intonation is of course not easy to master; but reasonable correctness or at least intelligibility is not difficult. Miss Dickinson, however, makes it seem almost impossible. For one thing, she never indicates which syllable is to be accented; and the sound *a* is represented sometimes by "ah" sometimes by "ar." Such indications as "vo-lee-oh" for *voglio*, "arn-dee-ah-moh arl gal-lop-poh" for *andiamo al galoppo*, indicate how badly a comparatively easy piece of work has been done.

¹⁸"International Conversation Book," Philadelphia, Winston, [1917]; pp. 137 + 118; price, 35 cents.

¹⁹Ida Dickinson, "The Soldiers' English and Italian Conversation Book," translated and adapted from W. M. Gallichan's "Soldiers' English-French Conversation Book." Philadelphia, Lippincott, 1918; pp. 128; price, 30 cents.

The purpose of these notes has been to give a brief description of publications intended to teach French to the American forces before and after they are transported to Europe. It is hoped that certain principles have been demonstrated, and in particular the fact that some teachers who are doubtless successful with their classes fail utterly when they attempt to record in print for the use of others their methods of teaching. Pronunciation especially will be learned chiefly by imitation; injudicious attempts by unqualified persons to impart it, or by unprepared learners to acquire it, through the printed page alone, are certain to result in disappointment.

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A FEW NEGLECTED PLATITUDES ON MODERN LANGUAGE EXAMINATIONS

After ages of school examinations, there is confusion as to their purpose, their scope, and the technique of constructing them. Examiners frequently vacillate between two distinct conceptions. We may call them the civil service and the army conceptions.

Suppose there is a vacancy in the position of purveyor to institutions for the insane, and the selection has to be made by civil service examination. There may be a thousand candidates for the job and 500 of them may be equally fit. We don't want 500 with a rating of a hundred per cent, for then we should have the original problem of selection still on our hands. We, therefore, make the examination as "hard" as possible. We put into it profound and tricky questions, and so manage to get the candidate's ratings strung out all the way from about 75 to zero. The eligible list now has a proper top and a bottom.

But suppose we want soldiers for the army. We cannot get too many, though those we do get must be fit. We now, with an eye to the work cut out for soldiers, arrange our tests so that no one incapable of standing the strain will pass, but we gladly accept all those who can.

The difference between the two types of examination is, that in the one we wish to fail as many as possible, while in the other we wish to pass as many as possible. A school examination is of the army sort. We want candidates for promotion, and there is no limit short of 100 per cent of the class to the number that may be accepted.

Examiners are not, of course, entirely unaware of the purpose, as above indicated, of school examinations. They do not, however, consistently adhere to it. Sometimes they are swayed by the notion of affording the brilliant boys an opportunity of showing their brilliancy, and of exposing the dullness of the dull ones. A prize competition may have such an aim but not a regular term examination. A term examination is merely a net with meshes large enough to let the little fishes fall back into the pool from which they were dipped. We are not concerned with the comparative sizes of those that remain in the net. They are all good for our purpose.

Another motive that sometimes vitiates the examiner's plan, is that of using the examination as a means of rating the teacher. It may be conceded that examination results—percentages of passing pupils—do, when properly interpreted, in a rough way, give an indication of the quality of teachers. It is, however obvious, that this end will be more accurately achieved in proportion as it is ignored. It is an unwieldy process to aim questions at the teacher through the pupils.

If the practical aim of the examination is to aid in the selection of pupils who are capable of benefiting by the instruction in the next higher grade, what shall be the technique of the examination? Aside from a few very general principles, the rules that may be of practical value are special to each subject. In what follows, I shall, therefore, confine myself to the subject of modern languages.

It is an elementary principle in all mental tests that there should be no difficulty or ambiguity about the questions and directions. Questions should not be put that require for their comprehension abilities of a different kind from those that are to be tested. Examiners sometimes seem to be engaged in an effort to outflank the pupil—their mode of approach is so extremely oblique. Here, for example, is a question from a recent Regents paper in third year German: "Die Verben ähneln, danken, folgen, gehorchen, gleichen regieren den Dativ. Bilden Sie Adjektive, die mit diesen Verben verwandt sind, und schreiben Sie deutsche Sätze, in denen diese Adjektive vorkommen." In formulating this question the examiner was plainly laboring under the ban (introduced from Germany a few years ago) against using the pupil's native language. But an examination in a foreign language is certainly not intended to test the pupils' ability to catch the examiner's drift when concealed in a complicated style of his own.

When an examination is set by the teacher who taught the class, there is seldom any difficulty on the score of subject-matter. The teacher knows what he has taught. When the examiner is not the teacher, we get the very common discrepancy between the examiner's idea of what the pupils ought to know and what they were actually taught. In the good old Latin and Greek days boys studied Caesar and Xenophon and there was never any doubt as to what they were expected to know. They were

expected to know the Commentaries and the Anabasis. Our modern language examinations do not test knowledge of a text, but of the unconfined language. Now it is well known that a language like French, German, or English is not one, but many. There is the language of the restaurant, of the schoolroom, of the shop, of the scientific world, of literature, of politics and of philosophy. One may be proficient in some of these, yet ignorant of others. Suppose that instead of giving candidates for a teacher's license in English a poem of Browning's to read and paraphrase, one gave them a page of Marshall's "Political Economy," or of Bradley's "Appearance and Reality"!

All this applies, of course, with much greater force to school-boys. Their vocabulary, their idioms, are artificially selected by the teacher. It is therefore unreasonable to expect them to be at home upon the limitless ocean of the whole language, or upon a sample taken at random from the whole language. The sample has to be taken from their artificial universe, that is, from the material drilled and made familiar by the teacher. The student early discovers that analogy is a treacherous, although an indispensable guide. He fears to rely upon it when he should; he is often betrayed when he does. His caution in hesitating to say what he has not himself heard is quite justifiable.

One of the most frequent sources of irritation in school examinations is the method of scoring. Do examiners assign ten credits to one question and two to another in accordance with some scientific scheme, or is their one guiding star the need of getting a total of a hundred? Why are some translations on Regents examinations rated 40 and others 20?

The first distinction we have to make—and it is one that all examiners do make roughly—is between frequent and rare language phenomena. Pupils use the personal pronouns many times a day, but very seldom use the subjunctive of "sterben." If a pupil shows ignorance of the personal pronouns he reveals much greater stupidity than if he showed unfamiliarity with the subjunctive of "sterben." The teacher who is inclined to regard examinations as a means of rewarding bright pupils with high marks will feel like attaching great value to the subjunctive of "sterben." But we should bear in mind the purpose of the test—to select those for promotion who can use the language they have

been taught—and that the relative frequency of the subjunctive of “sterben” to the personal pronouns, both in and out of school, is, say, as one to ten thousand.

The principle of relative frequency may be illustrated in another way. Suppose one wishes to test the range of the pupil’s vocabulary. For the sake of simplicity, and taking an extreme example, let us say we give ten words to be translated, and rate each correct answer, one. But the list contains seven rare nouns and verbs and three ordinary pronouns and prepositions. A boy might miss the seven and be rated thirty on the question, but obviously the rating would have no practical significance.

Another elementary principle frequently overlooked is the necessity of keeping the points for which one is testing distinct. If I wish to know whether a boy understands the use of the accusative case after a certain preposition, I should not give him a noun to use that he has never heard of. If I wish to determine whether he knows the use of the passive voice, I should give him one of the most common verbs to illustrate with, since I am not at that moment concerned with the range of his vocabulary.

Every examination in languages contains as the *pièce de résistance* a passage for translation, yet there is no uniformity in the methods of scoring this part of the examination. It frequently happens that teachers marking the same translation vary from one another by 20 per cent. in the credits assigned the passage. It has been proposed to use Thorndike’s “scale” device in rating translations. A scale of graded texts would be a long step in the right direction. But after you had your scale you would still be confronted with the tedious and uncertain process of marking deviations from the correct translation.

Why not face the fact that translation is an exercise in two languages, not in one? This double feat was much prized in the days of classical education, but in modern language teaching, emphasis has shifted. A passage assigned for translation may be regarded as a definite number of difficulties in vocabulary and idiom, and it may be scored on such a basis. The clause or phrase should be regarded as the unit, not the paragraph, and certainly not the line. A standard scale of texts would make impossible, what sometimes occurs, the setting of a passage for

translation in the third year that is easier than the one set for the second year.

Some teachers want questions that test "power" in an examination paper. "Power" in the handling of a foreign language means chiefly fluency—that is, speed. Anybody can formulate a sentence in any foreign language if given time enough. An eminent Egyptologist, if suddenly transported to a restaurant in the time of the Pharaohs, would be unable to order a breakfast before starving. Yet with ample leisure he succeeds in deciphering inscriptions on all the tombs and pyramids on the shores of the Nile.

Another form of power is ability to handle complex material without becoming confused and making mistakes. This would be shown in correctly using long sentences with interdependent clauses and phrases.

Now in actual conversation we have a time limit put upon everything we say. One must answer before one's interlocutor becomes impatient and goes away. Examinations nearly always have a time limit set, but this is intended only to save pupils and proctors from physical exhaustion. A scientific test of power or fluency, would be made with a stop-watch.

Everyone who has given any thought to the subject, is aware of the fact, that in the acquisition of a foreign language several rather distinct abilities come into play. At the base are, of course, auditory and visual perception. Then comes the co-called "brute retentiveness," the ability to remember and recall words; and not only single words, but words in combination, in idioms. And at the top is the power of abstract thinking, the ability to distinguish kinds of thoughts as such, between the statement that is a wish and one that is a condition, between a situation that has the accusative idea and one that has the dative idea. Without these powers of abstraction and reasoning by analogy, it is needless to say, the pupil will never become an adept in languages. To test these powers should be the function of examinations in the most advanced courses. Here is where the terminology of grammar may be freely employed.

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THE POSITIVE ELEMENT IN THE CORRECTION OF WRITTEN WORK

Correcting and grading papers is the bane of the existence of most teachers. The large stack of papers to be graded is looked upon as a necessary evil and the only consolation that the poor teacher gets out of the work is the thought that every worthwhile thing has its unattractive side. He puts a positive emphasis on teaching because he enjoys the work and is interested in it, but he corrects his papers only because he has to. He corrects and grades with the feeling that if he does not perform this duty, something will go wrong — the student will want to know "what he got," the parent will want to know how his boy is progressing in his work, and the principal will want to know what the standing of the pupil is. The teacher has a subconscious feeling that if he is not able to answer these questions there will be some unpleasantness in store for him. His feeling is a negative one, is what will happen if he does not, and not what will happen if he does.

The conscientious teacher, however, masters his feelings and works patiently through the mass of papers to be corrected, marking mistake after mistake. (Again the negative element, for he marks what the student has wrong, not what he has right). When he gets through with the paper, what a horrid-looking thing it is! Literally covered with red or blue marks! A keen disappointment to the teacher who has labored so hard to bring his boys and girls up to a worthwhile standard! It will also probably be a disappointment and possible discouragement to some ambitious but slow-witted student. But the teacher is sustained by the hope that the red and blue marks will bring vividly before the student's mind the error of his ways and cause him immediately to reform. And finally, the catastrophe of this little tragedy occurs when the paper is handed to the student, he glances at the grade on the sheet, and throws the paper into the waste paper basket. The teacher probably asks himself, "What's the use?" If he should try to answer this he would have to say, the student, the parents, and the record would want to know what the student got on the paper.

It seems to me that the whole trouble with this method of grading lies in the fact that it is a negative and not a positive method. The question should be not what would happen if the paper is not graded, but what positive good can be done by grading it. What should grading accomplish? The teacher who asks himself that question and thinks sincerely upon it will come to some conclusions as to what it will accomplish. After he has reached these conclusions he will soon devise methods to accomplish them.

In the first place, the correcting and grading of papers should contribute toward putting the student in the right mental attitude toward his work. A disgruntled student does poor work. A student who feels that he has gotten an unjust grade on his paper will do poorer work because of it. We underestimate the student's mentality when we think that he does not recognize poor or slack grading on our part. The teacher should sincerely strive to acquire as just methods as possible for estimating the grades of his students, and strive to make them feel the justness of these methods. Absolute frankness between teacher and student in regard to grades seems to me to be one of the best ways of creating this feeling. The student should be definitely encouraged to inquire frequently about his standing. This gives the teacher the opportunity of telling him in what respects he is doing well in his work and in what respects he needs to strengthen himself. No doubt the sole motive of the student in inquiring is a desire to know what reward he is getting for his work, but his inquiry results in his not only ascertaining this fact but, in case his standing is low, it may result in causing him to make a renewed effort to improve his work, it will show him where his weaknesses are, and will convince him that the teacher is dealing openly, frankly and justly with him with the sole intention of bettering him individually.

We have all heard students remark, "What's the use of working, you don't get what you make anyhow." Even if we deduct a large per cent. from the value of such a statement, because of the ignorance of standards and because of personal pique on the part of the student, such remarks are very often justified by slack methods of grading on the part of the teacher. If the student reacts thus in a negative way to the feeling of injustice, would it

be unreasonable to expect him to react in a positive way to the belief that the teacher is making every effort to give him justice and a square deal?

In the second place, the grading of papers should be pedagogical. That sounds like a foolish statement and there ought not to be any necessity for making such a statement. But the average teacher spends a great deal of time studying the pedagogy of the classroom, but forgets it immediately that he begins grading papers. What is the purpose of marking the mistakes on a paper with red ink or blue pencil? So that the student might see his mistakes and not make them again. But does he see his mistakes? No, he sees his grade and throws the paper away, unless the present movement for conservation causes him to carry it home for scratch-paper. If he does not look at his mistakes, and nine-tenths of our students do not, then all that labor and ink have gone to waste, and the whole proceeding is therefore unpedagogical. Is it natural to expect a student of the high school age, "busy" as he is, to look through a whole paper? Each mistake should be brought to his attention, preferably soon after it is made, and he be required to correct this. If he has had home-work to do, he can correct his own work as the teacher or some other pupil reads the correct form. I have found one of the best methods for accomplishing this is to have the class lay aside the papers with home-work, and rewrite from the board the exercise, the teacher going from desk to desk and correcting the sentences as they are written. When all the sentences have been corrected, the grade can be given. The work is done, the pupil has seen his mistakes, and the teacher has no papers to carry home. This plan is especially feasible for a test. The writer rarely has a test paper to grade after the hour in which the test is given. When the pupils are through with the first question he starts at one side of the room, and goes from desk to desk correcting them. By the time he gets to the other side of the room the pupil with whom he started has probably number two and three done and the teacher starts over again. The pupils like this method, for they see what progress they are making in the test.

But at best the marking of mistakes is a negative method. Good pedagogy requires that we emphasize the correct form and not the incorrect form. So the writer has devised a system of

credits for what is correct and ignores the mistakes. If the exercise is to supply words for blanks he gives one credit for every word correctly supplied and of course gives no credit for wrong words. When through, the student himself is allowed to add his credits, multiply by one hundred and divide by the total number of credits in the exercise and get his own grade. If it is an English-German exercise, one credit is given to every word and the grade based upon the total number of words in the exercise. If it is a test, each question gets the same number of credits as the definite number of things that the teacher wants told in the question. For instance, if the question is, "What verbs take *sein* to form the perfect tense," there would be one credit for "intransitive," one for "motion", and one for "change of condition". If the exceptions were wanted, one credit would be given for each exception. The questions are generally written on the board with the credit-value opposite each question, the total number of credits at the bottom. The teacher goes from seat to seat as the students write and gives each question its value by credits. When the student is through, he adds up his own credits, multiplies by one hundred, divides by the total number of credits and has his grade.

The writer sincerely believes that this positive, accurate method of grading both home-work and tests has given his students the feeling that they will get everything that is due them and nothing that is not, thus giving them a definite goal to work for; also that it has greatly improved their work by emphasizing the correct forms rather than the incorrect.

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REVIEWS

RECENT TEXTS FOR JUNIOR HIGH-SCHOOL GERMAN

- (A) **Leitfaden der deutschen Sprache** by W. H. Gohdes and E. R. Dodge. H. Holt & Co. 1917. ix + 290 pp. \$1.00.
- (B) **Ein Anfangsbuch** by Laura B. Crandon. Illustrated by Alida Clément. World Book Co. 1917. xiv + 306 pp. \$.96.
- (C) **Schritt für Schritt, ein Buch für Anfänger** by Hanna M. Oehlmann. Ginn & Co. 1917. vi + 151 pp. \$.60.

With the spread of the Junior High School idea the demand for the production of a new type of text for the various branches of study has become imperative. The uncertainty as to just what a JHS is, and just how the work in it is to be conducted, has perhaps retarded the production of texts more than would otherwise have been the case. The conception of JHS work as merely a simplification of the former four-year high-school course has given rise to a series of texts for German that began with Mrs. Gronow's *Jung Deutschland* (Ginn) in 1912, and is also apparently responsible for (A) and (B). The fundamentally different, more liberal conception, and to the writer's way of thinking, the correct one, has looked upon the JHS as a means for a more or less complete renovation and reorganization of secondary instruction, and is only just commencing to produce in its wake a line of beginning texts, of which the revised Foster's *Geschichten und Märchen* (Heath) was perhaps the pioneer, and to which (C) belongs. In choosing a first book for JHS use, teachers must be fully conscious of what type will fit into their plan of instruction. The bare statement of author or publisher that his text is for JHS use is somewhat non-committal and needs further elucidation.

It is not the intention here to go into any detailed discussion of these three texts, but rather merely to indicate their type, comment on their general execution, and point out where they may profitably be used. (A) states in the preface that it "is designed to meet the needs of young beginners, especially those in JHS. It consists of a few pages of preliminary exercises, a main portion comprising forty-five lessons, a brief systematic Grammar (in English), a special and general vocabulary." The work is very commendably done, as was to be expected of the senior author especially, from his connection with the excellent *Sprach- und Lesebuch* (Holt 1912), which has contributed liberally to the present grammar synopsis. Unfortunately the absolutely unorthodox noun classification of the earlier book is retained here, leading to almost inevitable confusion in the upper years when other reference books are used. Also the same confusing categorical arrangement of the words in the special vocabularies occurs here as before. The exercises are somewhat lacking in variety, but are on the whole excellent. An abundance of good reading material is provided. The illustrations are numerous

and quite pleasing, although exception might be taken to the left-handed mower on p. 33 and the "goose step," on p. 42. Special attention ought to be called to the *Vorübungen*, which indicate in such an excellent way, far too briefly for actual needs, of course, how the first half year or so of JHS work might be done. As in practically every recent book, a few songs with music are inserted.

(B) "has been written primarily for JHS. . . . There has long been felt the need of a systematic presentation of grammar in connection with simple reading matter. This book has attempted to meet this need and at the same time to keep the child mind unconscious of the grammar. . . . The book can (also) be used for beginners in the ordinary four-year high-school courses." After a brief set of *Notes to Teachers* there follows the *Erster Teil* with 36 *Aufgaben*, then the *Zweiter Teil* with 29 additional *Aufgaben*, dealing with the more difficult grammar topics. An appendix of forms, special and general vocabularies, and an index complete the book. The reading selections are numerous and seem well chosen and adapted. The exercises are plentiful, simple and quite varied. Pronunciation is given special attention in Part I, and many drill exercises are provided. A striking feature are the sections entitled *Zum Spielen*, with definite instructions for many simple classroom games which cannot help but be of enormous aid to the novice at this sort of teaching. With very few exceptions the grammar is treated solely by means of model phrases or forms, plus abundant drill. Rarely a principle or rule is directly stated. The illustrations are plentiful and appropriate.

There can be no doubt that both (A) and (B) aim primarily at teaching grammar systematically. The reading material is used consciously for that purpose and one scarcely sees how the pupils could be kept unconscious of it. This is more plainly the case with (A) than with (B). The latter represents a somewhat intermediate stage between (A) and (C). The preface of (C) states that "this little reader, planned for use in connection with a simple grammar. . . . is intended for the use of grammar grades and intermediate schools, with children from eleven to fourteen or fifteen years of age." There are 80 pp. of reading, text plentifully besprinkled with illustrations of the same type as those in (A) and (B). In the beginning many of the little tales are dramatized, thus indicating a treatment for the later ones, which are given in narrative form. The selection is very good. Vocabulary help is given by means of English translations at the end of each selection, and a general German-English vocabulary is added. There are a few songs with music. The feature that makes it possible to include (C) with (A) and (B) is the 30-page section of *Fragen und Übungen*, which aim primarily at impressing the subject-matter of the stories on the minds of the pupils, but which contain an excellent and extremely simple introduction to the first principles of grammar. A trial with a JHS class has proved conclusively the practical usability of this book as a first text.

The writer is not a prophet, but he hopes to see the day come when we shall have JHS teachers of modern languages trained to the point where they can introduce their classes to the subject-matter without the use of a text-book

during the first two or three months, employing the simple means of acquiring a good pronunciation and a basic vocabulary that are indicated, for instance, all too briefly in the first few pages of (A) or (B). Then, leaving the systematic study of grammar for the second year, the rest of the first year could be devoted to work with such texts as (C). In the second year, while proceeding with the reading, a text of the nature of (A) or (B), divested of its *Vorübungen*, and consciously written for this stage of the work, would naturally suggest itself for the introduction to theoretical grammar. There are at present a number of such books available in addition to (A) and (B), but owing to the fact that they were both written with other things in mind, they contain much superfluous material that must be eliminated in actual use.

Until such a stage of development as we have mentioned above has come about, there will still be need of the mixed type of text represented by (A) and (B), affording a crutch for the teacher as well as material for the pupil. Owing to the excellence of this teacher-assistance, it seems to the writer that (B) offers perhaps the best choice at present on the market for the teacher who has had small experience with this grade of work, and who wishes to have a book from the very beginning. On the other hand, for second-year JHS grammar study, (B) is superior to (A), with the understanding that the *Vorübungen* are to be omitted. For the experienced and resourceful JHS teacher who wishes no systematic grammar the first year, (C) offers even somewhat better assistance than Miss Foster's book mentioned above, which has for several years stood alone as the representative of this particular type of text.

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J. D. DEIHL.

"Zaragüeta" con notas y vocabulario por M. A. de Vitis; George Wahr, Ann Arbor, 1917.

Cuando acababa yo de leer las notas de la presente edición de "Zaragüeta," con el regocijo que sólo puede imaginarse el que tenga la curiosidad de hojear la obrita, llegó a mis manos el número de "The Modern Language Journal," February, 1918, en el cual mi compatriota M. Romera-Navarro coge por su cuenta "A Spanish Reader for Beginners" del mismo autor y nos señala unos doscientos cincuenta errores encontrados en el texto. Al terminar la lectura de la reseña, que podemos calificar de excesivamente bondadosa porque no señala todo lo malo que hay en el libro, varias preguntas se me vinieron en rápida sucesión a la mente: ¿Cuándo van a terminarse de publicar libros de esta clase? ¿Qué ventajas nos traen la mayoría de los libros de texto para la enseñanza del español, que están saliendo con tan excesiva frecuencia? George W. H. Shield en su artículo "Spanish Readers" publicado en el primer número de "Hispania," se queja con razón de la prisa que estos caballeros se dan a sacar nuevos libros sin darnos tiempo ni aun de leerlos detenidamente: pero la circunstancia del número mercede escasa consideración al lado de la primordial de su valor pedagógico. Un ilustre colega del Este insiste en que no debe aceptarse un libro para la enseñanza de lenguas con más de dos errores por cada mil palabras. ¿Qué diría Vd. de un libro con sesenta errores

en una sola página de veintitrés líneas?, le pregunté. Mi interlocutor no cree que tal libro exista. Sin embargo existe y no es único en su clase.

Sabiendo que en el texto sólo encontraría los inevitables errores de imprenta, pasé a las notas, usualmente fuente de erudición en la mayoría de los textos anotados por maestros americanos; éstas ocupan treinta y cinco páginas, escritas en español, con algunas palabras, aquí y allá, en inglés, en las cuales el curioso lector puede darse un hartazón de risa como quizá no lo haya experimentado en ningún teatro del género cómico. Como muestra ahí van algunas de las aclaraciones que el autor nos ofrece en sus notas:

Salamanca, provincia en la parte central-este de España.

hacendado, dueño de una finca (*propiedad* inmueble)

muebles decentes, apropiados. En este caso decentes significa *convenientes*.

alacena, armario.

colchade punto, bordado.

huésped, persona que vista en casa de otra persona.

me ha dado Dios unas manos para cuidar enfermos, un par de manos finas, excelentes.

usté, usted. En Ancahuac y en algún país hispano-americano la *d* al fin de palabras o entre dos vocales, muy a menudo no se pronuncia. (El autor no nos dice como deben pronunciarse las palabras *adocenado*, *adinerado*, *oda*, *odalisca*, etc. incluidas en esta regla)

sarmientos, ramas de la vid, aquí por metáfora se toma por leña muy delgada.

el herrero la ha dejado como nueva, la ha hecho.

chocolate, en España es costumbre servir chocolate a los huéspedes, en vez de té como en América.

bizcochos, galletas, (crackers).

si estás hecha un pimpollo, creces como la mala yerba.

armario, mueble en el cual se ponen los artículos de la cocina.

jarabe de caracoles (snail syrup). El jarabe se usó en otro tiempo en medicina.

reparos, remedios caseros.

nos hará la visita, nos entretendrá.

como nos HABEMOS de arreglar.

apoyo, ayuda, (la misma palabra se encuentra dos veces más).

Vaya con Pio, ¡has hecho muy bien Pio! (Good for Pio)

Deja, cesa. Tradúzcase aquí como *se fuera*; no.

apeado, demontado.

brodequines, chinelas, (Slippers).

zapatillas, zapatos ligeros de suela muy delgada; low shoes.

el oído, la oreja.

camarero, mozo. El camarero de un café está responsable por todo lo que sirve a los parroquianos, y debe cobrarles. Si quiere el camarero puede abrir cuenta a fiar a un parroquiano, pero si éste no paga, el camarero tiene que responder por la cuenta. En nuestra comedia el camarero ha abierto cuenta a Carlos, o ha quedado a responder por él.

(Recomiendo el párrafo anterior a los lectores como uno de los más chistosos que he leído en mi vida).

viaducto, antiguamente se suicidaban en este viaducto los desgraciados.

tiró el báculo, arrojó la muleta.

sorde, uno que puedo oír.

Villalba, pueblecito a pocas millas de Madrid donde la línea ferrea de Segovia se sapara de la de Madrid.

qué atrocidad, qué cosa horrible.

consume, Subjuntivo potential.

todo se lo habla, habla todo el tiempo.

vamos, Presente subjuntivo del verbo ir.

a los pies de Vd., frase que se usa entre señores por respeto.

comprofesor, persona que ejerce una profesion al mismo tiempo que otra persona.

honorarios, sueldo, *stipendio*.

No estoy yo en caja, no estoy yo en bueno estado de salud, no estoy yo en vida ordenada.

trucha, mujer muy astuta, "*Zorra*"

Ajajá, D. Dolores está riendo.

enhoramala, Expresión que se emplea para denotar disgusto. Significa *maldicion*.

He anotado sólo las que más se distinguen entre muchas otras, sin entrar en los acentos, división de sílabas y errores de imprenta de los cuales podemos encontrar un número respetable.

Si tal indiferencia en el uso o interpretación de una lengua es siempre sensible, seguramente lo es mucho más tratándose de una obra como "*Zaragüeta*," tan extensamente leída en las instituciones de enseñanza secundaria y superior de los Estados Unidos.

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R. H. BONILLA.

Teatro de ensueño, by G. Martínez Sierra. Edited with introduction, notes, exercises and vocabulary, by Aurelio M. Espinosa, Ph.D., Associate Professor of Spanish, Leland Stanford Junior University. World Book Company, Yonkers-on-Hudson, New York, 1917. xvii + 108 pp. \$52.

The present text furnishes an admirable example of the sort of thing that should be edited for our schools and colleges. Spanish studies may now be said to have lived through their period of probation in our curricula and to have definitely established a place for themselves among the other worthy and recognized members of the family of modern languages. They are not now commonly conducted as a "side-line" by teachers primarily trained in other subjects. Similarly our Spanish texts are emerging from the stage of apprenticeship, during which they were, with a few notable exceptions, chosen and edited by excellent teachers—of French.

The last decade has seen a great change. Almost exactly ten years ago, the present writer was privileged to listen to an address by one of the country's really great Romance scholars, delivered to the assembled Romance teachers of an important middle-western state. In the course of the address, the

speaker ventured upon a prophecy. "I will predict," he said in substance, "that the modern languages, as taught in this section of the country, will, within twenty-five years, range in order of relative importance as follows: Spanish, French, German." To one acquainted with the situation at that time in the central states, this prediction seemed rash indeed. It has not to be sure, been realized, and perhaps it will not be, literally. But certainly there was real vision displayed in the utterance.

The text-books of the past twelve months show a decided trend toward Spanish-American writers and subjects. This is well, for there are arrears in this field to be made up. As in the case of other excellent, forward-looking movements, however, there is always the likelihood that the pendulum may swing too far with its first impetus. It is desirable to preserve a sense of proportion and a just appreciation of literary values.

In the first paragraph of Professor Espinosa's Introduction appears this sentence: "In all its manifestations Spanish literature is rapidly approaching a second golden age." This statement, optimistic and enthusiastic as it appears at first glance, may yet prove to be prophetic. It is probably true that contemporary literature in no other country is producing an output of so high a standard of excellence in the field of pure literature as that displayed in the work of the younger school of writers,—the *Generación de 1898*, in Spain. Recent translations published in this country indicate at least a possibility that the American reading public may presently begin to emerge from the state of absolute ignorance of Spanish culture which has hitherto characterized it, and that a day may soon come when it will no longer be possible to hear from the lips of cultivated persons the question: "But has Spain really a literature?"

Professor Espinosa presents a necessarily brief, but pleasant and suggestive sketch of most of the salient figures of recent Spanish literature, from which one misses the name of Valle-Inclán, whose ideal of beautiful, artistic prose is perhaps more nearly approached by Martínez Sierra than by any other.

Then follows an admirable little appreciation of the author's work as a whole. In this, as the preface seems to hint, the editor may have enjoyed some assistance from Martínez Sierra himself. This may account for the fact that no mention is made of the story,—which may, moreover, be a libel that his works owe something to the collaboration of his gifted wife.

Whether Martínez Sierra be an inspired poet or not (p. XIII) is to some extent a matter of opinion. Clarín has said somewhere that "*hacia prosa cuando escribía en verso y vice versa.*" There can be no two opinions as to the poetic nature of his prose style, as the present plays are sufficient to demonstrate. His ideas are beautiful rather than profound. Sentiment, which he says should dominate in a work of literature, is with him generally somewhat studied.

Graceful and beautiful, the three plays do credit to the taste of the editor.

Certain trifling infelicities of detail are noted below:

p. XIII, 4th paragraph, last line, for *true* read *truly*, or omit the comma after *Spanish*.

p. 3, note to l. 7, "In the fields the yellow-gray stubble appears everywhere," is a somewhat weak rendering of *En los campos pardean los rastrojos*. Perhaps the simplest possible translation, "In the fields the stubble shows brown," would do as well.

p. 11, l. 17 and note, for *que* read *qué*.

p. 12, l. 5, for *ahullan* read *aullan*.

p. 12, note to line 8, *llorando a muerto* is more than "weeping mournfully." The expression is evidently a more poetic and figurative equivalent for *tocar a muerto*, to toll for the dead.

p. 22, note to l. 16, the expression *la reina que dices* can hardly be said to be archaic, at least in colloquial language. It is still heard daily in the speech of Spaniards of all social classes (for another example see p. 53, l. 16).

p. 27, l. 18, ¿*Dónde es su reino?* This colloquialism, although, like the preceding, often heard, is, unlike it, grammatically incorrect. The student's attention should be called to the circumstances.

p. 30, note to l. 16, *Que se han secado*; the translation, "Which have withered, is not a happy one applied to brooks. "Which have dried up," would be more natural.

p. 55, note to l. 11 is unnecessary, even slightly misleading; *como a las pastoras*, etc. is connected with *Un rey* (a form of *querer* being understood), not, as the note indicates, with *alguien*. The king who loves a shepherdess is a commonplace of "fairy-stories."

p. 58, note to l. 20, *quiso*; here, as often, the past absolute of *querer* is best translated "tried." The *pudo* of the next line further bears out this translation.

p. 64, note to l. 20, *jugomas* would best be translated "we shall play," the present tense used for the future.

p. 83, s.v. *agosto*, the translation "harvest" is needed for the rendering of p. 32, l. 6.

p. 88, *cuneta* is misplaced.

p. 92, s.v. *felpudo*, the translation "plushy rushes" which would result from applying the vocabulary equivalents to *juncos felpudos* (p. 31, l. 4), is likely to cause a smile in class. "Velvety" would be innocuous.

p. 96, s.v. *linde*. The vocabulary gives the gender of this word as masculine. It is common, but it appears in the text (p. 48, l. 6) as a feminine.

p. 96 s.v. *lino*. The translation "flax" is needed for p. 8, ll. 6 and 14.

p. 100, s.v. *placa*. The equivalent given, that of "star," fits very badly into the sentence, *el cielo, placa de azul esmalte, esta bañado en sol* (p. 30, l. 3), which seems to be the only case in which the word occurs. The meaning is "plaque."

p. 102, s. v. *ramo*, the translation "clump" or "bunch" is needed for p. 60, l. 28.

With the exceptions noted the numerous translations given in the notes are for the most part notably happy, and accomplish the very difficult task of giving the spirit, in some cases quite subtle and hard to render, of the original. The editor has usually chosen the simple and natural phrase, e.g., p. 47, note

to l. 26, *el azul caldeado del aire se enfría en gris*, "the deep, warm blue of the sky gradually cools to gray;" p. 61, l. 15, *y se nos hizo de noche en el campo*, "and night came upon us in the country," etc.

A series of sixteen exercises for translation into Spanish, based upon the text, will doubtless be of service to many teachers.

For classes composed of students mature enough to appreciate the beauty of its poetical prose, this little book will prove one of the most welcome of recent additions to our store of material.

University of Kansas.

ARTHUR L. OWEN.

NEWS AND NOTES

THE NEW YORK STATE MODERN LANGUAGE ASSOCIATION

PROGRAM OF THE TENTH ANNUAL MEETING

November 26-27, 1918, at Albany

President—J. B. E. Jones, DeWitt Clinton High School, New York.

Secretary—Arthur G. Host, Troy High School.

Sessions will begin and topics will be taken up at the times indicated. Prompt attendance is therefore essential.

TUESDAY MORNING, NOVEMBER 26

- 9:30 Minutes, Appointment of Committees.
- 9:40 Reports of President and Secretary.
- 9:45 Report of Committee on Syllabus, Dr. William R. Price.
- 9:50 Report of Committee on Texts, Professor John P. Hoskins, Princeton University.
- 9:55 Report on Journal, Professor A. Busse, Hunter College.
- 10:00 "Class Room French and the War," Professor William Milwitzky, Barringer High School, Newark, N. J., Director of French at Camp Merritt, N. J.
 Discussion led by Dr. James Sullivan, State Historian.
 "The Future of German Instruction in America," Professor Calvin Thomas, Columbia University.
- Discussion led by Dr. Charles F. Wheelock, State Education Department.
 "Handicaps in the Teaching of Spanish—How to Overcome Them," Professor Edith Fahnestock, Vassar College.
 Discussion led by Professor R. H. Keniston, Cornell University.
 General Discussion. Speakers limited to five minutes.
- 12:30 Adjournment for Luncheon.

TUESDAY AFTERNOON

- 2:00 "The War and the Modern Languages," President Alexander Meiklejohn, Amherst College.
Discussion.
"The Outlook for Modern Language Instruction after the War," Professor David Snedden, Teachers College, Columbia University.
Discussion.
"Motive and method in Modern Language Teaching—A Friendly Critique," Dean Thomas M. Balliet, New York University.
Discussion.
General Discussion. Speakers limited to five minutes.
- 4:30 Round Tables for French, German, and Spanish.
French Round Table, Professor Charles W. Cabeen, Syracuse University, Leader. "Results of a Questionnaire to Teachers of French," Dr. William R. Price, State Education Department.
German Round Table, Professor Robert H. Fife, Jr., Wesleyan University, Leader. "Critique of Regents Examinations," Miss Caroline Kreykenbohm, Mount Vernon High School.
Spanish Round Table, Miss Sara C. Knox, State Education Department, Leader. "Aids to the Teacher of Spanish," Professors Louis A. Loiseaux, Barnard College; R. H. Keniston, Cornell University; Jesse F. Stinard, State College for Teachers.
- 6:30 Get-Together Dinner. Toasts by Professor Charles A. Downer, of the College of the City of New York, and President of the Alliance Française; Professor Marshall L. Perrin, of Boston University; Professor Lillian L. Ströbe, of Vassar College.

WEDNESDAY MORNING, NOVEMBER 27

- 9:00 "The Use of Phonetic Symbols in Teaching French Pronunciation," Professor Anna Woods Ballard, Teachers College, Columbia University.
Discussion led by Dr. William R. Price, State Education Department.
"American Summer Schools as a Substitute for Study in Europe," Professor Lillian L. Ströbe, Vassar College.
Discussion led by Professor Robert W. Moore, Colgate University.
General Discussion. Speakers limited to five minutes.
- 10:30 Report of Committee on Nominations. Election of Officers for 1918-1919.
- 10:35 Report of Committee on Resolutions.
- 10:40 Unfinished Business
- 11:00 Adjournment.

Resolution of the War Time Conference of Modern Language Teachers, adopted at the meeting of the National Educational Association, July 3, 1918.

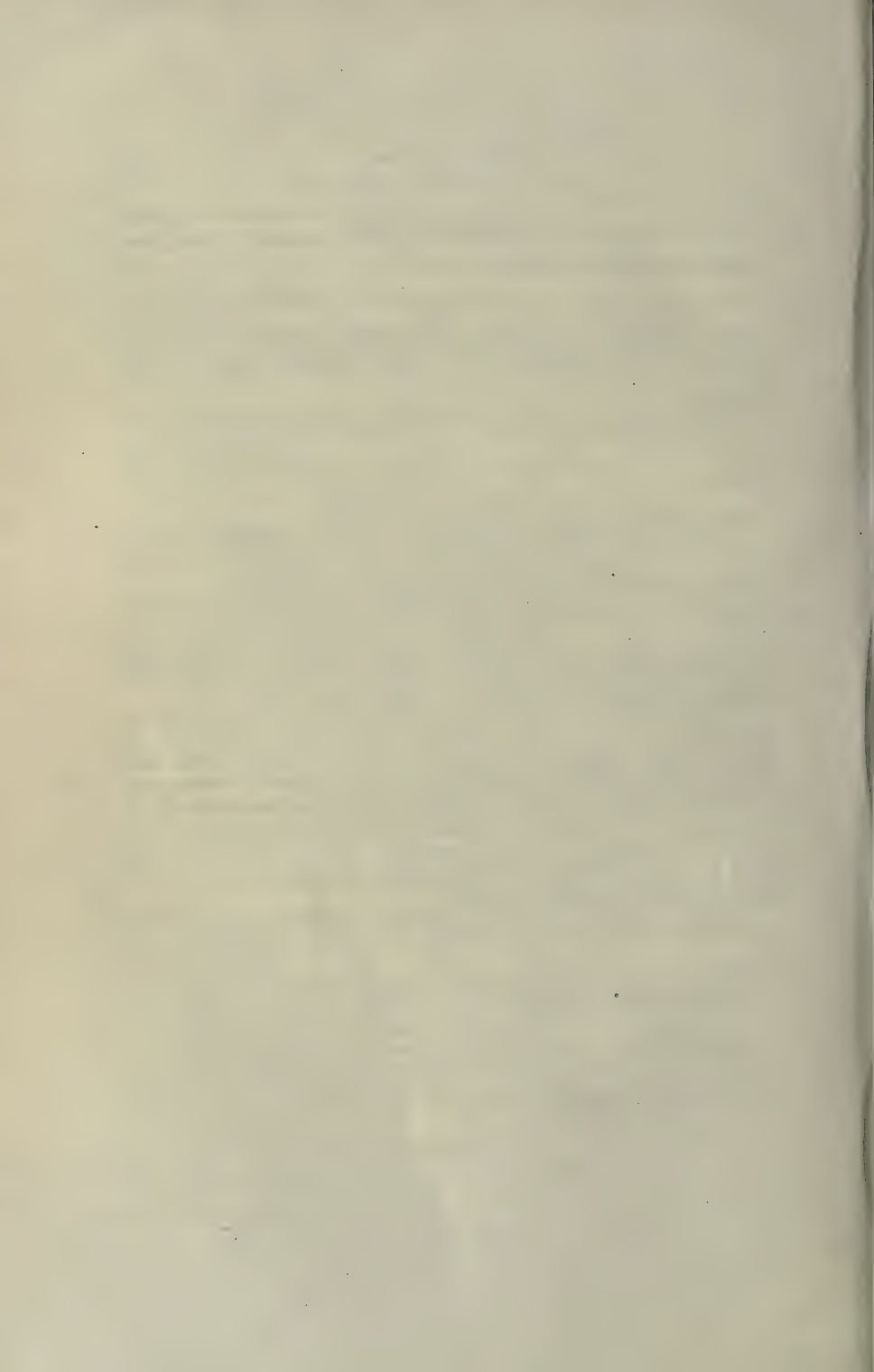
WHEREAS, as we recognize the teaching of the American national ideals of Liberty, Democracy and Humanity to be a first and paramount duty of every instructor in foreign languages and whereas, the part played by text books is of the greatest importance in its influence on school and college youth, therefore be it,

Resolved: (1) That as teachers of the foreign modern languages we pledge ourselves to refrain from the use of any book whether of grammatical method, literary content or critical character which in its subject matter or critical or illustrative apparatus tends to weaken in the minds of our youth the American ideals of Liberty, Democracy and Humanity;

(2) That in the preparation for publication of critical or illustrative works of whatever character and in the edition of foreign language texts we pledge ourselves to emphasize in every way possible these national ideals;

(3) That the consideration of foreign language texts from this standpoint be referred to the joint committee on texts of the FEDERATION OF MODERN LANGUAGE TEACHER'S ASSOCIATIONS and the ASSOCIATION OF MODERN LANGUAGE TEACHERS OF THE CENTRAL WEST AND SOUTH in order that they may keep this consideration in mind in the preparation of lists of texts;

(4) That copies of this resolution be sent to the various associations bearing responsibility in this matter, viz. THE MODERN LANGUAGE ASSOCIATION OF AMERICA, THE ASSOCIATION OF MODERN LANGUAGE TEACHERS OF THE CENTRAL WEST AND SOUTH, and the constituent associations of the FEDERATION OF MODERN LANGUAGE TEACHERS' ASSOCIATIONS and the SPANISH TEACHERS' ASSOCIATION as well as to the EMERGENCY COUNCIL ON EDUCATION of the NATIONAL COUNCIL OF DEFENSE, and that they be published in the MODERN LANGUAGE JOURNAL, HISPANIA, and as many other journals of Modern Language teachers as possible.



The Modern Language Journal

VOLUME III

DECEMBER, 1918

No. 3

UNIVERSITY TRAINING OF THE HIGH SCHOOL TEACHER OF MODERN FOREIGN LANGUAGES, WITH PARTICULAR REFERENCE TO FRENCH

The purpose of this paper is to call attention to some of the fundamental elements in a course of study designed to prepare students to teach the modern foreign languages in the secondary schools. The first essential in such a program of study is the opportunity to acquire a practical knowledge of the language studied, which includes the ability to speak, write, and pronounce it well.

The importance of accurate pronunciation cannot be over-estimated. A good pronunciation is necessary not only because of its practical value in reading and speaking the language, but also because it enables the student better to interpret and appreciate literature.

I wish to speak particularly of the problem of teaching French pronunciation. That the subject presents serious difficulties to English speaking students is a well-known fact. However, experience has shown that these difficulties can be overcome and that the American student can be taught to pronounce French correctly. The question for our immediate consideration is how can the University best equip those who are to teach the subject. In answer to this question, I would say that the person best prepared to teach French pronunciation is the one who not only has a good pronunciation, but who also has a good knowledge of phonetics. The phonetic method offers a scientific and accurate basis for a correct pronunciation. Whether the teacher employs the phonetic system of sound symbols or not, he should know the physiological processes involved in making French sounds and should be able to explain these processes to

his pupils. Personally, however, I believe strongly in the use of the complete phonetic system in the class room, including phonetic transcription and the use of the sound symbols. The difficulty lies in the fact that many high school teachers of French have had little or no training in phonetics. If prospective teachers were given the opportunity for such training and were required to take advantage of it, the phonetic system would doubtless soon be much more widely used. Anyone who has tried this method knows how valuable it is as an aid in acquiring an exact knowledge of French sounds. In this connection Professor Coleman (*THE MODERN LANGUAGE JOURNAL*, I, 155) says: "How can we give, most economically and effectively, to students who have passed the age of facile and unthinking imitation, workable instructions for pronouncing French? I hold that nothing does so much to supplement the teacher's practice and example as clear and simple explanations of the physiological processes involved in making the sounds of the language. Not that imitation can be dispensed with; it is of primary importance. No teacher who has a poor pronunciation can hope that his students will escape the penalty of constantly hearing the sounds badly made, no matter what system he may summon to his aid."

A serious defect in our modern language teaching is the neglect of the spoken language. This neglect is often due to the fact that the teacher has an imperfect command of the foreign idiom. It is also due in part to the influence of the advocates of the "translation method." Teachers of either of the two types just mentioned are likely to devote very little time to oral work, which means a very serious loss to the student. The actual use of the foreign language as a medium of instruction invariably interests the student and gives him a sense of mastery that nothing else can bring. His practical command of the foreign idiom also enables him to appreciate more fully the literature of the people whose language he is studying. Moreover, the use of the foreign language in the class room always stimulates both the teacher and the pupil to more extended study and greater mental activity. The problem that presents itself immediately, however, is that of securing high school teachers that are able to use the foreign idiom as a medium of instruction. The only way to meet this difficulty is to give the prospective teacher an opportunity to acquire a practical command of the language that he expects

to teach. The responsibility for such training rests largely with the universities engaged in training teachers for the secondary schools. If the direct method is used in the universities, the high school teachers will be prepared to use it.

Another defect in our modern language instruction is the neglect of prose composition. Many of the students entering Stanford University with credits for four years of high school French have to take our second-year composition. A young lady recently told me that she had had three years of college French and that practically all her work after the first year was translation. Should we be surprised to find such students weak in composition? The severest test of the teacher's knowledge of the language is in written and oral work. This is the part of his teaching in which he is most likely to be weak. The prospective teacher should, therefore, take advantage of the opportunities offered by the University for drill in composition and conversation during the entire period of his preparation. By composition is meant, not only translation from English, but also practice in putting one's thoughts directly into the foreign language, the use in connected prose of material gathered from reading or assigned by the instructor.

Closely connected with practice in writing the language is the study of grammar. In this connection, I desire to call special attention to the importance of interpreting syntax, as far as possible, in the light of the mental laws upon which grammatical rules are based. If studied in this way, grammar is no longer a mere catalogue of facts, but reveals something of the mental history of the race that made it. The laws governing the position of the adjective and the use of the imperfect indicative will suffice to illustrate the value of this method of interpreting French syntax.¹

That the position of the French adjective depends upon the mental attitude of the speaker seems to be a generally accepted fact. As a rule, the adjective standing before its substantive is an emotional epithet (*un cruel ennemi, noble audace!*). When the adjective follows the substantive, however, it is an intellectual epithet, a logical distinguisher (*un livre anglais, une table ronde*).

¹For a more detailed treatment of this question, compare my article entitled "A Suggestion with Reference to the Interpretation of French Grammar," published in the *Modern Language Bulletin*, vol. II, pp. 2-5.

For instance, in the phrase, *une table ronde*, the adjective *ronde* distinguishes the particular kind of table in question from other tables of different shapes. This theory was first stated by Vinet (*Chrestomathie française*, II), who said: "On pourrait dire en général que l'esprit place l'épithète après le substantif, et que l'âme la place plus volontiers devant."

In an article on "The French Past Definite, Imperfect, and Past Indefinite" (*Modern Philology*, VI, 45-53), Professor E. C. Armstrong calls attention to the fact that the mental attitude of the speaker toward the assertion he is making determines the choice of the past tense to be used in any given case. He shows that the definition which makes of the imperfect the tense for continuation and repetition is unsatisfactory because continuation and repetition may be expressed by the past definite:

Pendant quinze jours il travailla.

Pendant un mois il partit chaque matin à sept heures.

According to Professor Armstrong, the speaker uses the imperfect when he wishes to stress or to fix attention upon continuance or repetition in past time:

Il écrivait, quand je suis entré dans la chambre.

Il se levait toujours de bon matin.

The university training of the high school teacher of modern foreign languages should include sufficient work in the literature and history of the thought and civilization of the people whose language he is to teach to enable him to guide students in these fields. While the high school teacher of modern foreign languages is not expected to give a course in literature, a good knowledge of the literature of the language he is teaching is exceedingly important. I desire to call attention especially to the opportunities for teaching literature in reading courses.

In the first place, the reading matter should be selected from the best available texts. The student should have the opportunity to read some of the best works of modern authors. The number of good texts at the teacher's disposal is so large that it is easy to select works that have a real literary value. Before beginning to read the text selected, the teacher should also give a lecture pointing out the main characteristics of the author and the literary school to which he belongs. Some information as to the facts of the author's life, his ideas, and his literary style will enable the student to appreciate the books read and may

also give him a taste for literature. Then, while the play or the novel is being read by the class, the teacher should ask questions on the plot and characters. To lead the pupils to understand the purpose of the writer in any given book, his method of developing the plot and the type of characters that he describes, is a sure way of stimulating their interest in literature. Questions on the best passages and the most striking episodes will also be helpful. The purpose of such questions should be to induce the student to think about the book he is reading and to try to lead him to appreciate its literary qualities.

The purpose of the writer is to emphasize the fact that reading matter should not be allowed to serve merely as material for the study of grammar, but that the story or the play read should be studied as literature. The subject matter and the literary qualities of the texts read should be discussed and the distinguishing characteristics of the author brought out.

A very important part of the preparation of high school teachers of the modern foreign languages is training on the pedagogical side. The first essential in teaching is a thorough knowledge of the subject to be taught. It goes without saying that no one can teach French, German or Spanish without having a good knowledge of the language that he is to teach. However, the teacher who, in addition to a knowledge of the subject matter, employs the best method in presenting his subject, will be far more successful, other things being equal, than the one who has not had such training. A good method is an exceedingly important part of the teacher's equipment. Poor teaching is often due to the fact that the teacher does not know how to present his subject in such a way as to interest his pupils and stimulate them to think. With most scholars, I fancy that the scholarly appetite was stirred first when they came in contact with some inspiring teacher who knew how to awaken in them a desire for intellectual achievement and who, through wise guidance, gave them a vision of the possibilities of some line of study.

OLIVER M. JOHNSTON.

Leland Stanford Junior University.

GERMAN IN THE UNIVERSITY ELEMEN- TARY SCHOOL, CHICAGO, ILLINOIS

In the Elementary School of the University of Chicago German is begun in the fourth grade and carried on till the end of the seventh grade. Upon entering the fourth grade the pupil elects either French or German, and he is expected to continue the language chosen up to high school and through at least two years of high school. The classes meet five times a week for periods of thirty minutes each. No preparation for the lesson is required in the fourth grade, but in the fifth grade from ten to fifteen minutes are spent on each lesson. The preparation in the sixth and seventh grades demands from twenty to thirty minutes. Much of this preparation is done in the regular class period, so that as a matter of fact very little time is spent on the subject outside of class.

The pedagogic principles underlying the German course in the Elementary School are practically the same as those on which the French course is based. The method used in the teaching of German is therefore very similar to the one used in the French. Since this method has been only recently (in the January, 1918, number of this magazine) described in detail by Miss J. Spink, it seems unnecessary to go over the German course in the same way. It is therefore thought best to give merely an outline of the material used in the German course and to indicate where this course differs from the French course, the difference being due to the difference in the nature of the two languages.

Grade IV

PRONUNCIATION

The pronunciation of German offers fewer difficulties than the pronunciation of French, and it is consequently possible to proceed more rapidly with a beginning German class in the Elementary School than with a beginners' class in French. There is no systematic phonetic training, but when a child has difficulty in producing the new sounds he is shown *how* to produce them.

VOCABULARY

The course begins with the *objects* in the rooms. In connection with the objects, *colors* are taken up. The German *alphabet* is taught and the new words are frequently spelled aloud. Objects are followed by numbers from one to one hundred. The first verbs learned are "gehen," "laufen," "stehen," "kommen," "legen," "nehmen," "schreiben," "klopfen." Their meaning is illustrated by actions. In connection with these verbs the commonest prepositions, such as "in," "an," "auf," "unter," etc., are taught. After the subjects which the room offers are fairly exhausted, pictures are introduced. These pictures are friezes used for the decoration of nurseries in Germany. They are chosen because they offer only a few actions at a time, so that the children can actually master the vocabulary of the picture. In connection with each picture rhymes, riddles, songs, little dialogues, poems, or short stories are taught. Usually eight pictures are introduced during the first year. The subjects of these pictures are: 1. Children watching geese; 2. Children crossing a brook; 3. Children playing battledore and shuttlecock; 4. Christmas; 5. Children playing ball; 6. Children cooking and setting the table; 7. Children washing and drying clothes; 8. The farmyard.

The following rhymes, songs, etc., are learned during this year. (Nearly all of this material is to be found in "Für kleine Leute," by A. T. Gronow, Ginn and Company.)

- Rhymes:
- Eins, zwei, drei, die Henne legt ein Ei, etc.
 - Eins, zwei, drei, vier, ein Stück Papier, etc.
 - Eins, zwei, drei, vier, fünf, sechs, sieben,
 - Wo ist denn der Hans geblieben, etc.
 - Muh, muh, muh, so spricht die Kuh, etc.
 - Alle meine Enten, etc.
 - Backe, backe, Kuchen, etc.
 - Das ist der Daumen, etc.
- Riddles:
- Ich habe einen Mund and keinen Kopf, etc.
 - Ich habe Augen und sehe nicht, etc.
 - Rumpelchen, Pumpelchen, etc.
 - Es hat keine Beine und kann doch gehen, etc.
 - Auf einem Baum sitzen neun Vögel, etc.

- Dialogues: Guten Morgen, Herr Meier.
 Kauft mir eine Gans ab.
 Annenfarie.
- Songs: A, B, C.
 Hopp, hopp, hopp.
 Kommt ein Vogel geflogen.
 Schlaf, Kindlein, schlaf.
 O Tannenbaum.
 Der Besen.
 Hänselein, willst du tanzen?
 Spannenlanger Hansel.
- Singing Games: Wer eine Gans gestohlen hat.
 Häschen in der Grube.
 Die Waschfrauen.
 Es geht ein Bauer in den Wald.
- Games: Der Wolf und die Gänse.
 Jakob, wo bist du?
 Ich seh' etwas, was du nicht siehst.
 Kind, wer zupft dich am Haar.
 Ingeldi, mingeldi, hopp, hurrä, wie
 viele Finger sind in der Höh'?
 Ich heisse Specht, wie heisst du?
 (Talking game. Each child takes the name of a
 bird.)
 Der Gemüsemarkt.

READING

During the first six weeks the children have no book. They do, however, read sentences from the blackboard. By this time they can pronounce simple German words when they see them. Now they are introduced to a primer, "Deutsche Fibel" by J. Sommer and A. Ostermann, Baltimore, Maryland, which contains many pictures and short sentences based on these pictures. This book is not only read, but practically memorized by the class. The book has only the German type and in order to make sure that the children know the letters each lesson is copied after it has been read a number of times. After six months of this work

the children begin to read simple stories in Foster's "Geschichten und Märchen." They read about ten of these stories, but the teacher reads a number of others aloud to the class.

GRAMMAR

There is no formal grammar taught. We have some drill in the use of "der, die, das" and in the plural forms of nouns.

Grade V

VOCABULARY

The vocabulary which this grade is required to know by the end of the year is chiefly found in the first fifty lessons of "Für kleine Leute." Part of this work is only a review of last year's work. We use this method: In going over a new lesson the children point out the words which are new to them. These words are underlined and if the children cannot guess their meanings from the content they are asked to look them up in the vocabulary. In fact, special drill is given in looking up words. The children then study the new words until they not only know the meaning, but can also give the German sentences in which they occur. To bring about variety and also for the sake of review, pictures are introduced. We use "Wilke's Anschauungsbilder, Verlag von S. Hirzel, Leipzig." The children already know the names of many objects in these pictures, but the picture offers them the chance to use the familiar words in a new connection. The following pictures are taken up: 1. Der Wald; 2. Der Obstgarten; 3. Der Blumen-garten; 4. Das Dorf; 5. Der Winter.

Three games which afford excellent opportunity for conversation are introduced this year. (They are found in "Für kleine Leute.")

1. Der Tisch ist gedeckt.
2. Alle Vögel fliegen.
3. Wasser, Luft, Feuer, Erde.

It is understood, of course, that during these games, as during a regular lesson, no English is to be spoken unless a child asks special permission to do so. If a child breaks this rule, he is given some small task, such as memorizing a rhyme in German for the next day. The children consider this restriction of English speech and the task both in the nature of a game and it is not long before no English is heard in the class room.

READING

In addition to the work mentioned in "Für kleine Leute" we finish reading Foster's "Geschichten und Märchen." Since it is frequently difficult to hold the attention of the whole class while one child reads, the following method is sometimes adopted: The reading of the various characters of the story is assigned to different children, while the descriptive part is given to another child. This brings about a more dramatic situation which commands the attention of every child.

The following stories are usually read aloud to the fifth grade:

1. Das gestohlene Kind (Guerber's "Märchen und Erzählungen, Vol. I)
2. Rosa von Tannenburg (Guerber, Vol. II)
3. Der kleine Muck (Hauff), very much simplified

GRAMMAR (WITHOUT TECHNICAL TERMS)

1. About one hundred common nouns with "der, die, das."
2. The use of "er, sie, es."
3. The use of "ein, eine."
4. The change from "der" and "das" to "dem" and of "die" to "der" after "aus," "bei," "mit," etc.
5. The plural of some common nouns.
6. The verb endings in the present tense of "haben," "sein," of the regular verbs, and of "essen," "sprechen," "geben," "werfen," "nehmen," "sehen," "lesen," "schlafen," "tragen," "laufen," "fallen," "waschen," "können," "wollen."

Grade VI

VOCABULARY AND READING. PLAY

The vocabulary is based on the last thirty lessons in "Für kleine Leute" and on about twenty pages of "Jung Deutschland" by A. T. Gronow. This class also studies and presents a play, the performance of which takes from half to three-quarters of an hour. The play is given to the children in typewritten form. It is read and explained and the parts are assigned to the various children by the class. Every child takes part in the play. In some cases the leading character is played by a different child in each act. The play is presented in a morning assembly. The work is done for the following reasons: (a) It offers an excel-

lent and natural way of teaching good and colloquial German. (b) The pupils, without losing interest, repeat their parts untiringly until every child knows the whole play by heart. (c) This ceaseless repetition produces a fluency in the use of the language which it is difficult to secure in any other way. (d) The impression of a play is so deep that the whole class can reproduce a play verbally after a year's intermission, in fact, remembers it even after two or three years. (e) It affords a splendid chance for training the ear. (f) It makes the language extraordinarily living to them. (g) It creates an interest in the German not only in the class giving the play, but in all the other German classes that hear the play. (h) It offers a chance to familiarize the children with German folklore. We have given, for instance: Rubezahl, Reineke Fuchs, Rheinsage, etc.

The following pictures are used: 1. Die Küche; 2. Das Esszimmer; 3. Landschaft; 4. Winterbild.

A number of stories are read to the class. Some of these are "Das Wirtshaus im Spessart," "Zwerg Nase," "Die Errettung Fatmes" by Hauff (much simplified), and others.

Three new games are added:

1. Das Raten von Personen oder Sachen.
2. Wir kommen aus dem Mohrenland.
3. Wie gefällt dir dein Nachbar?

GRAMMAR

By the middle of this year we begin with technical grammar. The ground has been prepared for this by the work in forms under the lessons of "Für kleine Leute." We take up:

1. The strong declensions of the noun (in the singular, all three genders) with the definite and indefinite articles, with "dieser" and the possessive adjectives.

2. The prepositions governing the dative, the accusative, and the dative and accusative.

4. The reflexive verb.

5. The present and imperfect of weak verbs and regular strong verbs. The work with the tenses is by far the most difficult part of the grammar for this age, while the declension does not cause nearly so much trouble. It is for this reason that most of the work with the tenses is left until the seventh grade.

Grade VII

In order to have uniformity of work and to enable the children to take the same examination as the first year high-school pupils, we use in the seventh grade the same text as the first year high-school classes. This is "Das erste Jahr Deutsch" by Schmidt-Glocke. In addition to this the class finishes reading "Jung Deutschland." The average class does this work easily and the interest of the pupils is naturally stimulated by the fact that they are far enough advanced to take the high school examinations.

And what is the advantage which children who have taken this four years' course in the Elementary School have over those who begin German in the high school, aside from the credit which they receive for their work? It is very difficult to state the actual value of the work in definite terms, since it lies mainly in a certain power which the pupil develops. He has had a chance to grow slowly into the foreign language and that which he has learned has become much more his own than if he had studied German for a year in high school. This power will show itself as he advances in the work and it should also facilitate the learning of other languages. (See in regard to this the statement of the high school, p. 107.

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THE COURSE IN GERMAN IN THE UNIVERSITY HIGH SCHOOL, CHICAGO, ILLINOIS

Some of the more important aims in the course in German here presented are the following:

1. To enable the pupil to gain such a command of the German language that he may be able
 - (a) to read moderately difficult German with some fluency.
 - (b) to understand simple spoken German.
 - (c) to use the language in simple conversation based on the text read and in simple oral and written abstracts of portions of the reading material suitable for that purpose.
2. To acquaint the pupil in a systematic manner with the geography, history, literature, customs, and institutions of Germany as far as is possible within the limits of a high school course.

In order that these ends may be attained more directly, with less waste of time and energy than has heretofore been the case, it is necessary that the course of study be organized in a manner differing somewhat from that usually found in our beginning textbooks. If the pupil is to attain any fluency in reading, the acquisition of a vocabulary must be more definitely provided for, and if he is to acquire any skill in speaking and writing, those elements of grammar and syntax needed most in the use of simple German must be so stressed that the pupil can use them more or less automatically. The course as organized in the University High School provides, therefore, for a great deal of repetition of a definite vocabulary and considerable stress on a small amount of grammar, much less grammar than is usually required.

The amount of work that can be accomplished in any given subject is necessarily determined by the amount of time that is given to it. In the University High School five fifty-five minute class periods a week are devoted to the study of German in each year. Since the pupil carries four studies, it is estimated that one-half hour of home work can be required daily for each subject in the first two years. In the third year thirty to forty-five minute's preparation is expected and in the fourth year forty-five

minutes to one hour. The course here presented aims to keep within the limits prescribed by these requirements.

FIRST-YEAR GERMAN

The reading text is the basis of the course. All the grammar is derived from this and all the work in oral and written composition is based on it. An attempt has been made to secure enough repetition of the vocabulary in the reading text and the exercises based on it so that it may be thoroughly assimilated by the pupil. As a further aid in the mastery of the language material the German of the text has been kept within unusually narrow grammatical limits. Numerous simple direct-method exercises accompanying the reading lessons provide for a thorough mastery of the grammar presented.

At the beginning of the year a few lessons in practical phonetics are given. The aim is a reasonably correct pronunciation, and the desired results are secured through imitation rather than scientific instruction in phonetics. The exercises on pages XXIV-XXVII of "Das erste Jahr Deutsch" are used for drill in pronunciation.¹

The new lesson is usually developed during the recitation period. Words are associated as far as possible directly with the idea without the intervention of English, new words being explained whenever possible by means of objects, pictures, actions gestures, or other German words already known to the pupil. The new material is usually presented orally by the teacher. The lesson is then read by the class, first in concert, then by individual members of the class. After the reading of the lesson the grammar is developed from the reading material. The vocabulary and grammar are then more permanently fixed in the minds of the pupils by means of numerous oral and written direct-method exercises based on the text. Questions on the text follow. Free oral and written reproduction of the reading lesson is the natural next step and concludes the work on the lesson. Since the treatment of a reading lesson according to this plan frequently requires two or three recitation periods, the questions on the text and the free reproduction of the text are sometimes omitted in order to progress more rapidly—the main aim being a reading rather than a speaking knowledge of German.

¹For a more detailed account of the work in phonetics, see the article "A Practical Course in Phonetics" in *The School Review* for October, 1915.

Undoubtedly the most effective method of assimilating the vocabulary of a reading selection is through the free reproduction of the same. Since this feature of the work is necessarily limited on account of the time involved, other substitutes for fixing the vocabulary in the pupil's mind must be found. One of the best means of accomplishing this is the following type of exercise:

A selection which contains a practical vocabulary is rewritten in a condensed form, dashes taking the place of important words which are to be permanently remembered by the pupil. The supply of the words for the dashes furnishes the pupil with a motive for reading the exercise a number of times. Through this repeated reading not only the omitted words, but all the other words in the exercise are learned with little effort. This exercise frequently arouses the game spirit of the younger pupils and is for this reason valuable, but it has also proved for the older pupils an especially effective and economical device for the acquisition of vocabulary. An example of this type of exercise with the omitted words in parenthesis is here given:

DER RHEIN

An den (Ufern) des Rheins sieht man viele Weinberge, (herrliche) Burgen und alte Ruinen. Früher wohnten Ritter in diesen (Burgen). Da (feierten) sie glänzende Feste mit Gesang und Spiel. Auch Städte mit (prächtigen) Domen und Kirchen liegen am Rhein. Viele Dampfer (fahren) auf dem Rhein; denn der Rhein ist auch eine grosse (Handelsstrasse).

A list of the most common words in the text with synonyms, antonyms and related words affords opportunity for drill and facilitates frequent review of important vocabulary.

The subject matter of the first part of the text used is designed to enable the pupil to think and speak of his immediate environment, daily experiences, and activities in German. This material is given under the general heading "Aus dem täglichen Leben des Schülers." The second part consists of fables, short stories, and fairy tales. The third part of the text provides systematic work in the "Realien."

The grammar covered is as follows: the declension of the definite and indefinite article, the demonstrative and possessive adjectives, the noun, the adjective, the personal pronoun, the relative pronoun, and the interrogative pronoun; the principal

parts of about fifty strong verbs; the conjugation of verbs on the present, imperfect, perfect, pluperfect and future of the indicative, and three forms of the imperative; the simple tenses of the modals; the irregular weak verbs, bringen, denken, wissen, kennen; the reflexive verb; verbs with separable and inseparable prefixes; the most common prepositions governing the dative, those governing the accusative, and both the dative and the accusative; word order: normal, inverted, and transposed.

The emphasis placed on these topics of grammar is determined by their relative importance for the work in composition. The conjugation of the verb, the declension of the adjective, the use of the prepositions, and word order are stressed. Plurals of nouns and the familiar form of address receive much less attention than is usually given them since they are little needed in free reproduction and offer no difficulties in reading.

"Das erste Jahr Deutsch" by Schmidt-Glocke, is used in the first year. Kafemann's "Neue Bilder für den Anschauungsunterricht," particularly the "Winterbild," and Wilke's "Anschauungsbilder" are used.

SECOND-YEAR GERMAN

The work of the second year is the least satisfactory of the four years' course because of the difficulty of getting material that adequately meets the needs of the pupil. Texts in simple German, interesting in content and amply supplied with practical direct-method exercises which enable the pupil to concentrate his attention sufficiently on the most important topics of grammar and especially on the vocabulary of the text, are still very rare.

Since the work in grammar which remains to be done offers no particular difficulties, the main problem of the year is the acquisition of vocabulary. The method of procedure which seems to secure the best results is very similar to that of the first year. The pupil's vocabulary at the beginning of the second year is still too limited to enable him to profit much from rapid reading. A large part of the reading material of this year is therefore studied almost as intensively as that of the first year, except that there is less free reproduction of the text. Before beginning the work of the second year, however, not only the grammar, but also the vocabulary of the first year is very rapidly reviewed. Unless this is done, a considerable portion of the first year's

work is lost. The review of the grammar never offers any difficulties. By means of the vocabulary exercises ("Das erste Jahr Deutsch," pp. 157-167), the exercises based on the idioms (pp. 30, 41, 64), the retelling of the stories used for free reproduction, and the reading of some of the more important reading lessons of the year, most of the vocabulary of the first year can be rapidly reviewed and thus kept in flux during the second year.

At the beginning of the year the work in the "Realien" is resumed. Schrakamp's "Deutsche Heimat," which seems best adapted for systematic work of this character at this stage, is used. Various geographical divisions of Germany and the historical events, personages, legends, and poems associated with these are taken up for study. The ground covered may be indicated by the following chapter headings and titles of lessons:

An deutschen Küsten: Die Hansestädte.

Von Moorland und Heide: Die Lüneburger Heide: Frühling der Heide, Greif.

Die Reichshauptstadt und ihre Umgebung: Berlin; Potsdam und die Königsschlösser; Im Spreewald.

Im Osten des Reiches: Im Riesengebirge.

Westfalen: Die Westfalen und ihr Land; Der Rattenfänger von Hameln.

Bei Vater Rhein: Das Rheinland; Die Sage vom Kölner Dom; Der Mönch von Heisterbach; Die Lorelei, Heine.

Sachsen: Das sächsische Land und Volk; Faust-Sagen.

Thüringen: Das Thüringer Land und Volk; Wanderers Nachtlied, Goethe; Die Wartburg; Wartburg-Sagen; Kyffhäuser-Sagen; Barbarossa im Kyffhäuser, Rückert; Der getreue Eckart.

Hessen: Das hessische Land und Volk; Die Entstehung von Frankfurt; Die Donareiche; Die Erfindung der Buchdruckerkunst; Die Nibelungen; Siegfrieds Schwert, Uhland.

Württemberg: Die Weiber von Weinsberg.

Bayern: Bayerische Städte,

Since this book contains no exercise except "Fragen," it is necessary to use a large number of exercises based on the text in mimeographed form in order that the material may be thoroughly mastered. These exercises furnish drill in new chapters of grammar, but some drill is provided also in a few of the more important topics already studied in the first year, viz., the adjective declen-

sion, the five tenses of the verb, etc. This is desirable for purposes of review and also for greater automaticity in the use of the grammatical forms and principles in oral and written composition. The most important of these mimeographed exercises are, however, vocabulary exercises similar to those on pages 157-167 of "Das erste Jahr Deutsch." Exercises of the type of the exercise based on "Der Rhein" in the first year's work are relied on especially in this year for vocabulary drill. When a short narrative has been studied by means of one of these exercises the pupil has attained such a mastery of the vocabulary that the reproduction of the story is a comparatively simple matter. A list of the synonyms, antonyms, and related words acquired as a result of constant drill in connection with the reading serves as a summary of a considerable portion of the new vocabulary of this text. In order to keep this work practical and to prevent the mechanical memorizing of long lists of words, only words in frequent use and actually occurring in the text are included.

The pupil's interest in the content of this material is much heightened by the use of wall pictures and other illustrative material. The stereopticon or balopticon are effective aids in this connection. Through illustrated talks in simple German the pupils gain a more vivid idea of the subject matter, and their interest in much related material which can be easily introduced in this way is aroused. The work in the "Realien" is thus vitalized and a desire is more easily gained for a further acquaintance with the history and civilization of the people whose language is being studied.

Storm's "Immensee," or an equivalent, is made the subject of a thorough study. A number of typed sheets containing vocabulary exercises similar to those supplied for "Deutsche Heimat" are given the pupils. Several pages of sentences illustrating the new grammatical points derived from the reading are used in mimeographed form. Frequent review of all this material contributes to a thorough mastery of the new elements of grammar and nearly all of the new vocabulary of the text.

Straube's "Märchen und Sagen," or an equivalent, is used for more rapid reading towards the end of the year. The pupils have a sufficiently large vocabulary by this time so that a text of this type can be read without that constant reference to a dictionary or vocabulary which deprives the average pupil of all real joy in reading a foreign language.

The more important chapters of grammar covered in this year are as follows: comparison of adjectives, pronominal adverbs, the demonstrative pronouns, the use of modals in perfect tenses, the passive voice, the subjunctive of indirect discourse and unreal condition, verbs requiring the dative, and prepositions governing the genitive case. A thorough understanding of this grammar material is required of the pupil. Inasmuch as these elements of grammar are, however, not needed as much in oral and written composition as the topics studied in the first year, the same skill in their use is not insisted upon.

The work in composition consists of the free reproduction of some of the narrative selections in "Deutsche Heimat" and portions of "Immensee" suitable for that purpose.

The following textbooks and materials are used: Schrakamp, "Deutsche Heimat," American Book Company; Storm, "Immensee," The Macmillan Company, or an equivalent; Straube, "Märchen und Sagen," The Macmillan Company, or an equivalent; Gould, "Handy German Grammar," Scott, Foresman and Company; some of Lehmann's "Kulturgeschichtliche Bilder für den Schulunterricht" and "Geographische Charakterbilder" and Wachsmuth's "Wanderbilder für den geschichtlichen Unterricht;" a collection of slides, postal cards, Seemann color-prints, etc. The High School library contains some of Velhagen and Klasing's "Illustrierte Monographien" and "Volksbücher" besides other illustrated English and German books.

THIRD-YEAR GERMAN

In the third year a few representative works of modern writers are studied instead of classics which are generally read in this year. No systematic study of literature is undertaken, but the books chosen for detailed study are of such a character that the pupils are able to enjoy them and appreciate their literary merits more than is generally the case when pupils laboriously read the words of the classic authors.

After a rapid review of some of the most important materials of the second year, "Ernstes und Heiteres," a collection of short stories by some of the best modern writers, Wildenbruch, "Das edle Blut" and Eichendorff's "Der Taugenichts" are studied. The vocabulary is built up by means of synonyms, antonyms, and related words in the same systematic manner as in the second

year. Portions of these texts are used for sight reading, especially at the end of the year, when "Der Taugenichts" is read.

Collman's "Easy German Poetry" is made the basis for a short course in German lyrics and ballads. A number of the most important poems in this collection are read. The pupils have advanced far enough in their knowledge of German by this time to read these poems with little effort and consequently with considerable appreciation. An interest is aroused in the authors, and characteristics of their poetry are noted. Some of the best known poems are memorized and numerous others become so familiar through repeated readings that quotations from them are easily recognized and assigned to the proper poem.

A number of the selections in Gronow's "Geschichte und Sage" are used for rapid reading. When a class shows a decided dislike for poetry this work is reduced somewhat and additional reading in "Geschichte und Sage" or some other short text is substituted.

Further topics of grammar, such as the subjunctive of wish and purpose, substitutes for the passive, and verbs requiring the genitive, are taken up as the need for them arises in the reading and composition work. Several typewritten pages of sentences from the reading, illustrating the new points, are given the pupils, as in the second year, and are used for reference throughout the year.

Questions on the reading assignments, to determine whether the text has been understood, furnish constant drill in the use of simple German; and brief summaries of appropriate portions of the text sometimes grow out of this. Some of the work in composition consists, however, of the free reproduction of material considerably simpler than the reading texts of this year. Short stories from Stroebe's "Deutsche Anekdoten" are read at sight in class and, after a short drill on new vocabulary and expressions, are reproduced immediately in oral and written form by the pupils. Occasionally the story is read to the class by the teacher and after a similar drill on new vocabulary or a brief review of the story by means of questions by the teacher the story is reproduced orally and in writing by the class.

The following books are used: Schrakamp, "Ernstes und Heiteres," American Book Company; Wildenbruch, "Das edle Blut," edited by John C. Weigel, The Macmillan Company; Eichendorff, "Der Taugenichts," D. C. Heath and Company;

Collman, "Easy German Poetry" (enlarged edition), Ginn and Company; Gronow, "Geschichte und Sage," Ginn and Company; Stroebe, "Deutsche Anekdoten," D. C. Heath and Company; Gould, "Handy German Grammar," Scott, Foresman and Company.

FOURTH-YEAR GERMAN

In addition to the further mastery of the language the aim in the fourth year is to develop an appreciation of literature on the part of the pupils and to acquaint them more intimately with the important facts of German civilization. Since it is desired to give the pupils constant practice in the use of modern German the reading is confined for the most part to modern literature.

Characteristic prose works of modern authors are studied and a selection of poems by Goethe, Schiller, Heine, Uhland, Arndt Körner, Chamisso, and Eichendorff are read. No drama is included in the course, because none of the modern dramas edited for school use seem suitable for pupils of high-school age. Readings in Schweitzer-Simonnots "Deutsches Lesebuch: Deutsche Kulturgeschichte in Wort und Bild" are supplemented by the comments of the instructor. The pupils make frequent oral and written reports on the books read and are required to write and speak in a connected way about any topic under discussion.

The following books are used: Storm, "Der Schimmelreiter," Ginn and Company; Sudermann, "Frau Sorge," D. C. Heath and Company; Heine, "Die Harzreise," American Book Company; Keller, "Romeo und Julia auf dem Dorfe," D. C. Heath and Company, or an equivalent; Gould "Handy German Grammar," Scott, Foresman and Co. The following books are used for reference: Schweitzer-Simonnot, "Deutsches Lesebuch: Deutsche Kulturgeschichte in Wort und Bild. Für Sekunda, Prima und Oberprima," Armand Colin, Paris; Freytag, "Bilder aus der deutschen Vergangenheit;" For the reading in Freytag and the poets the collected works of these authors in the University library are used.

SPECIAL CLASSES

The pupils from the University Elementary School enter the High School at the end of the seventh grade, the eighth grade having been eliminated. They have completed in the Elementary School the first year of High school German and do from now

on the regular high school work. They are taught in separate classes, however, since their age and previous training make a somewhat different method of procedure desirable. They have a better developed "Sprachgefühl" and their mastery of the language is such that they enter more into the spirit of the books read, see the finer points of the style, and get more enjoyment out of the work than do the pupils who begin the study of the language at a later age.

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THE PHONOGRAPH IN MODERN LANGUAGE TEACHING

The use of the talking machine in teaching foreign languages is by no means new. Many experiments have been made with it in schools and colleges, and the silent verdict brought in by its general abandonment is that it is not worth the trouble it involves. In view of the impetus given by the war to practical methods of instruction this aid acquires a new interest and may properly be discussed once more. The writer began more than a dozen years ago to employ in the class room cylinder records, and has since substituted discs, finding their use very valuable in some applications to French, and of no advantage in certain others. Hence he ventures to think he can speak with experience and impartiality of the appliances as related to general language instruction.

Everyone knows the immense improvement which the past few years have brought to all makes of talking machines, particularly in distinctness of articulation. At the same time there is an invincible unnaturalness in the reproduction of speech, due in part to the mechanism and in part to human inability to speak effectively into a receiver without falsifying one's normal pronunciation. In choosing records it is necessary to condone, of course, the defects inherent in all speech mechanically rendered, that is, a metallic and nasal character. After a little familiarity

with "disc talk" we lose sight of its peculiarities, and easily fix our attention upon such of its features as we wish to study. We must insist, however, upon having records made by cultivated natives of the country whose language is under investigation. This is not as difficult a matter as it was some years ago, when many records in French, Spanish and Italian were made by well-meaning Americans or self-satisfied Germans. Without advertising anyone we may say that the best known firms now publish excellent records by native speakers, and that several series of lessons, or "systems," can be obtained from establishments whose offers are to be read in the daily press. Probably it is these lessons or "systems" that the teacher will find the surest and most idiomatic. Musical records and recitations are likely to be unsatisfactory because of the distortion of pronunciation necessary for musical or dramatic effect, even when the singer or reciter is truly of the nationality to which he lays claim. If the purchaser can get the opinion of some native or well-grounded American teacher as to the correctness of the records for sale, he will, of course, be safer than if he depends upon his own judgment.

Having become the possessor of a good machine and a suitable set of records in the language to be learned or taught, what can we hope to accomplish? It is evident that we have at our disposal now many of the advantages to be obtained from having a native teacher, including that authoritative quality, both in the form of what is said and the way of pronouncing it, which the best trained American inevitably lacks. We may learn or teach a language aurally, and can depend upon our teacher never to vary and never to tire. We can make him repeat hundreds of times an expression or a sound, without losing patience or making an iota of change, something we could exact of no living instructor. The superiority over a human teaching machine is manifest; but on the other hand, the phonograph will not furnish enthusiasm or energy. It teaches only when its master makes it teach, and hence its failure in so large a number of cases of beginners who hope everything from its use, but who are quite as incapable of learning from speech records as from grammars or course-books. An acquaintance of mine complained that he learned nothing from a set of excellent records in Italian, though he used to set one going in his dining room every day, while he was at lunch. Of course harder and more systematic application would be needed to

produce an effect, and as a rule an experienced teacher should direct the use of the talking machine. After years of giving advice to persons seeking to teach themselves foreign tongues by means of speech records, the writer has reached the conclusion that self-instruction of this sort is unsatisfactory. The need of some one who already knows the idiom is always felt. The most enthusiastic learner is likely to want to ask for explanation and information, and after the novelty of the phonograph has worn off he sits in front of it much as he would sit in the company of foreigners who talked nothing but their own mother tongue.

For one who has previously made some progress, or for the teacher of a modern language who desires to improve his own use of it, or to keep up his fluency, the case is quite different; and probably the value of this means of practising orally and aurally is greatest in preserving what has been acquired abroad with much effort and perseverance. Many teachers know this simple secret, and keep ears and tongue up to concert pitch, so to speak, by daily interviews with some reliable reproductions of the language of their acquirement. There can be no qualification in urging those who cannot go frequently abroad, to adopt this way of traveling for their linguistic benefit.

When it is a question of making the language disc teach others, there must be no misunderstanding as to its capabilities. Can it really impart the language, that is, vocabulary and syntax, and how is it to be employed? Certainly we find it a valuable adjunct to the usual means adopted, but only as an adjunct. The cause of much of the disappointment felt after using language records in class has been the too great dependence upon them. After all, the longest conceivable series of records, forming a system, cannot present all the syntax of a language, cannot exemplify a large vocabulary, and most clearly, cannot offer the variety and animation which a competent instructor must manage to furnish. Experience has shown the writer, at least that the function of the speech record is to supplement the lesson in the grammar or the course-book, or the teacher's efforts in such use of the direct or semi-direct method as he may adopt. There is no doubt that the sound of foreign phrases, coming from a machine and bringing the character of a strange voice, strikes the attention of the learner and arouses an interest. This stimulates memory, as the same phrases repeated by himself or heard

from the teacher can never do. The most telling way of employing the records, then, is causing them to be memorized by the pupil. No matter what the general subject of the lesson may be a certain amount of time can be given to running off a record. This should be done slowly the first time, the pupils' eyes being all the while on the printed text of what is heard. The teacher should then make the machine repeat all or certain portions of the record, commenting on this or that point as he deems wise. Every teacher will have his personal method of doing this, and will have a conviction as to how much comment is profitable. Then, when the subject matter is completely understood, the record should be given with all books closed. Lastly there should be the demand that the text of the record or some part of it be memorized and recited at the next exercise, the pronunciation and general enunciation of the sentences to be as closely imitated as possible. In most cases the rather perfunctory conversations of the series or "systems" are best for the purpose outlined, the classic extracts rendered in the higher or supplementary series which are now obtainable, being of dubious value to any but teachers and unusually advanced students. It is interesting to hear real literature, prose or poetry, uttered by dramatic artists who are masters in their respective languages; but such recitals afford almost nothing that can be retained for use in either the matter or the manner of daily speech.

Just here appears the difficulty which has prevented most schools and classes from taking advantage of talking machines in language instruction. In the Military and the Naval Academy, in which conditions can be controlled, for many years foreign language lessons were prepared by the use of records. It was possible to provide the necessary machines and records, to keep them in suitable rooms where they could be operated, and to assign hours to very small squads of pupils for their employment. It was claimed that, for the kind of instruction then given to the cadets, the gain in time and in thoroughness obtained by means of the method was very marked. In almost no other institution, however, can satisfactory arrangements for preparation of lessons from speech records be made. Common sense precludes our asking each student to incur the expense of providing himself with a set of records, and usual as it is for a family to possess some form of mechanism for getting sound from discs, it cannot

be assumed that such possession is universal. Nor can all students have access for purposes of study to machines kept in a central place by the school or an instructor. The ideal use of the language record in teaching has, therefore, never been attainable, and the operation of a single machine in class room during the regular exercises has proved to be of infinitesimal influence. All that can be said is that where anything like true preparation of a lesson by means of a speech record can be demanded of the pupil, a very appreciable increase in thoroughness, naturalness of utterance, speed of attainment and interest in the study may be looked for; although no series of records is extensive enough to afford more than a sample of a foreign language. Where perfect conditions cannot be closely approximated, the use of the talking machine for teaching language had better be considered out of the question for class work. If certain pupils can be persuaded to make use of foreign language records at home, so much the better for the individuals concerned. Their progress will almost invariably justify the belief that there is great value in the assistance afforded by appliances which train the ear rather than the eye.

It is my opinion after long experimentation that the true success of the speech record is in teaching pronunciation and that nothing else should be asked of it. A series consisting of twenty or twenty-five discs can be so managed as to provide, in the class room itself, a special drill in the sounds of a language, and to enable the teacher who has some notion of phonetics to analyze them for intelligent pupils, while at the same time it gives a sufficient model to such as are apt in imitation. It may be true, as often asserted, that the imitative power of the child's mind ceases to be an important factor long before the age of twelve, and that in teaching language to all but the youngest children we cannot count upon it. Still there are individuals of all ages in whom imitation is very active, and in most of us the faculty can be cultivated with profit. It goes without saying that for natural imitators the speech record does wonders, but used in analytical fashion it also accomplishes a great deal for pupils who need to be drilled into something like the correct pronunciation of a strange tongue. Formerly, while cylinders were our only resource it was necessary to listen to a record by means of tubes and ear-pieces, and the number of pupils listening at one time was very small, owing to the small number of appliances which could be effectively used. My own use of

the cylinders in teaching accurate pronunciation was limited to advanced, graduate students because they were never more numerous than half a dozen in a class, whereas undergraduate classes were always upwards of twenty. At present the disc record is in general so much more distinct than was the cylinder that tubes and ear-pieces are not required. A disc can be clearly heard, even in the minutest details, by a large group of students, provided the room has no echo and provided the instructor is skillful in adapting the needle to the purpose, that is, in giving distinctness rather than volume of sound.

The method exemplifying the foreign speech sounds will hardly be the same for all teachers, and should not be the same for all classes. The writer's way of dealing with students of college age, who may be presumed to learn almost entirely by analysis, is to furnish to each one a copy, typewritten if necessary, of the text of the record to be considered, the copy having been previously annotated, with a view to calling attention to the peculiarity of some one foreign sound. For instance, the vowel at the head of our alphabet presents to speakers of English special difficulties in German, French, and Italian. By underscoring all *a*'s, or writing above each the proper symbol of some known phonetic system, the teacher issues notice, so to speak, of what is to come, and then stands aside while the voice of some native exemplifies. Generally one rendering of the record is not enough, and many repetitions may be desirable. Then pupils can be called upon to read aloud the annotated text, reproducing with especial accuracy the sound in question. If memorizing of the record for a subsequent exercise is feasible, so much the better. When the sound studied is properly produced by the average pupil, another vowel can be exemplified by a disc or discs affording clear and numerous instances of it. The method implies, of course, ability on the teacher's part to distinguish shades of pronunciation and to describe the mechanical process necessary to produce each fundamental sound of the language taught. The vowels are more accurately understood in this manner than if the instructor's explanation and example were not supplemented; and a great deal of help can be given to the learner by treating the consonants in the same way. Thanks to the clearness of utterance now obtained from the disc machine, the peculiarities of foreign consonants can be pointed out and apprehended with enough success

to compensate for the trouble of operating the machine. When all the cardinal points of pronunciation are firmly fixed the records will be valuable as examples of general enunciation, although it must not be expected that they will work a miracle which years of residence in a foreign country often fails to work for English speaking people.

Enough has been said to prove that the writer believes the phonograph to afford aid in teaching. He thinks that no teacher of language should let this expedient go without investigating at least. Very probably some teachers will find the handling of a mechanism troublesome; some will decide that attention is distracted by the presence of a phonograph in class. Others may decide that it takes too much time or that its use raises too many points requiring discussion. Certainly, to get results from it an instructor must be well grounded in the phonetics of the language taught, and should have had practice enough with the phonograph to enable him to manage it easily and with confidence before his pupils. To this end he will do well to make diligent use of the appliance himself and to attempt nothing for others with it until he is convinced as to what it can reasonably be counted upon to accomplish. The writer invariably recommends the phonograph to students having enthusiasm, intelligence and enterprise, but does not introduce it into the class room except for pronunciation, and then not in the earliest stages of instruction.

CHARLES C. CLARKE.

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NOTES AND NEWS

WAR TIME CONFERENCE OF MODERN LANGUAGE TEACHERS

NATIONAL EDUCATION ASSOCIATION
Tuesday and Wednesday, July 2 and 3, 1918

ORGANIZED UNDER THE AUSPICES OF THE FEDERATION OF
MODERN LANGUAGE TEACHERS' ASSOCIATIONS

The conference held its sessions in Thaw Hall at the University of Pittsburg. Prof. Robert H. Fife, Jr., of Wesleyan University, presided at all of the sessions. In the absence of the Secretary, Miss Vogel, Mr. Reginald H. Johnson of the University of Pittsburg, acted as Secretary. Mr. Johnson was also the efficient local chairman in charge of the arrangements.

The attendance was not large, but a most gratifying feature was the presence of teachers from a distance, not a few paying the costs of a by no means inexpensive trip to attend the conference. All of the constituent associations of the Federation, as well as the central association, were represented.

The morning session of July 2d was devoted to the subject of "The War and the Modern Languages."

Prof. F. B. Collette of the Carnegie Institute of Technology in Pittsburg gave an interesting paper on "Teaching French to Soldiers," reciting his experience among soldiers at Pittsburg, and making some deductions as to the right methods for high-pressure instruction in military French.

The next paper on "Spanish as a Substitute for German for Training and Culture" was given by Mr. Lawrence A. Wilkins, in charge of Modern Languages in High Schools in New York City. Mr. Wilkins' position regarding the value of Spanish as a substitute for German is well known, and was presented with his usual enthusiasm and vigor. The paper will be printed in an early number of *Hispania*.

A most interesting paper followed by Prof. E. H. Wilkins of the University of Chicago, a member of the National War Work Council of the Y. M. C. A., on "The Modern Language Teacher and National Service in War Time." Prof. Wilkins presented the claims of the Young Men's Christian Association on the ability and

experience of teachers of French and Italian. A very lively discussion followed as to the relative merits of Spanish and Italian for culture, and the political position of Spain during the present war.

The afternoon session took up as its general subject "The Modern Languages and our Country's Future," and brought forth four able papers. The first was by Prof. Kenneth McKenzie of the University of Illinois, on "The Study of French in Relation to National Service." Prof. McKenzie, who has made a special study of books on war French, pointed out some of the difficulties which are met with in this kind of instruction and emphasized especially the importance to our nation in the immediate and more distant future of a knowledge of French. He also discussed the methods which are to be used, high-pressure courses and the dangers which must be avoided in this kind of work.

Prof. E. W. Bagster-Collins, of Teachers College, Columbia University, followed with a well analyzed paper on "The Future of German Instruction in America." The audience listened most intently while he gave an outline of what he believed to be the proper subject matter of future German courses, and the methods of overcoming the difficulties now confronting the German teacher. A very interesting and lively discussion followed regarding the teaching of foreign literature in the High School, and once more the question as to the relative pedagogical value of the various cultures of Europe came to the fore.

Prof. Edith Fahnestock of Vassar College spoke on "The Teaching of Spanish as a Patriotic Service," and reintroduced the subject of the morning, opening a lively discussion of the Spanish attitude toward Germany and the Allies.

Prof. Marian P. Whitney, of Vassar College, gave the final paper of the day on "National Ideals in the Teaching of the Modern Languages," discussing in a reasoned manner the attitude which the American teacher must take toward the culture of the modern nations of Europe, and dealing especially with the comparative value of the study of history and literature in the modern language courses. There followed a discussion as to the necessity for securing American teachers of the modern languages in our schools.

On July 3d, the morning session was given up to round table conferences, and the following programs were presented in the French and Spanish sections. The German section held no meeting.

French Section.—Chairman, Professor E. B. de Sauzé, University of Pennsylvania.

Subject: "The Use of Phonetics in Teaching Pronunciation in Secondary School."

A paper by Professor Anna Woods Ballard, Teachers College, was read in the absence of Professor Ballard by Miss Mary Morgan of Peabody High School, Pittsburg. It was discussed by Miss Lavigne, Miss Reed, Mr. Milwitsky and Mr. French.

A paper by Mr. Coit R. Hoechst, Schenley High School, Pittsburg, was discussed by Professor Collette, Professor de Sauzé, Miss McClellan and Miss Sanford.

A paper by Professor Collette was discussed by Mr. Johnson, Mr. French, Mr. Milwitsky, Mr. Anderson, Miss Marty and Mr. Majeurus.

The section was attended by about fifty teachers.

Spanish Section.—Chairman, Mr. Lawrence A. Wilkins, In charge of Modern Languages in High Schools, New York City.

Subject, "The Elementary Year in Spanish."

Mr. Wilkins spoke on the necessity for formulating definite ideas on methodology and requirements. The following papers were presented:

Mr. Guillermo Sherwell, New Utrecht High School, Brooklyn, N. Y. "The Teaching of Pronunciation in the Elementary Year."

Professor Edith Fahnstock, Vassar College, "Oral Work of the Elementary Year in College."

Mr. M. A. Luria, De Witt Clinton High School, New York, presented the high school view of this subject.

Mr. William A. Barlow, Commercial High School, Brooklyn, N. Y., "Grammar in the Elementary Year, How Much and How?"

Miss Carolina Marcial Dorado, Ginn & Co., New York, "Reading in the Elementary Year, Kind and Amount."

Miss Isabelle Day, English High School, Lynn, Mass., "Devices and Accessories in the Work of the Elementary Year."

Miss Ruth G. Wilson, Bushwick High School, Brooklyn, and Miss Gracia L. Fernandez, New Utrecht High School, Brooklyn, "Club Work in the Elementary Year of High School."

Miss Catherine Kelly, Seward Park Intermediate School, New York, "Spanish Atmosphere in the Intermediate Schools."

An enthusiastic audience of forty-two heard the papers, many taking part in the discussions.

The afternoon session dealt with "Standards in Modern Language Teaching," and was opened by a paper on "Elementary Modern Language Instruction" by Prof. J. P. Hoskins of Princeton University. Prof. Hoskins dealt again with the subject which seemed to chain the special attention of the conference of the comparative value of the various literatures of Europe, and then proceeded to discuss the essential methods for elementary instruction. His paper is to appear in "School and Society." The dis-

cussion which followed dealt largely again with the relation of the teacher to the culture he is trying to present especially with the need of teachers trained in America.

The second paper by Prof. C. Handschin, of Miami University, was a very carefully prepared investigation on the "Supervision of Modern Language Work in the Junior School." His ideas were followed by the audience with intense interest, and especially his theory as to the division of classes into slow and fast sections brought forth discussion.

The final paper on "French in the Junior High School" by Prof. E. de Sauzé dealt with the mechanics of the first instruction in French of immature pupils.

The following resolution proposed by Prof. Handschin and seconded by Prof. Raschen was adopted.

RESOLUTION OF THE WAR TIME CONFERENCE OF MODERN LANGUAGE TEACHERS ADOPTED AT THE MEETING OF THE NATIONAL EDUCATION ASSOCIATION, Pittsburg, July 3, 1918.

WHEREAS, we recognize the teaching of the American National ideals of liberty, democracy and humanity to be a first and paramount duty of every instructor in foreign languages, and whereas the part played by text-books is of the greatest importance in its influence on school and college youth, therefore be it

Resolved, (1) That as teachers of the foreign modern languages we pledge ourselves to refrain from the use of any book, whether of grammatical method, literary content or critical character, which in its subject matter or critical or illustrative apparatus tends to weaken in the minds of our youth the American ideals of liberty, democracy and humanity;

(2) That in the preparation for publication of critical or illustrative works of whatever character and in the editing of foreign language texts we pledge ourselves to emphasize in every way possible these national ideals.

(3) That the examination of foreign language texts from this standpoint be referred to the joint committee on texts of the Federation of Modern Language Teachers' Associations and the Association of Modern Language Teachers of the Central West and South in order that they may recommend only such lists of texts as contain nothing out of keeping with the national ideals above mentioned.

(4) That copies of this resolution be sent to the various associations bearing responsibility in this matter, viz., the Modern Language Association of America, the Association of Modern Language Teachers of the Central West and South and the constituent associations of the Federation of Modern Language Teachers' Associations and the Spanish Teachers' Association, as well as to the Emergency Council of Education of the National Council of Defense, and that they be published in *THE MODERN LANGUAGE JOURNAL*, *Hispania*, and as many other journals of modern language teachers as possible.

A pleasant feature of the conference was an informal banquet in the Soldiers' Memorial Building on the evening of July 2d, attended by about thirty visiting teachers. No speeches were made, but the opportunity for a pleasant get-together was much appreciated. Altogether, the conference, which was the third to be arranged by the Federation in connection with the annual meeting of the National Education Association was most successful in bringing together a group of men and women from the East and Middle West at a period when questions as to the modern languages are among the most important facing the country for discussion and conference. The papers presented were, as a rule, carefully prepared and of a high order of merit. Most of them have been or will be printed in various periodicals. It is unfortunate that it has been impossible to issue a volume containing these papers and the very informing discussions which followed them. It is to be hoped that these gatherings of leaders in modern language teaching from various sections of the country may be made a regular feature of the annual session of the National Education Association.

ROBERT H. FIFE, JR.

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SUGGESTIONS AND REFERENCES

It is the purpose of this new department of THE MODERN LANGUAGE JOURNAL to be a sort of clearing house of references and suggestions for teachers of modern languages. The co-operation of all our readers is invited to that desirable end. One person alone cannot possibly conduct this work, but if we join together, the total result will without question be of the greatest benefit to us all.

Some years ago there arose at the University of Illinois a demand for a sort of Bureau of Information for modern language teachers in that state. The accumulation of material which came in as a result of this plan was ultimately published in a bulletin entitled *Suggestions and References for Modern Language Teachers*. The demand for the bulletin was so great that a second enlarged edition was soon issued which has had a far larger circulation than was ever anticipated by its sponsors.¹ This second edition will be the starting point of the present venture in THE JOURNAL. Any teacher who has references or suggestions about teaching the modern foreign languages that have proved useful to him in his work is invited to send them to Professor Thomas E. Oliver, Urbana, Illinois, who will edit them for this department. All such suggestions will be published here with a view to their insertion later in a possible third edition of the above bulletin.

The simplest way apparently to present the material is under the headings: *French. German. Spanish. General*. It is understood that *General* shall include all matter of equal interest to all teachers of modern languages irrespective of the language taught. *Spanish* is to embrace Hispanic America, including Brazil, as well as the mother countries Spain and Portugal. *German* is to include also German Switzerland and other areas of German speech. *French* is inclusive of Belgium and French Switzerland, perhaps also French Canada if such references should be offered. In the following pages will be given such material as has accumulated during the past year.

QUERY AND ANSWER

The suggestion has been made that there be also a department for question and answer on all matters of interest to teachers of

¹Bulletin No. 18 of the School of Education of the University of Illinois, June 1917. Price twenty-five cents.

modern foreign languages. Such a plan would doubtless prove of great value if there could be wide participation in its operation. It would be wise if both query and answer were published jointly. With any wide co-operation in such a plan it would naturally not be possible for the editors to be responsible for the opinions expressed, since many questions might involve more or less personal judgments on the part of those correspondents who answer them. However, with this understanding it seems desirable to try out the experiment. We invite, therefore, the co-operation of our readers. Correspondence of this character should be sent to Professor Thomas E. Oliver, Urbana, Illinois.

FRENCH

The *Bulletin de la Maison Française de Columbia University* is destined to become an increasingly vital link in the growing cultural relations between France and the United States. This *Bulletin* is sent free to all universities and institutions of higher learning in France, Canada, and the United States, and to other subscribers for fifty cents per year. The address of the *Maison Française* is 411 West 117th Street, New York City. Thus far there have been three numbers: Janvier-Février; Mars-Avril; Mai-Juin, 1918. We cull from these issues a few matters of great interest:

In view of the probable larger number of women students who after the war will seek their higher education in the French language in Paris, it is of value to know that adequate provision is already being made to give them aid in the difficult problem of finding suitable lodging and boarding places. The *Comité d'enquête pour le logement de l'étudiante*, composed of wives of professors in the University of Paris will offer this assistance through the *Bureau des Renseignements* at the Sorbonne or through the *Office National*, 96 Boulevard Raspail.

The Carnegie Foundation (Division of Intercourse and Education) has voted a fund for at least ten scholarships for French women possessing baccalaureate or higher degrees from French institutions. These *boursières* will spend one or two years in colleges and universities of the United States and are expected then to teach, some two, some three years in this country before returning to France. The stipends of this fund vary from six hundred dollars upward. They are of two classes, one admitting to the junior year of an American college for a two years' period of study, the other admitting to the Graduate School for a one year period of study. Holders of the first class are expected to teach three years after their period of study while holders of the second class are to teach two years. These scholarships are to be awarded by a *Comité Français* operating through the *Office National*, 96 Boulevard Raspail, Paris, and the *Maison Française de Columbia University*, 411 West 117th Street, New York City, as well as the France-America Society.

The Association of Presidents of American Colleges has furthermore sponsored a plan whereby each of fifty women's colleges in the United States will pay all expenses for one year of at least two French women students who are to

enter in the freshman year. Already quite a large number of French women students are studying in American colleges under the several plans outlined above.

On the other hand there now exist graduate fellowships for American women who may study at the famous *Ecole Normale Supérieure pour Jeunes Filles* at Sèvres near Paris. These scholarships are offered by the Minister of Public Instruction of the French Republic through the agency of the American University Union in Paris. They are to be awarded by the Association of Collegiate Alumnae, which will furnish descriptive literature concerning this rare opportunity. For the present two fellowships are to be awarded per year. They include board, lodging and all tuition fees for one year at Sèvres. A description of this celebrated school is given in Monroe's *Cyclopedia of Education*, and further information regarding the program of studies may be found on pages 332-344 of Farrington's *French Secondary Schools*. Candidates are to be recommended by the Departments of Romance Languages of the colleges on the accredited list of the Association of Collegiate Alumnae, but it is not required that the field of study be necessarily Romance Languages. Nominations and all letters of recommendation should be sent directly to Miss Margaret E. Maltby, chairman of the Fellowship Committee of the Association of Collegiate Alumnae, Barnard College, New York City. In the case of an especially good candidate who is unable to pay her traveling expenses to France, the Association might be able to assist to the extent of possibly two hundred dollars. Despite the restrictions incident to the war, there will be no difficulties in the matter of passports for the successful candidates.

While on the matter of scholarships and fellowships it should be stated that the fellowships to be created and awarded by the *Franco-American University Fellowship Foundation* will not be assigned until after the war, according to a letter received from Charles A. Coffin, chairman of the Fellowship Committee, 120 Broadway, New York City.

In the University of Wisconsin Press Bulletin of October 2, 1918, is an announcement of the establishment by the Romance Languages Department of a *Maison Française* as an aid in learning to speak French. A fraternity house has been leased and equipped for this purpose. The house will lodge 26 women students, and a dining service for forty men and women is to be maintained. The charges are based upon cost alone, there being no effort to gain a profit. French is to be the sole language. Some of the young French women now at the university on scholarships from the French government are to reside at the house. Efforts are under way to start a similar *Maison Française* at the University of Chicago. It is highly desirable that this valuable idea spread to other colleges.

A venture that promises to be very useful to students and teachers of French literature and culture is "Le Livre Contemporain" issued gratis on application by the Schoenhof French Bookshop, 128a Tremont Street, Boston, Mass. No. 1 of Vol. I, issued under the date of "Summer, 1918," is a little booklet of 32 pages with the following contents:—Introduction, (setting forth the purpose of the publication); Recent French Prize Books; Recent Translations; Recent Italian Literature; "Here" and "There;" Reviews.

The "Compte Rendu du Troisième Congrès de Langue et de Littérature Française tenu à Chicago le 25 et le 26 mai 1917" is an interesting pamphlet of 69 pages containing very valuable addresses by the participants in this Congress held under the auspices of the Alliance Française. Chief among these addresses is that of Gustave Lanson the distinguished exchange professor from the Sorbonne to Columbia University. The title is "La Fonction du Professeur français à l'étranger." Other addresses are by Professor Louis Delamarre, General Secretary of the Alliance Française;—"Relations entre les Collèges Américains et l'Alliance Française:" by Monsieur Ferdinand Buisson, delegate of the French Minister of Public Instruction, who spoke on the great interest of the French government in the work of the Alliance Française and in the proposed exchange of students and teachers between France and the United States; by Professor Kenneth McKenzie: "The Study of French in the Middle-West," and by Professor William A. Nitze: "The Teaching of Romance Languages in the College." In the holding of these congresses the Alliance Française is performing immense service to the spread of appreciation of things French in the United States. The reports of the first congress of 1913 and of the second of 1915 contain similar material of great value. Address the General Secretary of the Alliance Française, 200 Fifth Avenue, New York City.

GERMAN

In the Preface to the second edition (1917) of the University of Illinois Bulletin *Suggestions and References for Modern Language Teachers* it was stated that the pioneer in bulletins for modern language teachers "appears to have been the University of Wisconsin which issued in 1907 the first edition of Professor M. Blackmore Evans' *The High School Course in German*." The editor has since learned that a much earlier publication was prepared by a committee consisting of Julius Goebel, Henry Senger, and W. Zimmerman, entitled *A Proposed Three Years' Course of German for California High Schools*. This leaflet of three pages is dated *San Francisco, April, 1900*, and, although it has not the scope of later efforts, yet full credit for priority should be accorded to it. Professor H. K. Schilling has kindly written regarding the origin of this leaflet, and since this modest beginning had wide influence it may not seem amiss to give the gist of the matter here:

The above committee was created by the California Association of Teachers of German. Julius Goebel represented Leland Stanford University, Henry Senger the University of California, and W. Zimmerman the San Francisco High Schools. The "Direct Method" was gradually introduced into California schools mostly through the efforts of Professor Schilling who in 1905 prepared a most helpful bulletin entitled *A Four Years' Course in German for Secondary Schools*. A committee consisting of William A. Cooper (Leland Stanford), Ludwig J. Demeter (University of California) and Valentin Buehner (San Jose High School) worked with Professor Schilling on this bulletin. It first appeared in March, 1906, in Vol. IX, No. 3 of the *Western Journal of Education*, and later in two thousand reprints. This first edition was distributed widely over the state of California and requests for it came even from abroad. It was reviewed in the *New York Nation* of March 7, 1906 by Pro-

fessor George Hempl. In the words of Professor Schilling: "The pamphlet backed by the influence of the State University was instrumental in introducing the conservative form of the Direct Method, set forth therein, in practically all the High Schools of California." A second edition of this valuable bulletin is being prepared and will appear in 1918. An interesting feature of this matter is that the bulletin had its origin in the activity of the State Association of Teachers. We are very glad to publish these facts and to give credit where it is so richly deserved. The University of California has ever been a leader in matters of linguistic pedagogy. We are glad also to call attention to a recent twenty-page bulletin prepared by Professor Schilling in 1917 and entitled *Bibliography of the Best Books for the Study of German in High Schools and Junior Colleges*. A system of prefixed letters distinguishes the books in these lists as "indispensable," "highly desirable," "desirable," thus aiding the school of limited resources to choose more wisely within its means. In a prefatory note Dr. Schilling says that "A supplementary list of teachers' aids, —'Lehrmittel,' of all kinds, for use in class and in German clubs—such as wall pictures, plays suitable for school performances, song books and books on German games, collections of riddles, etc., is now in preparation." While the above bulletins are destined primarily for teachers in California, their merits should earn for them far wider circulation.

There has also come to the editor's hand still another bulletin as further proof that the inspiration for such helpful material had arisen in far more localities than was at first imagined. This bulletin is entitled *Bibliographical Hints together with Suggestions to Teachers of German in High Schools* by Samuel Kroesch, Ph.D. It was published in October, 1913, as Vol. 15, No. 5 of the Whitman College Quarterly, Walla Walla, Washington. This pamphlet contains a wealth of valuable references. Among those not usually listed in such bulletins may be cited Geo. Block's *Kurzgefasstes Handbuch der Parlamentarischen Praxis* (obtainable through J. Heinrichs Volksbuchhandlung, 8th Ave., between 5th and 6th Streets, New York City.) On pages 13-14 of the Kroesch bulletin are also given the most common parliamentary terms in German for conducting club meetings.

The same author has published a little eight-page pamphlet called *German Plays suitable for Presentation in American Schools*. This list is the result of Professor Kroesch's own experience in presenting plays. In a Foreword he refers to the articles on dramatics and the small list of plays that appeared in the February and November 1915 numbers of the *Monatshefte für deutsche Sprache und Pädagogik*. Professor Kroesch feels that many of the plays there listed are really not well suited for production by high school students. He then goes on to give very sound advice regarding the essential qualities of plays that are readily capable of high school production. The following titles from the Kroesch bulletin have not hitherto been presented in our *Suggestions and References*:—

The full list of ninety plays by R. Benedix in the collection of that prolific author's works.

—The catalog of Arwed Strauch of Leipzig entitled *Ratgeber zur Jugend— und Volksbuchne* contains a list of 241 plays for German children, and also very

valuable advice on inexpensive stage-settings and scenery. Some of these plays require, however, rather elaborate settings for the school of only average stage-equipment.

—No. 2778 of the *Reclam Bibliothek* (price eight cents) entitled *Die Dilettanten-Buchne. Eine Einleitung zu Liebhabertheater-Auffuehrungen*, contains excellent advice on staging plays.

—*Four German Comedies.* Ginn and Co.

—*Drei kleine Lustspiele.* D. C. Heath and Co.

—M. Benedix' *Müller als Sündenbock* is found in Hewett's Reader (Macmillan).

—R. Benedix' *Die Lügnerin* is in Carruth's Reader (Ginn and Co.).

—Holt publishes *Die Jugendliebe* by Wilbrandt.

Professor Kroesch lists the following Philip Reclam editions of acceptable plays according to his experience:

—No. 4118 *Kleptomanie* by Hartung (3 men, 3 women).

— “ 2755 *Drei Frauenhüte* by Siraudin (3 men, 4 women).

— “ 1967 *Er muss taub sein* by Moineux (5 men, 1 woman).

— “ 3213 *Die Gesellschafterin* by Teweles (1 man, 5 women).

— “ 3496 *Heinzelmännchen* by Stoklasser (2 men, 5 women).

— “ 2413 *Suchet; so werdet ihr findet* by Doerr (5 men, 1 woman).

— “ 4628 *Die Frauenfrage* by Siener (2 men, 5 women).

— “ 5267 *Der Kassenschlüssel* by Benedix (1 man, 2 women).

— “ 3836 *Ein Mustergatte* by Rosee (2 men, 2 women).

— “ 1846 *Ein neuer Hausarzt* by Bulla (2 men, 3 women).

— “ 4307 *Ein Pensionstreich* by Otto (1 man, 5 women).

— “ 1617 *Ein Schatz fürs Haus* by Kistner (5 men, 2 women).

— “ 1399 *Die Stubengenossen* by Albertus (2 men, 1 woman).

— “ 3146 *Papas Nase* by Kraus and Niedt (3 men, 4 women).

— “ 3599 *Furcht vor der Schwiegermutter* by Ziegler (1 man, 3 women).

More difficult plays are:

—No. 2329 *Othellos Erfolg* by Lütner (9 men, 3 women).

— “ 172 *Der Vetter aus Bremen* by Koerner (2 men, 1 woman), written in verse form.

— “ 185 *Der Nachtwächter* by Koerner (3 men, 1 woman). In verse.

— “ 5155 *Guten Morgen, Herr Fischer* by Friedrich (5 men, 3 women). A vaudeville-burlesque with easy music the score of which may be secured of Reclam for \$1.50.

Professor Kroesch also speaks of the value of the puppet play and gives some references. The dramatization of stories in easy dialogue is likewise recommended as a valuable exercise in composition as well as in histrionic expression. In concluding this valuable pamphlet on *German Plays* Professor Kroesch appeals for aid from other teachers in the preparation of an even better bulletin on this important subject. Until such an enlargement shall appear the present pamphlet is beyond doubt the best in existence and deserves to be widely circulated.

While on the subject of really actable plays it might prove helpful to publish the list of performances since 1898 by the *Deutscher Verein der Universität*

Harvard. The list was furnished by Walter Silz, President of the club for 1917-1918:

- Die Schulreiterin* by Pohl.
Die deutschen Kleinstädter by Kotzebue.
Als Verlobte empfehlen sich by Wichert.
Essbouquet by Reinfels.
Kapituliert by Reinfels.
Der Herr Senator by Franz von Schönthan and Gustav Kadelburg.
Der Veilchenfresser by Gustav von Moser.
Pension Schöllér by Joseph Laufs "nach einer Idee von Jacoby."
Der Raub der Sabinerinnen by Schönthan Brothers.
Das Stiftungsfest by Gustav von Moser and Roderich Benedix.
Der Steckbrief by Benedix.
Der Neffe als Onkel by Schiller— from the French of Picard.
Zopf und Schwert by Gutzkow.
Einer muss heiraten by Wilhelmi.
Alt Heidelberg by Meyer-Foerster.
Der Bibliothekar by Gustav von Moser.
Der ungläubige Thomas by Alexander Rost.
Flachsmann als Erzieher by Ernst.
Die Journalisten by Gustav Freytag.
Der Hypochonder by Gustav von Moser.

Mr. Silz also sent the address of the costumer and wig-furnisher with whom the Harvard club usually did business, namely Tony Krebs and Co., 124 Dudley Street, Roxbury, Mass. Dramatic clubs in New England will find it convenient to employ this reliable firm.

Bibliography:

Owing to conditions resulting from the war it has been impossible to maintain any adequate list of publications issued in Germany. The following are a few scattering references merely:

—*German-English Dictionary for Chemists* by Austin M. Patterson, First edition, 1917. Published by John Wiley and Sons, New York City.

—*Von Wem ist das doch? Ein Titelbuch zur Auffindung von Verfasseramen deutscher Literaturwerke*, bearbeitet von Max Schneider, Bibliothekar an der Hamburgischen Stadtbibliothek. Berlin, 1909 (Eugen Schneider). This is an extremely useful reference work that only lately came to our attention. If one knows merely the catch-word of a title one can in the vast majority of cases, by means of an elaborate index in this book, complete the title and ascertain the author and other information.

Attention is called to the fact that the periodical *Der Deutsche Kulturträger* which began January, 1913, suspended publication November, 1914. The former editor, Fred R. Minuth, Grand Haven, Michigan, can supply to those desirous of completing the files of this journal only certain of the issues between these dates.

An article of careful preparation that is destined to have historic interest may be found in *The Literary Digest* of March 30, 1918 (pages 29-31; 44; 46;

47-74) under the title: *American Students boycotting German. A nationwide poll showing that French and Spanish are crowding out the enemy tongue.*

Phonetic German Reader by Karl F. Münzinger. (The Walter-Krause German Series). Charles Scribner's Sons. 1918. This is an admirable introductory book. The Introduction is illustrated with sketches of phonetic positions that should prove very helpful. The reading material all in phonetic characters is made up of selections from the Walter-Krause *First German Reader*, the *German Songs*, and the Ballard-Krause *Short Stories for Oral German*.

An aid to the selection of plays may be found in the fourth volume of Rudolf von Gottschall's *Deutsche Nationalliteratur des 19ten Jahrhunderts*. Breslau (Trewendt) 1892. Pages 204 ff. treat of the best comedies.

SPANISH

Attention is called to the great progress made by the new quarterly *Hispania*, the organ of *The American Association of Teachers of Spanish*. No. 3 of Volume I appeared in September, 1918. In addition to literary and pedagogic articles of great value this periodical has a department of reviews and one of carefully-classified bibliography. The comments in the bibliographical sections are a great aid to the teacher who cannot as a rule read anything like the totality of the material offered, and must, therefore, choose that which appeals most to his interests. In view of the above valuable features and the general excellence of this journal the subscription price of two dollars seems most reasonable. Subscriptions should be sent to Alfred Coester, 1081 Park Place, Brooklyn, New York. They include membership in the *Association* mentioned above which is rapidly and deservedly growing.

A great aid in conversational classes is the little pamphlet *El Panorama. Lecturas fáciles para estudiantes de Español*. This is edited and published at the Francis W. Parker School, 330 Webster Avenue, Chicago, by Arthur G. Merrill and Juan A. Meana, assisted by a number of contributing editors. The general appearance and plan of *El Panorama* are like Mr. Merrill's very successful *Aus Nah und Fern* with which our readers are doubtless familiar. Numbers 1 and 2 have appeared. No. 3 will be issued January 15, 1919 and No. 4 is promised for April 15. The price is twenty cents per issue with 15 per cent. discount for class orders of not less than six copies. In the last issue there is a special announcement of a similar pamphlet for French conversational classes, the first number of which is promised for February, 1919.

Another new journal of broad cultural interest is the monthly *Inter-America* issued under the auspices and with the financial aid of the American Association for International Conciliation, Pan-American Division as a part of its program of creating a better mutual understanding between the nations of North and South America. In the words of the announcement the purpose is "to contribute to the establishment of a community of ideas between all the peoples of America by aiding to overcome the barrier of language which hitherto has kept them apart." To this end the magazine "is issued alternately, one month in Spanish, made up of diversified articles translated from the periodical literature of the United States, and the next month in English, composed of similar

articles translated from the periodical literature of the American countries of Spanish or Portuguese speech." Subscription to either the Spanish or English set of six numbers is only eighty cents; to both together one dollar and a half. Address the Director of Inter-America, 407 West 117th Street, New York City.

The *Revista Universal*, published monthly at 832-833 Park Row Building, New York City, is also excellent for class reading. Special rates for a year, nine months, six months, or three months are respectively 85, 70, 50, or 30 cents.

Teachers wishing to use a newspaper as a part of the class reading will find advantageous for this purpose *La Prensa*, *Semanario Hispano-Americano* published at 24-26 Stone Street, New York City. Special rates to students of Spanish in groups of five or more are one dollar for six months or two dollars for the year.

Still another periodical of interest in the development of cordial relations between the two Americas is *El Estudiante Latino-Americano* of which Volume I No. 2 appeared in September, 1918. This is published bi-monthly by *The Committee on Friendly Relations among Foreign Students*, 347 Madison Avenue, New York City. Its editor and administrator, however, is J. M. Hernández, Ann Arbor, Michigan, to whom subscriptions of one dollar yearly should be sent.

While on this subject of understanding our neighbors in the south continent we must not forget to remind our readers of the importance of *The Pan-American Magazine*. This monthly is issued in English and contains a wealth of valuable material for the better understanding of the economic, political and cultural interests of Central and South America. This magazine dates from 1900. It is published at 70 Fifth Avenue, New York City, and the yearly subscription is two dollars and a half. The advertisements in this periodical are of value to any one contemplating a journey to the southern hemisphere. Banks, hotels, railway and steamship lines are well represented in these notices.

In line with this same tendency is the increase in the number of Spanish Readers that deal more largely than hitherto with the cultural features of the countries of Central and South America. Allyn and Bacon have such a Reader edited by M. A. De Vitis; Silver, Burdett and Co. another by Wilkins and Luria entitled *Lecturas Fáciles con Ejercicios*; and Benj. H. Sanborn still another which has the distinctive title *Elementary Spanish-American Reader*, by Bergé-Soler and Hatheway.

Bibliography:

Books on Central and South America

The Rise of the Spanish-American Republics by William Spence Robertson of the University of Illinois. New York (Appleton) 1918. An authoritative presentation by a recognized specialist.

South America, by W. H. Koebel. Large octavo. Liberally illustrated (The Making of the Nations Series). London (Adam and Charles Black) 4 Soho Sq. 7 shillings and six pence.

South America by W. H. Koebel. 75 full-page illustrations in color by A. S. Forrest. Octavo. London (Adam and Charles Black) 4 Soho Sq. 20 shillings.

Understanding South America by Clayton Sedgwick Cooper. Published by Doran. Two dollars.

In the Wilds of South America by Leo E. Miller. Illustrated. Charles Scribner's Sons. Four dollars.

A Guide to South America by W. A. Hirst. Ten maps. New York (Macmillan). One dollar and seventy-five cents.

Vagabonding down the Andes by Harry A. Franck. The Century Co. 1917. Four dollars.

Climbing and Exploration in the Bolivian Andes by Sir William Martin Conway. Octavo. 412 pages. Published at three dollars.

Modern Argentina, the El Dorado of To-day, by W. H. Koebel. Dodd, Mead and Co.

Argentina Past and Present by W. H. Koebel, author of *South America, Modern Argentina, Uruguay, Modern Chile, In Jesuit Land, etc.* Second edition completing 5,000 copies. 20 plus 465 pages octavo. Richly illustrated with 32 plates in colors. London, W. 1914 (Adam and Charles Black) 4 Soho Sq.

Argentina Past and Present by W. H. Koebel. This is an earlier edition of the preceding. Illustrated but not in colors. Octavo. 24 plus 455 pages. New York (Dodd, Mead and Co.), 1911. Three dollars.

The Real Argentine. Notes and Impressions of a Year in the Argentine and Uruguay by J. A. Hammerton. New York (Dodd, Mead and Co.). 1911. Three dollars.

The Brazilians and their Country by Clayton Sedgwick Cooper. Map and photographs. New York (Fred A. Stokes Co.). 1917. Fully illustrated. Three dollars and a half.

REVIEWS

SOME RECENT FRENCH WAR BOOKS

Chacun son Devoir: Roman d'un Réformé. Charles-Henry Hirsch. Falmmarion, 1916.

This book would take a high place in the literature of French peasant-life, even were it not the unusual war-record that it is. The first chapters give a picture of barrack-life in the days somewhat before the war, the tragedy of the hero arising from the extension of the time of service to three years. The girl whom he loved with a fierce, inarticulate passion, to whom he did not write in order to add the price of a stamp to the sum hoarded for her wedding-gift, is persuaded by her parents not to wait for the extended period, and writes him that she is accepting another suitor. "Ponnier fils" rushes home without the proper permission, then back, half-mad with jealousy and sorrow — for he thinks he is the murderer of the girl who had swooned at his feet. Summoned for infraction of rules, he seizes the moment before the beginning of the formal inquiry to turn against himself his captain's revolver. Having shot out one of his eyes, he is discharged as unfit for service and as he is going, his beloved superior officer tells him that it is a crime to reduce the armies of France by a man. He then returns to his village of Gloire-Saint-Blaise and to the mother whose mad peasant mother-love was so well depicted during his stay in the hospital, and takes up again at his father's side his career as a small farmer. With his one eye he has to see, first the marriage of Marie to his rival, then at the outbreak of the war the departure of the latter with all the available men, even his father being occupied in the guarding of the railway junction. All the martial talent and spirit which had earlier marked him for promotion are now turned inward upon the unhappy fils Ponnier, and the knowledge that Marie loves *him*, not her absent husband, only aggravates his melancholy state, since he blames her for the entire tragedy. This part of the book is of the most poignant interest, we get the reflection of the war as of a distant conflagration on the quiet sky of this rural community. Slowly the flames rise, the tumult becomes audible, although the village remains far outside the war zone. The death of Ponnier's fortunate rival, Louis Hogard, on the field of honor, really awakens the community; we have wonderfully subtle descriptions of the infiltration of news, of the stirring of thought and instinct, the slow comprehension of the peasants, of the growth of ideas either new-born or quite dormant heretofore. The various personages of the little circle, the "Parisian," the honest mayor, the drunken veteran of 1871, are very real. All contribute to the development of Ponnier fils. He had studied the history of his country without understanding or visualizing, he had never realized the existence of a France outside of his own time, of his own village, department, province. Gradually he apprehends that there has been a past, as there will be a future, gradually he sees that his little district is as a grain to the whole harvest. Then he begins to see his own duty, his first practical duty; the fields are not the pro-

perty of this one or that one, they must bear for all, feed all, those who are gone, the army, France. And Ponnier fils harvests for all, rich and poor, exerting himself beyond what seems possible, laboring furiously while daylight lasts, refusing pay and even thanks. Then he sows the waiting earth. Later, grasping better than his neighbors the summons to dig up their hoarded gold, he almost forces them to accept the stamped paper of France. The ultimate sacrifice of his former rival seems to place the widow of Louis Hogard on a plane above him. Ponnier hesitates to accept her frank offer of herself, although there is a moment when she thinks she holds him. His refrain is that he can think only of France now, and as he and others had made up old feuds because there could be no enemy but the Prussian, so he has now but one real love — France. His is the inspiration without the triviality, the pranks of the schoolboy soldier, such as he scornfully sees in even the older men when he visits his father on guard duty. He grasps the magnitude and the horror of the struggle as blinded and wounded, prisoners and refugees straggle into Gloire-Saint-Blaise, each with his fragment of the epic tale; especially does he understand what comes in letters from the one real comrade of his period of training, a former vagabond. This comrade tells of "his" regiment which had been to him the army, reduced to some seven men, filled up again with new recruits and territorials. Finally this comrade comes to pass a furlough at Gloire-Saint-Blaise, and filled with a home feeling he has never known before, explains to Ponnier that he now has what all the others had before — the vision of *one* village, *one* strip of country, *one* group of persons for whose safety he fights and bleeds. Then Ponnier fils sees more clearly the Duty, hears more distinctly the words of the "stern daughter of the voice of God." Perhaps he is mistaken, it may be rather the old call of the flagellants. But he gives up his claim on Marie, in favor of his comrade, and announces that he will marry the wretched and unattractive widow of the village drunkard, that his parents must see their acres go to the orphans whose father, without heriism, died for France.

Lettres à une Dame blanche. Maurice Donnay, Société littéraire de France, 1917.

This is a charming collection of imaginary letters to a friend who has become the white lady who at first appeared to her as a vision, a possibility not always too enticing. She has taken her course of training and is after fifteen months of war, a hospital nurse. We have not her letters, but those supposedly addressed to her give her portrait with all the delicate precision readers of M. Donnay would expect. We get also accounts of the minor difficulties and privations now becoming familiar to us here, we hear the questions we are now asking — "How long will it last?" "How much can we do in subscribing to loans?" Scattered through are nice bits of criticism and appreciation of works both old and new, here Montaigne, there M. Benjamin Valloton. There are also rapid silhouettes of various types, the lady who is acting president of the Oeuvre des Désœuvrées, etc. A book well worth the reading, and which gives glimpses not too harrowing of what may so easily become so.

L'Eau lustrale. Claude Varéze. Bernard Grasset, 1917.

This is the story of a family not very unlike many others either in makeup or in misfortunes. It comprises one member who is at first a so-called neutral, M. Olsen, the Swedish stepfather of Etienne, the real hero of the book as of the family. A scientist of note and a réformé at the beginning of the war, he yet has himself reexamined and takes up his arms with the rest, with his rather light-minded brother-in-law Christian, with the servants of the family. He is later given medical work, and after capture he is most brutally murdered by his captors, which causes Olsen to break with Swedes and pacifists, and draws in as a volunteer the young half-brother, Erik Olsen. Christian comes home blinded, Alix, Etienne's widow, although she almost resents his survival of her husband, will devote herself henceforth to her brother, and the book closes with the little children of Etienne and Alix placing father and uncle in the Legend identifying them with an engraving of soldiers of the first Republic.

In this simple setting are incorporated scenes of the most startling reality and the most gripping pathos, as the struggles of Etienne, his thoughts are those of his wife looking out over that Paris from which were going out not only this husband, the father of these children, but members of every family. A book which deserves wide reading.

Mount Holyoke College.

MARY V. YOUNG.

Der Schwiegersohn, Eine Schneidergeschichte von Rudolf Baumbach. Edited by Herman J. Lensner, A.M., New York, Charles Scribner's Sons, 1917. xiii + 274 pp. 65 cents.

The popularity of Baumbach's Schwiegersohn in this country is attested by the various editions of this book to be found in the catalogs of American publishers. This number has been increased by the Lensner edition in the well-known Walter-Krause series. The story, it may be remarked, has found favor deservedly. Few narratives give such an admirable insight into German private life, its shallows and its depths, and are told with so much good nature and evident enjoyment as this admirable sartorial tale.

The present edition contains a brief line of Baumbach in comparatively simple German, also a poem of Baumbach, "Mein Thüringen," of natural interest to those reading the story. There is a frontispiece of the author, and three other illustrations, which, however, have only incidental connection with the narrative. The text, unlike e.g. that of the Heath edition, which is considerably pruned, is practically unaltered and unabridged. The book follows the plan of the other Walter-Krause texts, the story being divided into thirty-three sections, each with accompanying explanatory and practice material in German. This division is well made, with the possible exception of sections IX and XX, divided in the midst of a conversation. The "Erklärungen und Sinnverwandtes" which follow each section clear up difficulties in idiom and context. They are worked out with care and show considerable originality. Especially welcome are the notes and words of the poems to which Baumbach makes frequent reference in the text, such as "Gott grüss dir, Bruder Straubinger" p. 24, and "Ich bin der Doktor Eisenbart" p. 46.

Notes on "amerikanisches Duell" p. 164, l. 20, and "O, der Herr Graf sind allzu gütig" p. 141, l. 8, would be desirable. The explanation of "ein Luxus, der im Städtchen völlig vereinzelt ist" p. 1, l. 16, which reads, "es gab nur einzelne (sehr wenige) Häuser in Hackelburg mit solchen Fenstern" is misleading.

The "Inhaltsfragen" which succeed the "Erklärungen" are interpretative rather than exhaustive. They are simply put and should offer valuable aids to teacher and class. For "Kanzleirat" in the first question, page 132, read "Herr Eckart," similarly in question three. The "Aufgaben und Übungen" which conclude each section, are copious, at times perhaps too much so. They afford practice in "lebendiger Grammatik," and in "mündlichem und schriftlichem Ausdruck." The exercises are helpful; some of them, like "Appositionen in den vier Fällen," p. 144, and "Wortbildung" p. 48, are particularly worthy of mention. Since it is easier for the pupil and also the general class room practice of the higher schools of Germany, the writer would suggest the use of the classical grammatical terminology. This would eliminate such terms as "Eigenschaftswort, Umstandswort, Verhältniswort, bezügliche und rückbezügliche Fürwörter, unterordnende und beordnende Bindewörter, Leideform, Nennform, Zukunftsform," etc., all of which occur. It is misleading, again, to say that the accent in the case of inseparable verbs falls on the stem syllable, and then to include "ant-" in the list of inseparable prefixes, pp. 94, 95. The following typographical errors were noted: "Kernmerzierrätin" p. 15, l. 1; "Roger Baco" p. 132, l. 1; "proponiert" for "proponierte" p. 152, l. 12; "sie" for "Sie" p. 179, l. 18; "Titel" for "Titeln," p. 191, l. 2. Faulty punctuation is rarely found: cf. "bei Engelmann's" p. 102, last line, and sentence 18, p. 82, which should have an exclamation mark, not an interrogation mark.

The vocabulary of seventy-three pages does not aim at completeness. It includes the words only in the text proper, thus necessitating the use of a dictionary. The editor has purposely omitted words like "Bruder, lieblich, Nacht, Nase, Park, Person, Ohr, etc., which, strangely enough, *do* appear in the vocabularies of even fourth year texts, just to make them complete" (p. 201); the following words, not falling under this classification, are undefined: 'altersschwach,' p. 136; 'Böllerschuss,' p. 136; 'Geflügel,' p. 105; 'Preisgebung,' p. 136; 'Schäferkostüm,' p. 105; 'schmal,' p. 105; 'vermittelt,' p. 136; 'Weinlese,' p. 136; 'Wein' (grapevine), p. 194. 'Eingelegt,' p. 8, l. 16, should be explained as *inlaid*; 'spotten' takes the genitive, not the dative; the genitive with 'erwähnen,' p. 184, l. 19, should also be listed. In accord with the spirit of the series, wherever possible, the German equivalents are given.

The book, in spite of minor imperfections indicated above, displays careful workmanship and represents a successful attempt to adapt itself to present-day language requirements in this country. Those who favor the direct method will make no mistake in using it.

The University of Minnesota.

ARTHUR R. GRAVES.*

*The writer died suddenly on September 12th, at Minneapolis.

Elementary Spanish Reader, with Practical Exercises and Conversation, by Aurelio M. Espinosa, Ph.D., Associate Professor of Spanish, Leland Stanford Junior University. Benj. H. Sanborn & Co., 1916. 208 pp. (Text 127 pp.) 90 cents.

Contents: There are twenty selections in the "Elementary Spanish Reader," followed by two pages of music for several of the Coplas Populares of Selection XI. The first three selections, "La Sala de Clase," "La Clase de Español" and "La Lengua Española", were written by the author, and form a basis for class room conversation. At the end of these and the following selections, is placed a rather complete set of questions in Spanish on the text. The author realizes the importance of the beginner preparing the answers to questions that are to be asked in Spanish.

The remaining selections comprise "Coplas Populares y Rimas Infantiles", "Adivinanzas," "Chistes y Anécdotas," folk-tales of New Mexico, Mexico, California and Spain, and poems and tales by Spanish, Venezulean, Cuban, and Nicaraguan authors. The last selection is a little one-act farce, "Sábado sin Sol," by the Spanish dramatists, Joaquín and Serafín Alvarez Quintero.

Maps: The volume contains ten illustrations and excellent maps of South America, the Iberian Peninsula and Mexico, in which only the larger cities and towns are represented. In the Iberian Peninsula, for example, are included only Barcelona, Valencia, Malaga, Seville, Cadiz, Madrid, Oporto and Lisbon; while the map of Mexico contains eleven names and that of South America twenty-five.

Vocabulary and Notes: The notes are placed at the bottom of the page to which they refer, *which is where they belong*. The vocabulary leaves nothing to be desired. All irregular forms are explained and their source shown, while in some cases, entire tenses of verbs, both regular and irregular, are given. For example under *decir* we find the conjugation of the present, the preterite and the future tenses indicative, and these three tenses are repeated under the first person singular of each. This duplication would seem to be unnecessary. The giving of a complete tense of a regular verb may at first seem a waste of space; yet experience shows that one cannot repeat too often the conjugation of verbs. This particular feature proves that the author is writing from the experience of the class room.

The "Elementary Spanish Reader" will be welcomed by teachers of Spanish as an excellent text for the second semester of the first year. Too much praise cannot be given the publishers for the excellent quality of the paper used and the large clear type. The book was intelligently conceived and carefully executed.

Northeast High School, Philadelphia.

BENJAMIN REIBSTEIN.

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READING MATERIAL USED IN COLLEGE DURING THE PAST FIVE YEARS IN FIRST AND SECOND YEAR FRENCH CLASSES

INTRODUCTORY STATEMENT

The statistics embodied in the present report are tabulated from replies received from a letter of inquiry sent in February, 1918, to a hundred and forty universities and colleges. Information was requested concerning the reading texts used in first and second year French and Spanish classes during the past five years and concerning the amount of reading done in these classes. Answers were received from sixty-eight institutions. Of these answers sixty-six deal with first year French and sixty-five with second year French; sixty-four deal with first year Spanish, and fifty-four with second year Spanish.¹ About half of the replies contain complete or nearly complete records for the five years. Others submit complete reports for one, two, three or four years. Still others furnish incomplete data for the whole or for a portion of the five years. In some instances the lists of books are supplemented by valuable explanations and comments.

The author of this article wishes to thank all of those who, by answering his letter of inquiry, made possible the results presented in this paper.

A few of the replies received contain specific figures as to the number of pages read in each of the five years in question. Others supply general figures concerning the quantity of reading that is usually done. In the majority of cases the figures have been compiled through the process of adding the number of pages in the texts mentioned.

¹The statistics for Spanish will appear in the February number of THE JOURNAL.

AMOUNT OF READING
FIRST YEAR FRENCH—AMOUNT OF READING DONE

Year	No. of institutions reporting	Av. no. of pages read	Institutions reading less than 100 pages	100-200	200-300	300-400	400-500	500-600	600-700	over 700
1913-14 . . .	30	289	2	6	10	5	4	2	1	0
1914-15 . . .	36	308	0	12	8	7	6	2	1	0
1915-16 . . .	44	306	0	14	10	9	5	3	1	2
1916-17 . . .	52	302	0	12	15	12	8	2	2	1
1917-18 . . .	46	286	1	10	17	7	7	3	1	0
Totals . .	208	298	3	54	60	40	30	12	6	3

SECOND YEAR FRENCH—AMOUNT OF READING DONE

Year	No. of institutions reporting	Av. no. of pages read	Institutions reading less than 200 pages	200-300	300-400	400-500	500-600	600-700	700-800	800-900	900-1000	1000-1200	over 1200
1913-14 .	31	656	1	0	4	6	5	3	3	0	2	6	1
1914-15 .	34	694	1	1	1	6	6	5	2	1	4	5	2
1915-16 .	38	671	0	3	3	7	6	1	5	1	3	8	1
1916-17 .	45	706	0	2	2	10	6	3	4	2	6	7	3
1917-18 .	44	679	1	2	3	7	8	5	1	6	2	7	3
Totals	192	686	3	8	13	36	31	17	15	9	17	33	10

It is obvious that errors must inevitably creep into any calculation of this kind. It is often impossible to decide what edition of a text has been used, or whether or not the text has been read in full. Lists cannot always be complete, especially for the first and second years of the five-year period. Not all institutions had determined their choice of books for the current semester, when the letter of inquiry was sent. Different sections of the same class, (particularly in second year work) do not always read the same material.

In second year work we have to face also the problem of outside reading. Some institutions appear to include outside reading in their reports, while others either omit it or allude vaguely to it. In general, the aim here has been to present the results including outside assignments, wherever such outside assignments can be regarded as consistently given to a whole class. It is impossible to consider properly cases in which individual assignments of varying amount are given to each student. It is believed that the whole question of outside reading plays a comparatively small part in the figures here collected. Such seems to be the usual tenor of the replies received.

In the tabulation of statistics each report has been considered separately. The endeavor has been to draw the most probable conclusions from each case. Suggestions on the part of the writer of a report and comparisons with other parts of the same report frequently lead to the solution of a problem that at first glance seems insoluble. Where assurance is given that data are quite incomplete, no attempt has been made to include them in the figures here presented concerning amount of reading.

However misleading the results may be for any one institution it is believed that in the totality of cases they must approximate the truth. The chances for percentage of error in any one direction in thirty or forty reports are manifestly less than they are in one report. Moreover, the numerical statistics here tabulated receive at least partial confirmation from statements made by many who answered the letter of inquiry.

FIRST YEAR FRENCH

The amount of reading done in first year French has not varied very much during the past five years. The general average, as shown in the tables, is 298 pages. The average for the first and the last years falls slightly below that figure, while the three middle years indicate quantities slightly in excess of the normal. It is possible that the deficiency in 1913-1914 and in 1917-1918 is caused largely by incomplete reports. In no case can these slight fluctuations be regarded as in themselves significant. Remarks in some of the explanatory letters that accompany the replies suggest the possibility that the decrease in the present session may be due to a desire to accomplish more oral work. However, the most

obvious deduction to be drawn from the tables is that the amount of reading to be done in first year French has been pretty well standardized. The general average corresponds pretty closely to the amounts given as desirable in most approved syllabi.

There is another point of view from which the statistics may be studied. Regardless of the fact that many institutions have submitted statements for two, three, four or five years, if we take each list of books for one year as a unit, we find that there are 208 reports dealing with the amount of reading done during one year in first year French. Of these 208 reports 100 are included in the list that ranges from 200 to 400 pages, and 154 come within the limits of 100 and 400 pages. That is to say, slightly under 50% conform closely to the general average, and about 75% conform fairly closely to it. The columns extending from 400 to 600 pages include 42 reports, or about 20% of the total number. Three reports amount to less than 100 pages, six indicate between 600 and 700, and three allow for more than 700. Thus, a slight majority of the reports (56%) fall somewhat below the general average, and a slight minority (44%) go above it. The general average is attained by the exceptional amount of reading covered in a few institutions. However, there is nothing in these figures significant enough to allow any argument against the general average of about 300 pages.

SECOND YEAR FRENCH

The general average of pages read in second year French during the five year period is 686. The amount fluctuates from year to year, the maximum being 706 pages in 1916-1917, and the minimum 656 pages in 1913-1914. The absence of any consistent tendency toward increase or decrease, and the fact that the fluctuations are not great indicate a situation approaching standardization. The decrease in the current year, although in itself unimportant, may be due to the desire for oral practice that is mentioned in several of the letters of comment.

Taking a report for one year as a unit we find that 192 separate reports are given for second year French. Only 16 $\frac{2}{3}$ % (32 reports) come within the normal limits of 600 and 800 pages. Nearly 42% (80 reports) fall between 300 and 600 pages, and most of these are under 500. Nearly 31% (59 reports) show between 800 and 1200 pages, and most of these are over 900. Three reports

indicate under 200 pages, eight are between 200 and 300, and ten over 1200. Thus, the general average represents a very small minority of reports. There would appear to be two widely differing practices in second year French. One set of institutions aims to read from 300 to 600 pages, and another prefers to undertake an amount in excess of 800 pages. Possibly full reports on outside reading would explain a part of this discrepancy, but they could not account fully for such a wide difference. Therefore, when we speak of standardization in second year French, we should probably have in mind two very different standards representing two very different purposes. A glance at the tables will show that in each year the number of institutions conforming to the general average is rather small.

FIRST YEAR FRENCH

TEXT	Institution	Times	1913-14	1914-15	1915-16	1916-17	1917-18	Miscellaneous
Le Voyage de M. Perrichon	26	74	13	14	14	15	14	4
La Belle France	15	24	1	1	2	9	8	3
Aldrich and Foster: A French Reader	14	24	5	5	7	2	5	0
L'Abbé Constantin	13	22	2	4	4	8	5	2
Colomba	12	21*	2	1	2	4	7	5
Daudet: Short Stories	11	20*	2	1	2	3	7	5
Maupassant: Short Stories	10	20*	1	2	3	5	5	4
Le Français et sa patrie	12	19	4	2	2	2	3	6
Madame Thérèse	8	14	2	2	2	4	2	2
Le Tour de la France par deux enfants	8	12	2	2	4	1	1	4
La Tulipe noire	6	10	1	1	2	1	1	3
Allen and Schoell: French Daily Life	5	10	0	0	0	3	3	4
Guerber: Contes et légendes	5	10	1	3	2	3	1	0
Gavroche	4	10	2 ¹	3	2	2	2	0
François and Giroud: Simple French	5	9	1	2	2	3	1	0
La Poudre aux yeux	5	9	1	1	2	4	1	0
En France	5	8	0	1	1	2	4	0
La Grammaire	5	8	0	0	1	3	0	4
Mémoires d'un collégien	5	8	1	1	1	3	1	0
Kuhns: French Reading for Beginners	2	8	1	2	3	2	1	0
L'Évasion du Duc de Beaufort	4	7	1	0	1	3	2	0
Syms: French Reader	4	7	1	1	2	2	1	0
Giese: Graded French Method	3	7	0	1	2	2	1	1
Vingt mille lieus sous les mers	3	7	1	1	1	1	1	1
La Mare au diable	5	6	0	0	0	1	4	0
Contes extraits de Myrrha	5	6	2	3	0	0	1	0
Lectures faciles	3	6	0	1	2	1	1	1
Atala	2	6	1	1	1	1	1	1
La Bataille de dames	2	6	1	1	1	1	0	2

FIRST YEAR FRENCH

Text	Institu- tions	Times	1913-14	1914-15	1915-16	1916-17	1917-18	Miscella- neous
La Tâche du petit Pierre.....	2	6	1	1	1	2	1	0
Le Petit Chose.....	5	5	0	2	1	0	2	0
Le Roi des montagnes.....	5	5	0	0	3	0	0	2
Un Mariage d'amour.....	5	5	1	0	1	0	1	2
L'Été de la Saint-Martin.....	4	5	0	0	3	1	1	0
La Mère Michel et son chat.....	3	5	1	2	1	0	0	1
Les Trois Mousquetaires.....	3	5	1	1	1	1	1	0
Le Gendre de M. Poirier.....	3	5	1	2	1	1	1	0
Monte Cristo.....	3	5	0	0	3	1	1	0
Snow & Lebon: French Reader.....	3	5	1	1	2	1	1	0
Le Tour du monde en quatre-vingt jours	3	5	0	1	0	0	0	0
La Chute.....	2	5	0	1	1	0	1	4
Méry: Deux contes.....	2	5	2	1	1	1	2	0
Les Misérables.....	1	5	1	1	1	1	0	0
Weill: Historical French Reader.....	1	5	1	1	1	1	1	0
Totals ¹		606	70	84	110	135	119	88

¹The totals include books read less than 5 times. Books read less than 5 times are listed in an appendix.

SECOND YEAR FRENCH

TEXT	Insti- tution	Times	1913-14	1914-15	1915-16	1916-17	1917-18	Miscella- neous
Colomba	19	49	7	7	8	12	14	1
Les Misérables	18	43*	4	8	7	12	7	5
Hernani	16	43	6	7	9	9	3	9
Le Gendre de M. Poirier	15	36	4	6	4	6	7	9
Daudet: Short Stories	15	33*	2	7	10	6	4	4
Tartarin de Tarascon	15	29	3	3	7	7	6	3
La Mare au diable	17	28*	3	3	2	7	7	6
Maupassant: Short Stories	12	27*	4	4	5	7	6	1
Le Roi des montagnes	14	25*	4	3	1	5	6	4
Le Livre de mon ami	10	24	3	4	5	4	4	4
Buffum: Short Stories	13	22*	4	4	3	2	2	7
Le Cid	8	22	4	4	5	5	3	1
Les Trois Mousquetaires	8	21	2	4	3	5	3	4
Le Pêcheur d'Islande	12	19	1	2	4	3	5	4
Eugène Grandet	12	16*	4	1	0	4	1	9
Le Monde où l'on s'ennuie	9	18	4	2	1	3	4	4
Cyrano de Bergerac	9	17	1	1	2	4	2	6
L'Avare	7	16	1	2	3	6	3	1
Quatre-vingt-treize	9	15	4	1	2	2	2	4
Le Voyage de M. Perrichon	8	21	1	1	2	3	5	3
Les Romanesques	9	14	2	1	3	4	3	1
Graziella	5	14	2	3	3	5	1	0
Buffum: Contes français	9	13*	0	0	1	1	3	8
La Chute	6	13	2	2	2	2	1	4
Bowen: French Lyrics	7	12	2	3	2	3	2	0
La Tulipe noire	5	12	2	0	3	3	3	2
La Question d'argent	5	12*	3	1	1	1	1	5
Les Oberlé	8	11	0	1	2	2	3	4
L'Abbé Constantin	6	11	1	1	1	4	2	2

SECOND YEAR FRENCH

TEXT	Institu- tions	Times	1913-14	1914-15	1915-16	1916-17	1917-18	Miscella- neous
La petite Fadette.....	6	11	2		2	2	2	2
Le Bourgeois gentilhomme.....	5	11	3	4	2	0	1	1
Monte Cristo.....	8	10	0	1	2	3	2	2
Le Petit Chose.....	5	10	0	2	1	1	2	4
Lavisse: Cours moyen.....	2	10*	2	2	2	2	2	0
La Poudre aux yeux.....	8	9	1	1	4	4	0	2
Mlle. de la Seiglière.....	5	9*	2	1	1	1	2	2
Roman d'un jeune homme pauvre.....	5	9	1	2	0	3	2	1
Le Barbier de Séville.....	4	9	1	1	2	1	2	2
Carren and other Stories.....	6	8	0	1	1	1	2	2
Le Crime de Sylvestre Bonnard.....	5	8	2	1	1	2	1	1
La Fontaine: Fables.....	5	8	0	4	1	1	2	0
François le champi.....	4	8	0	1	2	1	2	2
Jettatura.....	4	8	1	2	1	1	1	0
Madame Thérèse.....	4	8	1	1	1	0	1	3
L'Évasion du Duc de Beaufort.....	3	8	2	1	1	1	1	1
Pattes de mouche.....	6	7	0	3	1	2	1	4
Les Précieuses ridicules.....	4	7	1	0	1	2	1	0
Atala.....	3	7	1	1	0	1	0	5
Athalie.....	3	7	1	1	1	2	1	1
La Bataille de dames.....	3	7	0	1	1	2	2	2
Cent meilleurs poèmes.....	3	7	0	0	0	1	0	5
Weill: Historical French Reader.....	3	7	1	1	1	2	1	0
Sans Famille.....	5	7	1	1	1	2	1	0
Musset: Trois Comédies.....	4	6*	0	0	0	1	0	5
Pattou: Causeries en France.....	3	6	0	1	1	1	1	2
Pour la Couronne.....	3	6	1	1	1	0	3	0
L'Été de la Saint-Martin.....	2	6	1	1	1	1	2	0
La mère de la marquise.....	2	6	1	1	2	1	1	0

SECOND YEAR FRENCH

Text	Institu- tion	Times	1913-14	1914-15	1915-16	1916-17	1917-18	Miscella- neous
Duval: Littérature française.	2	6	1	1	1	2	1	0
Super: Scènes de la révolution française.	2	6	1	1	0	0	0	4
Contes bretons.	5	5	0	0	0	1	3	1
Origines de la France contemporaine.	4	5	1	2	1	0	0	1
Le Soldat américain en France.	5	5	0	0	0	1	4	0
Gringoire.	4	5	2	1	1	0	1	0
La Lazardière.	3	5	0	0	1	1	1	2
La Belle-Nivernaise.	3	5	0	0	0	2	1	2
Mérimée: Quatre contes.	3	5	0	0	0	0	2	3
Contes des romanciers naturalistes.	3	5	1	1	0	1	1	2
Ursule Mirouet.	3	5	1	1	0	1	0	2
Lamartine: Selections.	2	5*	0	0	0	0	0	5
La Belle France.	2	5	0	1	1	0	2	1
Fortier: Précis de l'histoire de France.	2	5	0	2	1	1	1	0
Musset: Selections.	2	5*	0	0	0	0	0	5
Paul et Virginie.	2	5	1	1	1	2	0	0
Ruy Blas.	2	5	0	0	0	0	0	5
Vigny: Selections.	2	5*	0	0	0	0	0	5
Cosette.	1	5*	1	1	1	1	1	0
L'Abbé Daniel.	1	5*	1	1	1	1	1	0
Lettres de mon moulin.	1	5*	1	1	1	1	1	0
Travailleurs de la mer.	2	5	1	1	1	2	0	0
Trois semaines en France.	1	5	1	1	1	1	1	0
Warren: French Prose of the Seventeenth Century.	1	5	1	1	1	1	1	0
Totals ¹ .		1264	146	184	194	244	223	273

¹The totals include books read less than 5 times. Books read less than 5 times are listed in an appendix.

INDIVIDUAL TEXTS

In the tables of figures for the individual texts, the first column contains the number of institutions that have used each book; the second column shows the total number of times that each book has been used whether in the same or in different institutions; the next five columns give the figures for the use of each book in separate years; the last column includes cases where the date could not be determined.

Again it must be pointed out that errors are inevitable. In some of the lists it is stated that a book has been used "more than once," or "two or three times" or "repeatedly," etc. Absolute accuracy in the tabulation is obviously impossible. In each case attention has been paid to the probable truth. In a great many texts there may well be an unavoidable error of from one to five in the total number of times it has been used. Figures that are particularly open to doubt have been starred. In no case should it be considered important that one book has been used slightly more often than another. It is believed that the figures taken as a whole are substantially correct. They correspond pretty accurately to the impression gained from merely reading the lists, and they are also partially confirmed by numerous statements in explanatory letters as to the popularity of certain books.

It must be remembered that in the later years statistics are more complete than in the earlier ones. Therefore, if a book is employed five times in 1913-1914 and five times in 1917-1918, it is relatively more popular in the former case than in the later.

FIRST YEAR FRENCH

Disregarding the fact that a book has been read several times in the same year or in different years, if we take each single use of a text as a unit, we find that the tables for first year French show 606 instances of the employment of some text as reading material.¹ In 1913-1914 there are 70 such instances; in 1914-1915, 84; in 1915-1916, 110; in 1916-1917, 35; in 1917-1918, 119; in the undated or miscellaneous group, 88.

Among the texts included in the list for first year French *Le Voyage de M. Perrichon* is by far the most popular. It has been

¹For instance, if one book has been used 20 times, another 15 times, and still another 5 times, this means a total of 40 times that a class has read some text.

used more than three times as often as any other book. Inasmuch as 26 institutions have adopted it 74 times, each institution must have used it about three times, on the average. The number 74 represents about 12% of the total number 606. That means that *Le Voyage de M. Perrichon* accounts for more than one-tenth of the instances in which a book has been chosen for class use. In 1913-1914 it accounted for 19% of the total; in 1914-1915, 17%; in 1915-1916, 13%; in 1916-1917, 11%; and in 1917-1918, 12%.

The next literary texts in order of occurrence are *l'Abbé Constantin*, *Colomba*, short stories by Daudet (various editions), short stories by Maupassant (various editions) and *Madame Thérèse*. *La Tulipe noire* and *Gavroche* complete the list of single literary texts that have been used ten times or more. All of these books have been read more often in 1916-1917 and in 1917-1918 than in 1913-1914 and in 1914-1915. If we consider percentages, *l'Abbé Constantin*, *Colomba*, Daudet and Maupassant have evidenced a notable growth in popularity. *L'Abbé Constantin* was used 3 times in the first two years of the five year period, and 13 times in the last two; the figures for *Colomba* are 3 and 11; for Daudet's stories 3 and 10; for Maupassant's stories 3 and 10. The second number is in each case more than three times as great as the first.

The statistics presented in this paper show a remarkably even proportion between literary and informational matter. The clearest way to present the facts on this score is to divide all the texts into two classes, which we shall somewhat arbitrarily call literary and non-literary. No such division can be made scientifically, but for purposes of discussion a working line of cleavage can be established. Thus, under literary works are included all novels, stories and plays by single authors and collections of stories or plays by the same or different authors, provided such collections are not elementary readers. Under non-literary texts are grouped books of travel, and history, descriptions of life and customs, informative documents and, despite obvious objections, elementary readers.

As has been observed, there are 606 instances of the employment of a text in first year French. Out of these 606 instances, 405 or 67% represent literary works. The total for 1913-1914 is 70; 49 (70%) are literary. The total for 1914-1915 is 84; 55 (65%) are literary. The total for 1915-1916 is 110; 74 (67%) are

literary. The total for 1916-1917 is 135; 83 (61%) are literary. The total for 1917-1918 is 119; 76 (64%) are literary. Thus, for five years there has been very little fluctuation in the proportion between literary and non-literary texts. The very slight decrease in the literary texts in the last two years is not sufficient to prove that informational material is encroaching upon literature. It merely suggests the possibility that such an encroachment is beginning. In general, literary works represent about two-thirds of the total number of books employed.² If we consider that some elementary readers contain much literary material, the percentage would be even greater.

SECOND YEAR FRENCH

The tables for second year French contain 1264 instances of the employment of a text. Of these, 146 belong to 1913-1914, 184 to 1914-1915, 194 to 1915-1916, 244 to 1916-1917, 233 to 1917-1918 and 273 to the miscellaneous column. *Colomba* stands first in the total number of times used with 49, or just short of 4% of the total. *Les Misérables* and *Hernani* come next in order, each having been used 43 times. However, if we added the figures for *La Chute* and *Cosette* to *Les Misérables* we should have a total of 61, which would make this book the most popular text in second year French. *Le Gendre de M. Poirer* and Daudet's short stories stand in the same category, each having between 30 and 40 instances of use. A glance at the tables will show that 29 texts have been used between 10 and 30 times.

All the popular books in second year French are literary. Examination of the figures for separate years discloses no decided tendency toward growing or waning popularity in most of the leading second year texts. A comparison of the figures for the last two years with those for the first two years is a pretty good index to the changes of fortune that a text may experience. *Colomba*, *Les Misérables*, *La Mare au Diable*, *Pêcheur d'Islande* and *Les Romanesques* would seem to be increasing in popularity. However, it is dangerous to place much reliance on such small figures as those that illustrate the use of one text in one year.

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²It should be noticed that this refers to the total number of books, and not to the total number of pages.

APPENDIX

FIRST YEAR FRENCH

The following texts have been used four times each in first year French:

Roux: French Reader,
l'Étincelle,
Fabliaux et contes,
Sans Famille,
les Boulinard,

Buffum: Short Stories,
Tartarin de Tarascon,
l'abbé Daniel,
le Chien de Brisquet.

The following have been used three times:

Ballard: Reader,
Chez nous,
Contes bleus,
François le champi,
Kullmer and Cabeen: France,

Mademoiselle de la Seiglière,
Bowen: French Lyrics
Une Année de collège à Paris,
l'Enfant des grenadiers,

The following have been used twice:

Le Château des merveilles,
Contes et saynètes,
le Conscrit de 1813,
François: Easy Standard French,
Pierrille,
la Mère de la marquise,
Marie Claire à Villevieille,
la Belle-Nivernaise,
Notre Dame de Paris,
la France qui travaille,

François: Easy French Reading,
Frazer and Squair: Reader,
la Lizardière,
On rend l'Argent,
Aventures du capitaine Pamphile,
Pattou: Causeries en France,
Petits contes de France,
Quatre contes,
Super: French Reader,
Valabrégne,

The following have been used once:

Aventures du dernier Abencérage,
Au pôle en ballon,
Bazin: Contes,
Bowen: Scientific Reader,
Carmen and other Stories,
Dosia,
French Fairy Tales,
Gil Blas,
Guerlac: Standard French Authors,
Jeanne d'Arc,
Koren and Chapman: French
Reader,
la Cigale chez les fourmis,
la fille de Roland,
la Neuvaine de collette,
la petite villa,

le Blé qui lève,
le Chien du capitaine,
le Mari de Madame Solange,
les Operlé,
Ma première visite à Paris,
Mon oncle et mon curé,
Pêcheur d'Islande,
Quatre-vingt-treize,
Récits historiques de la guerre de
1870,
Rollins: French Reader,
Tartarin sur les Alpes,
Theuriet: Trois Contes,
Waterloo,
Zadig.

SECOND YEAR FRENCH

The following texts have been used four times each in second year French:

Le Blé qui lève,
la Cagnotte,
le Duel,
Abdallah,

le Français et sa patrie,
Jeanne d'Arc,
le Juif polonais,
Mon oncle at mon curé,

la Recherche de l'absolu,
 Bazin: Six Contes,
 le Tour du monde en quatre-vingt
 jours,
 Bowen: Scientific Reader,
 Freeland and Marchant: Anthology

Gil Blas,
 Michelet: Extraits,
 la Princesse lointaine,
 Andromaque,
 Rousseau: Selections,
 Voltaire: Selections.

The following have been used three times:

Trois Comédies,
 le Conscrit de 1813,
 Cinq scènes de la comédie humaine,
 les Boulinard,
 Bug Jargal,
 Cameron: Tales of France,
 la Grammaire,
 Kulmer & Cabeen: France,
 le Luthier de Crémone,
 Mémoires d' un collégien,
 le Misanthrope,

Ramuntcho,
 Weill: French Newspaper Reader,
 Vingt mille lieues sous les mers,
 l'Année scientifique,
 Contes fantastiques,
 Histoire des Girondins,
 le Médecin malgré lui,
 le Merle blanc,
 On rend l'argent,
 Secs et parchemins,

The following have been used twice:

Mérimée: Charles IX,
 le Curé de Tours,
 Modern French Stories,
 le Cousin Pons,
 Easy French Plays,
 l'Étincelle,
 les Fourberies de Scapin,
 la France qui travaille,
 Lazare: Lectures historiques,
 Marguérite: Strasbourg,
 le Marquis de Villemer,
 les Petits oiseaux,
 Roman d'un enfant,
 le Siège de Paris,
 Ma soeur Béatrice,
 Tartarin sur les Alpes,
 Waterloo,

l'Aiglon,
 les Femmes fortes,
 Aventures du dernier Abencérage,
 Bossuet: Selections,
 la Canne de jonc,
 Chénier: Selections,
 Flaubert: Correspondence,
 Fraser and Squair: Reader,
 French Anecdotes,
 les Grandes Inventiones,
 Hugo: Selections,
 Leconte de Lisle: Selections,
 Heuze: Pratique de l'agriculture,
 Madame de Staël: Selections,
 Sully Prud'homme: Selections,
 la Triade française,
 Turcaret,

The following have been used once:

les Ailes de courage,
 l'Ancien régime,
 l'Anneau d'argent,
 l'Armée française sur le front,
 les Aveugles,
 Ballard: French Reader,
 Un beau mariage,
 Bierman and Frank: Conversa-
 tional French Reader,
 Bonaparte en Égypte,
 Ca et là en France,
 le Cachet rouge,
 Un Caprice,
 la Cause du flambeau,
 le Chevalier de maison Rouge,
 Chez nous,
 le Chien du capitaine,

Cinna,
 Cinq Mars,
 Coppée and Maupassant: Tales,
 la Débâcle,
 Dike: Scientific Reader,
 Dix contes modernes,
 Dosia,
 En France,
 Ma soeur Henriette,
 Souvenirs d' enfance et de jeunesse,
 Super: Reader,
 la Tâche du petit Pierre,
 Tintagiles,
 le Tour de la France par deux
 enfants,
 le Verre d'eau,
 Zadig.

INDIVIDUAL DIFFERENCES AND SUPERVISED STUDY*

Adapting Work to Individual Differences

Little has been done in modern language teaching towards adapting work to suit individual differences. This is, however, one of the vital movements in our present day education, and the teacher of modern languages should not lag behind in regard to it.

Simultaneous class instruction was, with few exceptions, the standard procedure throughout the nineteenth century, although in earlier centuries individual instruction had been the rule.

However, towards the end of the nineteenth century educators began to call attention to the waste incurred by the system of simultaneous instruction¹ for the whole class, the disadvantages being felt by those who could not keep up with the class and those who were able to go faster than the class. Thus the two classes of students who most needed individual attention were the very ones whose needs were least met.

Statistics were furnished to show that these differences in capacities are constant among the human kind, and this has now been established with scientific accuracy.² This means, as Thorndike has put it,³ that "the highest tenth of her (any) class will in any one trait have an average ability of from one and three-fourths to four times that of the lowest tenth."

Various plans for providing for these differences have been worked out. The Pueblo plan of doing away with all simultaneous class instruction was originated at the end of the eighties of the nineteenth century in Pueblo, Colorado. Under this plan the child's school day is taken up by study. There are only few recitations. In Pueblo, this plan gave high satisfaction. As reported by Mr. Search,⁴ the inventor of the plan, the brightest

*This paper is an abridgement of Chapter XIII of *Methods of Teaching Modern Languages*, to be published by The World Book Co.

¹W. H. Holmes—*School Organization and the Individual Child*. The David Press, Worcester, Mass., 1912.

²L. P. Ayres—*Laggards in our Schools*. Russell Sage Foundation 1909.
A. A. Curtis—*Standard Tests in English*. *El. Sch. Teach.*, XIV, 374-92.
Thorndike—*Educational Psychology*. Teachers College, New York, 1914.
3 Vols. Vol. 3. 142-388.

³E. L. Thorndike—*Principles of Teaching*. New York, 1916. p. 73 ff.

⁴P. W. Search—*An Ideal School*. Appleton, 1901.

pupils did up to three and one-half times as much work as the poorest. The plan was later tried in numerous other places.⁵

The scheme called the Batavia plan was worked out at Batavia, New York, and consists of using part of the time formerly given to class recitations for supervised study periods for each student. During these periods the teacher gives his time to each student in turn or to such as are particularly in need of help, aiding them by suggestion, etc., or by mapping out work for those who have completed the assignment.⁶

Another plan which has sprung up in various places is the group plan. The class is divided into two or more groups according to the capacities of the individuals. Generally a student leader is appointed for each section. The teacher divides his time between the sections. The better sections do additional work.

This plan has the advantage that the bright students can do more work, and that the poor ones can do theirs more thoroughly than if they had to keep up with the better pupils. A beneficial spirit of competition is also engendered.⁷

A fourth plan is to conduct the class as a whole but to work out carefully additional assignments in each chapter or subject for the brighter pupils, who are also excused, at times, from the class recitation, when it is thought that they do not need it. In such cases they are assigned work to be done in another room which is to be reported on later in the class.

Experiments in adapting modern language instruction to individual capacities have also been made, or are now in progress. And of course numerous teachers are in the habit of providing extra work for bright pupils. However, the task of working out definite procedures which any well-equipped teacher can put into operation in his class room has been undertaken and some results are available.

Deihl⁸ has reported on an experiment in composition work in

⁵On the Pueblo plan, see also E. J. Swift—*Mind in the Making*. Scribner, 1908, Ed. Rev. 7; 154—70 (1894) also, Ed. Rev. 7, 154—70.

⁶J. Kennedy. *The Batavia Plan after Fourteen Years of Trial*. *Elementary School Teacher*, XII, 449—59 (1912).

⁷Cf. Hornbrook—the Laboratory Method in Teaching Mathematics—American Book Co.

⁸J. D. Deihl—*Individual Differences and Note Book Work in Modern Foreign Languages*. *MODERN LANGUAGE JOURNAL* 1, 52 ff. 59.

first and second year French and first year German in the University of Wisconsin High School. The plan was to have a standard assignment for all students, viz.: to go on with the following exercise of the book whenever the assignment for the day had been covered. This provided for extra assignments for the bright pupils. Further, copying of the work done at home, or during study periods, was done during the class periods, when the student was able to call on the teacher for any needed help. Further, the teacher did the correcting of the work during the class periods, each student in turn bringing his book to the teacher's desk. This again afforded the individual personal attention. The results were highly satisfactory. When any student had finished the amount of writing which was to be done, he was allowed to begin extensive reading. Considerable of this was done, even in the first year class, while "several second-year pupils read as much as six hundred pages extra, three hundred of which was reported on to the teacher."—"The poorest read about forty pages extra." "It will not work well in classes of more than fifteen or sixteen pupils, because of the volume of work turned out."

In a first year German class a similar experiment was tried. Ten minutes daily were devoted to writing. An extra assignment—extra paragraphs of the grammar being used—was indicated on the board every day. When a student had finished the regular assignment, he went on to do the extra work.

In this class the correcting was done partly by the teacher, who passed from seat to seat during the writing period, correcting as much of the work as possible. The rest was done by the teacher outside of the class period.

As to the results the writer remarks: "It will readily be seen that while some pupils did only the required minimum, others would do a large part or all of the extra exercises as well, thus getting an extra amount of practice."

Beginning with the school year 1916-17, Handschin, Miami University, used the group plan in second and third year German. This experiment has not heretofore been reported. It proved very satisfactory and has since been used regularly in these classes after the opening four to six weeks of the school year. The plan is to divide the class into two sections, according to abilities. At first three sections were tried, but it was found impracticable to supervise three groups properly.

There is a standard assignment for the whole class; so much reading, so much writing, etc. To make this assignment, with the necessary development exercises, the sections are called together towards the close of the period, and the teacher does this work.

For the rest of the time, the sections sit in separate parts of the room where they will not hear, or otherwise disturb one another. The slow section does the standard assignment, the fast section has an additional assignment of five or ten or fifteen pages of reading in an additional text. This is extensive reading, which they are instructed to read over twice, at least, in order to learn the vocabulary and to be able to retell it in the foreign language.

When the members of this section have finished the regular assignment they begin the retelling of the contents of their extra assignment.

Each group has a leader. The best students in the class are chosen for these two positions, but they must also have some pedagogical and executive ability. Most classes contain the necessary material for this. Besides, the first weeks this plan is operated the teacher must watch his leaders closely, take notes on their procedures, hand them a transcript (carbon copy) of these at end of the hour, and call their attention to faulty pedagogical procedure. For instance: faulty questioning, calling on the person first and stating question later, too easy or too difficult questions, allowing one pupil to recite too long, allowing mistakes in grammar to pass uncorrected, telling the form when only directions for finding the form should be given, not dividing the work properly between board and seat work, that is, some should be given a translation of a hard passage at the board, others should be sent to the board to write what another has just recited, another sent to correct a translation, while another is retelling while seated, etc.

The procedures in the two sections are not quite alike. The slow section will need more translation. This can be done at the board partly and students of the fast section sent to correct it.

The leaders will need to be retained throughout the year. It is too much work to train new ones. They may sometimes be interchanged at the end of a semester between the fast and slow section.

Persons should be promoted from the slow to the fast section when they deserve it. Demotions occasionally (very rarely) need also to be made.

The leader is responsible for conducting the recitation of his group, but the teacher will indicate to him, clearly, just what shall be done in each kind of work. For instance, on reading days he will have a certain standard procedure. So much translation of the difficult passages, if any, which students desire to have translated, then question and answer method, then the written or oral exercises based on the reading. Thus, barring changes which the teacher will indicate to the leader at the beginning of the hour, the leader knows what to do and how much time to allow for each exercise.

For composition days, etc., there will be a similar standard procedure, so that the leader knows just what to do, unless the teacher indicates a change from the regular program for that day.

If for any reason special drills, or work too difficult for the leaders, become necessary, the teacher can take the whole class for an hour himself.

The teacher divides his time between the two groups, keeps his eye on the board work, sits as a listener, or as the teacher, now with one group, now with the other. If oral work is arranged for a certain time of the hour in each group, he can be with each section when that particular work is performed.

In 1916-17 the fast section of third year German read 300 pages extra, and moreover there was distinctly a higher order of work in that section than in the other. In the second year the amount of extra reading was less, but still considerable. One of the leaders in this class was unable to conduct certain kinds of work satisfactorily, hence the class had at times to be conducted as a whole.

Interest is keener under this plan. Four promotions were made during the year.

The plan can be varied to suit other conditions and to include other kinds of work. For instance, a leader may give a dictation to one section, while the teacher is teaching the other. Instead of extra reading, writing may be done. Developing new material, however, should be done by the teacher, as should also all directions for study be given by the teacher. It is recommended to be introduced (with caution) in classes in normal colleges and universities in which good leaders may be found. With caution, because every teacher needs to feel his way carefully with any new plan. Visitors in the classes were unanimously enthusiastic over its workings.

The special assignment plan, also, is being used by numerous modern language teachers. This should become universal. It is not difficult in modern language work. Extra reading assignments, especially, are easy to administer. They may be reported to the class in the foreign language, if the student is able and willing, otherwise in English, to teacher or class. Bright students should always be kept occupied in this way.

Excellent students should also be given opportunity to advance to a higher class whenever possible. This means a great deal to the student. It means work for the teacher, of course, because the extra written work must be corrected. Sometimes students of higher classes, or, in college, teachers-in-training, can do the bulk of this work for the teacher.

Supervised Study

The chief points in favor of supervised study may be set down as follows: First, it is bound up irrevocably with the problem of individual differences, and that this is a problem which must be met, hardly anyone will dispute. The plans for providing for individual differences entail as much, or more, work as any of the schemes for supervised study now in use. Second, the inefficiency of the present system of home study coupled with the present scheme of study in Study Hall, or during vacant hours, is shown by the prevailing high per cent. of repeaters and failures. Third, the teacher is the only person able to give the proper kind of help, and the conditions in the school room are most favorable to study and cannot be duplicated elsewhere.

The arguments against it are: 1. Pupils should learn to solve their own problems, and thus really learn to think. 2. It puts an added burden on the teacher, at least in the number of hours.

That the present system of study is inefficient is a fact attested by many careful and thorough studies into which we cannot go here. It has been shown that the student does not find sufficient time because of the stress and distractions of modern life; that the conditions in the majority of homes are unhygienic for study purposes; that parents and elders are often persuaded to help, and that such help is often given unwisely, or that, all help failing, the student flounders, often to no avail, to help himself; that the present system of Study Hall also is not efficient for various reasons; that, however, a teacher can give eminent aid in the branch

of his specialty, if a certain time and place are set aside for this, at which the entire group or class assemble to do their studying.

On the other hand, the arguments against supervised study do not hold, for the very good reason that demonstrably better results are being produced by supervised study than by the old plan of study.

Besides, it is urged by those who have given this subject most careful study that if supervised study is introduced, the teacher must be relieved from some of the work of correcting papers and of conference hours.⁹ In addition, it should be made the basis of salary increase for the reason that it means heightened efficiency, and for this bonuses are paid in the industrial world. Schemes which include lengthening the school period to seventy or more minutes call for an increase in teaching force as may be seen by reading up the accounts of supervised study in various schools. But schools employing the 60-minute period—at present the most numerous—are proving equally efficient. This should be equally valuable in dollars and cents, even though this means increasing salaries instead of adding additional instructors.

By supervised study we mean here *study*, not *recitation*, in the school building, under the care of the regular instructor, not by study coach or unassigned teacher, under some plan of distributed periods, or partial periods, the principal ones in use being, 1. Weekly supervised study, five minutes being taken off each period daily, amounting to a total of thirty minutes daily. This period is used alternately, once a week by the various branches of study. 2. Alternate daily extra period. 3. Continuous divided study period. 4. Lengthened divided study period. 5. A certain percent. of the students' study periods are supervised, the time being gained by turning a recitation period into a study period.

Thus, under scheme 2, a daily extra period being added to the school day, it is a perfectly easy plan to have this period used alternately by the various studies. This plan is better adapted to the smaller schools where the range of studies is limited. It means only a slight lengthening of the school day, since it involves an extra period for *only one branch* each day. It is not as productive as other schemes since the supervised study periods in any one branch come too seldom.

⁹A. Hall-Quest—Supervised Study. Macmillan, 1917.

Scheme 3, the continuous divided study period, has the advantage of providing a study period to follow each recitation—although a short one—without lengthening the school day. This can be operated without difficulty in any school.

Scheme 4, which adds a period, or more, and divides the lengthened periods between recitation and study, is producing excellent results. It presupposes lengthening the teacher's school day, or adding members to the staff of instructors.

Scheme 5 is being operated successfully also.¹⁰

The most popular of these schemes is at present the sixty-minute period, divided forty-two between recitation and supervised study, although a considerable number of prominent schools are using seventy, eighty, and even ninety-minute periods, divided equally, generally, between recitation and study.¹¹

The technique may therefore be varied to suit circumstances and conditions, but the most desirable schemes are those which require the teacher to spend all of his time in contact with his own classes.

The successful operation of some such scheme of supervised study will depend upon the attitude of the teacher toward it. Modern language teachers especially should recognize the importance of this movement for their work.

If such a scheme does not obtain in a school as a whole, it may be desirable for the modern language teacher to get the superintendent to agree to some special arrangement, whereby the modern language pupils may spend a portion of the recitation period in directed study. Or the modern language pupils may be won to prepare their modern language lesson during their study period spent in the general assembly room, under the care of the modern language teacher.

If none of these plans are desirable, or feasible, then all efforts should be made to direct home study most efficiently. For this purpose the teacher should set about learning the best methods of directing pupils to study. The teacher should, further, study the particular needs of his students and frame his directions accordingly. The problem of scientific directions for modern language study has not yet been thoroughly solved. Many of the sugges-

¹⁰Hall-Quest—Op. cit. p. 99.

¹¹W. M. Proctor—Supervised Study on the Pacific Coast. School and Society, 6, 326-28. 1917. This article contains the most inclusive tabulations on supervised study available.

tions given in the references in this chapter are applicable to modern language study also.

We may presume that every teacher has an opinion on supervised study, either favorable or unfavorable, according, to some extent, to his experience in certain concrete situations, and thus it may not be necessary, or it may be impossible, to persuade individuals of the desirability of setting in motion a plan of supervised study on a large scale. However, we are sure of one thing, namely, that every one is *interested* in supervised study for the reason that is here, and it is going to be more common as time goes on.

In discussing supervised study we must differentiate between supervised study and giving directions how to study. Says Mr. Brown: "To teach pupils how to study is time well spent. However, teaching pupils how to study is not supervised study. Supervised study will often reveal among other things the need of instruction in how to study. The ordinary teacher can supervise study, but only an educational expert can instruct them how to study."¹²

Supervising study means seeing to it that the pupil knows what is wanted of him, understands the problem, is attacking the work in the right way, is using his materials and helps efficiently, is really working as hard as he can, and not dawdling away time on frills, is doing his notebook work neatly, so that it will not need to be re-done later in another notebook, is employing hygienic postures, etc.

It will be noted that this means working *with*, not *for*, the student. And here is where some teachers fail. This is an attitude hard to get by a teacher who has long been used to the old type of recitation. He needs often to get a new attitude towards the pupil, to learn to look on, to get the pupil's confidence, to come off the high horse, to be a friend instead of an autocrat, to find out what the real trouble is, and then not to remove it, but to teach the pupil how to remove it.

This is a big job, and we may as well recognize first as last that broad sympathy and big-heartedness are the first requisites. This is not taxing work, at least it need not be more so than the ordinary classroom work. That it is more pleasurable will, I think, be attested by most, if not all, who have tried it. It brings the

¹²L. H. G. Brown—Class Room Methods and Devices. Elementary School Teacher, 16, p. 180. 1916.

gratitude of pupils at all events, and that should be something to the idealist.

Giving directions how to study calls for more expert preparation. And it seems, from numerous reports, that here some teachers are making a mistake, when they think that supervised study means lecturing on methods of study. Such directions certainly have their place, but they must be concrete, brief, definite, and reiterated only until the majority of the class have adopted them. Such directions as "How concentrate your minds on the lesson," or explaining abstruse psychological theory of the factors of study are more confusing to the average child than useful.

Now we in the modern languages have begun to think about the problem of directing how to study, and since, in college, setting periods aside for supervised study will probably not be practicable, paying attention to methods of study will be the college's answer to this call for supervised study. And then we must recognize that for all teachers in the grade and high schools, as well as in institutions of higher learning, it will always be desirable to give directions how to study.

Let us therefore consider the matter briefly. Many directions as to schemes for efficient note taking, topic making, etc., which are given in books for studies in general will be found applicable to our study also, and teachers are hereby referred to two such works.¹³

In addition, some special problems in supervising modern language study must be considered here.

The pupil's first difficulty in point of time is to remember the foreign words. The method of overcoming this most economically and effectively is by having him memorize his words in context always, and not through the eye alone. All new words should also, as far as possible, be presented to him, *first* through the ear. He will then be forced to use it, for he is in nine cases out of ten defective in aural perception. He will consequently be disinclined to use his ear. It is too difficult; he is accustomed to get words through the eye.

We must, therefore, explain to him that it is nevertheless advantageous to learn words first through the ear because there are four ways of learning linguistic forms: by ear, eye, mouth and

¹³Cf. for instance, Hall-Quest, *op. cit.*, Chapters VII and VIII; also, S. C. Parker-*Methods of Study in High School*. 1915.

hand. Psychology teaches that when we get words by seeing them, some sort of groove is cut in our nervous tissue, thus leaving an impression. The visualizers in the class have been getting language in this way. That has become habitual with them, hence, easier for them.

But getting by way of the ear also cuts grooves, and additional grooves make for stronger impressions. This is really a much easier and surer way of learning, although at first it seems hard.

Now in learning lessons many pupils pronounce only mentally. But if circumstances allow, all matter studied should be pronounced aloud. It will be noted that this schools both ear and vocal organs. Supervised study of course prohibits this, and for this reason some of the study in modern language should be done at home where oral pronunciation is possible. In class room study, also, students must be advised always to pronounce the words by using the vocal organs, even though speaking aloud is not allowable. Many pupils do this naturally because they are of the motor type; others should be encouraged to form the habit.

To spatialize words is also a great help in remembering them. This can be done in many cases. If not by actually walking about in the room touching and simultaneously naming the objects, movements, etc., then by thinking of the objects as being in different places; the eraser at the board, the hat on a man's head, etc. Verbs should be thought of as accompanied by their proper movement or gesture, etc. The following five means also aid spatialization. (1) Clear thinking out of the basal meaning of words. For instance English *imbecile* is not a mere aggregation of letters meaning a weak person, but coming from Latin *in bacillo* means (one) leaning on a staff for support. Thus the word stands out visually and full of meaning and is not merely a collection of letters to be held in the mind by main force. Such German words as *Gebrechen*, *erfahren*, *vernichten*, or the French *inclination*, *maintenant*, etc., etc., should each take definite shape and standing. The student should be given the underlying picture and should be encouraged to study other words similarly, and always to get close to the basal meanings of words. If he does this the additional associations will prevent the words from fading from memory. This way of learning words also adds an aesthetic pleasure unknown to the mere memorizer of aggregations of letters. (2) Another means of remembering words is by material association, i. e., the

student must be taught to associate words with the objects which they name, whenever possible. Too many students associate the foreign word with the English word only, but experiments have shown that the association formed with the material object is stronger. Associating the word with movements, or gestures has already been mentioned under spatialization above. Another means is forming associations with the opposite (antonym), or with things similar (synonyms), or with things contiguous (derivative groups). (4) Some students will remember better when they write the words, therefore written exercises must be prescribed and their value for this particular thing emphasized. Attention should also be called to the fact that all of the exercises prescribed are given in order to reduce the work of learning. (5) Diagrams of word groups and functions also serve spatialization. Here it is important that the diagram should never be changed.

At a later stage in the course still other devices for remembering words most economically must be introduced. When reading texts, for instance, words not known must be looked up in the vocabulary. To facilitate this, an index to the vocabulary should be cut with a pair of shears, and in case of more bulky dictionaries, with a semi-circular gouge, to be had in any manual training shop. The meanings should next be written at the bottom of the page, and both the foreign word and the meaning enumerated. This saves looking up the word again when reviewing. When reviewing, the meanings at the bottom of the page should be covered up, and the memory taxed. Only as a last resort should the meanings be read.

It is not well to study unintermittently at an assignment until weariness sets in. Some students make this mistake. A plan more in keeping with the laws of memory is to stop before fatigue sets in, but to recur to it several times for review, and certainly once before coming to the recitation each day. However, a student should be able to study forty-five minutes at a stretch, as the supervised study periods require.

Remember always that there are many associations which can be formed with words, as indicated in the preceding paragraphs. Keep a list of these before you, if necessary, and select the one which fits snuggest in each case.

A second point of difficulty which many students meet is to remember inflectional forms. To remedy this the teacher must

take some time to give the class a clear understanding of the functions of the different parts of sentences.

Most high school and college students have very hazy notions about the functions of words in sentences. They do not even understand the terms often. These will have to be explained and learned. This will quite necessarily be done in English, gradually, of course, as they are needed, or as they occur in the grammar which is being used. Next, the phenomena must be thoroughly drilled by live exercises. In this the teacher will need to specialize.

The student must be made to see the importance of these drills. He must be told that he can never learn to read, nor to understand fluent speech before he has memorized many such phrases containing functional forms. We cannot memorize all of the words of a language. But we can understand and can speak with a relatively small vocabulary, provided we know the necessary functional forms: for instance: *à la deuxième, il y a deux, il échappera, für alle, liebe, er versieht sich mit*, etc.

Sentences, or secondary matter, are built up of such primary forms, which can be used in a thousand different settings. Hence the importance of memorizing these, once for all.

In teaching such forms, the teacher must be sure to provide ample iterative use for each form at the time it is introduced and must make sure that it recurs. This latter is, of course, difficult unless we take a review of the preceding lesson, day by day, as we should.

The trouble in these cases where inflectional forms cannot be readily recognized is that there was not adequate drill in primary matter earlier in the course. Some teachers rely too much upon unconscious assimilation to learn functional forms. This is a very proper auxiliary, but nothing will take the place of stiff, continued drill, and this must form a part of the work throughout the elementary and intermediate stages.

A third difficulty is inability to cover large assignments of reading. The remedy is to excuse such a person for a time from retelling or answering in the foreign language, substituting therefor telling the contents in English, or writing it at the board, or on paper. This will relieve him of part of the work and allow him to concentrate upon getting all the meanings. His difficulty probably is that he does not know enough words. The means for remembering words suggested above, should therefore apply here also. It

may be that he does not know the functional values. In that case grammar drill is to be prescribed. The trouble should be ascertained by test and the proper remedy applied. If it cannot be done in class, because he stands alone in his needs, then a private coach is to be prescribed for him.

If his trouble is too slight vocabulary, we must make plain to him that merely to recognize words in context is an easy task if he employs the devices we have prescribed above, and that if he will work faithfully at this for a dozen assignments, things will go much better. This almost invariably does the work.

A further student's difficulty is that he cannot understand the fluent speech of the class and especially that of the teacher. This trouble is encountered at the beginning of the term by persons trained under another master, perhaps by another method.

The remedy is to call his attention to the fact that the speech is really not as fast as it seems to him and that he cannot understand it merely because he has not had enough practice in what may be called unconscious assimilation. Listening attentively to the teacher and class will provide this. A further point in the remedy is to excuse him from speaking as long as necessary. We may make plain to him that the basic requirement in the work is that he be able to get the sense from the text, be able to translate it if called upon to do so, that he do the assigned writing and that he study sufficiently to master the vocabulary. The power to understand will come by listening, by speaking his lessons aloud as he prepares them, and by attempting answers to easy questions which we should gradually begin to ask him in recitation. To work up to this he should be asked to speak and write answers to the questions now found appended to numerous texts. His daily work can be tested by these answers, and by translation at the board, if necessary. The simplest questions concerning the content of an assignment may now be put to him orally, and as his power to answer increases, these should be made harder until they are comparable to those asked of the rest of the class. By this time his difficulty in understanding will, in most cases, have disappeared.

Not being able to express himself in the foreign language is a still more common complaint. This also is heard oftenest by students who have been trained by an indirect method, although all average and poor students have this trouble.

The difficulty arises from trying to express things which require a greater vocabulary than the student possesses, or which require a fluency of functional forms which is beyond him. The mistake is often the teacher's, since the student has been rushed ahead beyond his ability to do the work well. Here the value of the fast and slow section becomes especially evident. Very often teachers make the mistake of allowing undue difficulty to be thrust upon the class without proper gradual approach and without sufficient drill in all new forms and reading matter. A good practical rule is: If the average student does not speak 75% correctly, simpler matter should be introduced at once. If the gradation has been proper, a higher per cent should be spoken correctly, say 90. If less than 75% is spoken correctly, there is about as much harm being done as good, since it requires more effort to unlearn bad forms than to learn correct ones.

Another cause of this difficulty is that his course has not included sufficient exercise in conscious oral reproduction. In this case the teacher must devote more time to oral exercises of this sort. In the whole class, if a majority are in need of it, or in one of the sections, if he can conduct his class on the group plan, putting those in need of more elementary oral work in one section by themselves.

If there is only one or several individuals in need of this, a private coach must be provided for them, whose duty it will be to go over the advance lesson with them, using principally the question and answer method—in the foreign language, of course.

In connection with this whole subject of supervised study we must bear in mind that the difficulty of learning a language is in many cases not so great as the unlearning of incorrect forms. The teacher lightens his labor greatly by being careful to forestall mistakes which it would require more labor to undo than it would have required originally to learn correctly.

Teachers in all branches are continually confronted by this task of correcting wrong thinking and bad habits. The prime object of supervised study is to prevent these. To do this we may need to go more slowly and to make things easy. Many teachers are afraid of making things too easy. This springs from a most laudable desire to keep students properly busy. But there is another side to this. We must be sure to give them plenty of work, but to give it to them so that they know how to do it correctly, and most economically. Letting him flounder is good, after the most

scientific instructions have been given him as to how to swim, and after he has been shown how. Then he will not need to unlearn waste motion.

There is one thing which will come out of supervised study with certainty; our teachers will learn to make more intelligent and intelligible assignments.

In assigning a lesson the exact amount must be stated definitely and students must be taught to write down the assignment carefully, if necessary. Next, the nature of the work to be done must be indicated clearly. Illustrations of each kind of work called for should be worked out—with the aid of the class—and ample time for questions should be given. Questions should be invited and courted.

More still, supervising study will teach us that in most subjects it should not be merely an assignment, but a development lesson, which may take half of the period or more. A development lesson in which not only every step must be made clear, but several typical problems must be worked out. To do this the student must be shown what the nature of the problem is, what data are necessary to its solution and where in his book (s) he will find the necessary helps. In short, the student's work consists in solving problems after the model of those solved by the teacher, and the class should solve several such problems in the class during the development lesson. This will show up the student's difficulties at once, and also the way towards removing these.

Often the teacher has not studied the book thoroughly and does not know of its peculiar arrangement, its typographical errors, etc. If he makes the proper preparation to direct the student's work into every detail, he will, perforce, get acquainted with the book as well as the student's manner of working.

But will this not increase the teacher's work? If it does, it will have to be paid for. However, the most tedious and aggravating work, that of correcting ingrained bad forms, is done away with, largely, by this preventive work. It opens up also a new and interesting realm, a field for all the teacher's ingenuity, and one which will bring him the sincere gratitude of his students.

Better too easy than too difficult. If the lessons seem easy but the class approaches perfection in them, we are steering the right course. Prevention instead of correction is good pedagogy.

THE PRONUNCIATION OF SPANISH "R"

Spanish as a language to be taught, occupies a unique field here in the United States. Unlike German, and to a lesser extent French, those who study it are actuated by the same motive as the European students of modern languages. They are near enough to the home of the language to feel the possible value of its study for practical reasons. They study Spanish because they want to learn to speak it. And so they are anxious to avoid that which we may call "accent"—or perhaps the term "brogue" would eliminate some phonetic confusion. If this is our aim, it is evident that we are more concerned with the difficulties of the "English-speaking student" who is trying to learn Spanish than with the differences and disputes of the Spaniards themselves. And should we not all be? The first is our problem; the latter is primarily theirs. But it is apparent that the limits of this article will not permit an exhaustive treatment of all "brogue" peculiarities heard in the Spanish of the English speaker; hence we shall here confine ourselves to that one which is most striking to the native.

Pronunciation is a matter of habit. In order to hear a "strange" sound, new memory connections must be formed, just as new nerve connections are required before you can perform an untried muscular act. So it is well to remember that when a student starts out to learn a foreign language, he is literally *unable to hear* those of its new sounds which are entirely strange to his ear.

It seems evident from the above, that *one is unable to "hear" a sound before he can produce it*; yet the contrary is also true, viz. *you can't vocally reproduce a sound before you have heard it*. The two go hand in hand and each is complementary to the other. In other words, mastery of a new sound is a matter of trial and error; and therein lies the value of a teacher. It is not sufficient to have someone tell you *how to try* but it is almost a necessity to have someone to tell you *when and where* you are making the error. In order to "hear" a new sound and then accurately reproduce it, *corrected* repetition, continued during a long period of time, is the only key to success.

The problem is more complicated when we remember the strong tendency we all have, to interpret anything new in terms of

that which we already know. To the child who has never seen one, the sheep is "a funny dog." To the German the English *th* is a *t*. It is this fact which is generally responsible for that which we here term "accent" or "brogue."

The great majority of those who speak English as their native language, have no end of trouble with the Spanish single *r*. This sound is responsible for the most palpable "brogue" peculiarity in their pronunciation. The average American, even after spending years among the Spaniards, where he spoke their language every day, is not only unable to produce the sound, but surprising as it may seem is not able to hear it. Hence I have considered it the most worthy of our consideration.

Of course the "single *r*" at the beginning of a word is "rolled" with the point of the tongue, just as is the "double *rr*". That pronunciation seems to be traditional,¹ so for our purposes it may be classed with the *rr* and therefore needs no discussion.

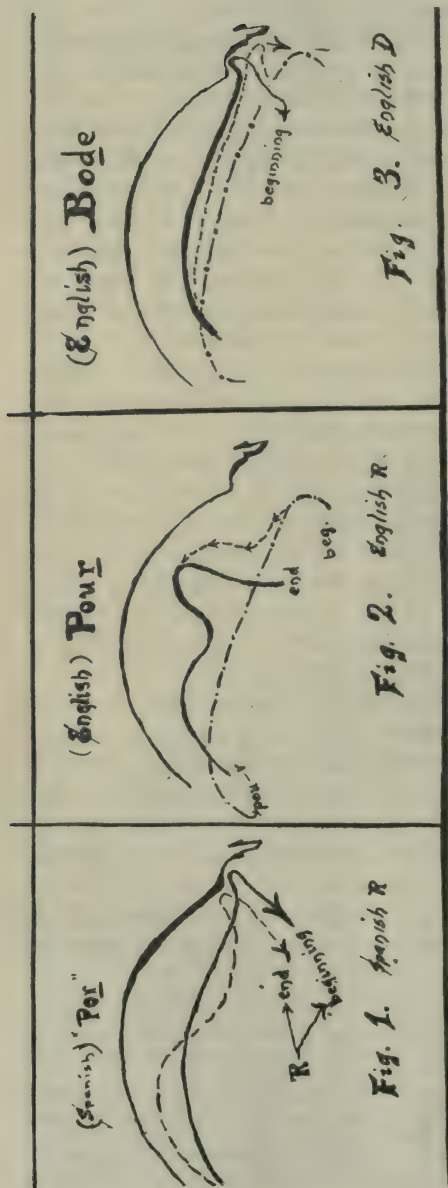
The accompanying cuts (figures 1 and 2) tell the story of the difference between the "tongue position" in the production of the Spanish and the English *r*. For purposes of comparison, fig. 3 is given to show the tongue position for the English *d*. They not only show point of contact, but as nearly as possible, indicate the direction of tongue movement. All three are tracings from the actual production and are not mere guesses.²

The reader will note at once, that the Spanish "single *r*" and the English inverted *r* (which is the one most commonly used in the United States) have absolutely nothing in common, either in *position* or *movement*, and hence cannot then be alike in sound. Comparison with fig. 3 shows that the *d* is the very nearest equivalent the English pronunciation has to the Spanish *r*, but as seen, that is only as regards tongue contact.

By reference to these cuts again, it will be seen that in completing the pronunciation of the English *d* after contact is made, the

¹In a phonetic language such as Spanish, we would expect the *r* at the beginning of a word where it is "rolled," to be written *rr*. In early Spanish manuscripts it usually was, (as: "Rrey, rrueda, rroto, etc.) and it is not clear why the practice was discontinued. Possibly it was because the double *rr* at the beginning of a word was displeasing to the Spanish eye.

²In taking these impressions, I used a modification of Prof. Bagster-Collins' "half palate" method of taking "tongue positions." It seemed the most accurate of those available for my purposes. If you desire uniformity, and are compelled to take your impressions on the spur of the moment, "radiograms" are out of the question for you are not able to take all subjects to the laboratory.



(No. 1) This tracing is of an actual palate impression and tongue position in profile, for the Spanish word "por" produced by Mr. Sanchez, a native of Madrid. The text note indicates how it was made. Observe where the contact is made, as indicated by the dark line, and the direction the tongue takes in releasing, shown by the dotted line; and compare with those of figure No. 3.

(No. 2) This tracing is of an actual impression of the palate and a western American's tongue position in the pronunciation of the English word "pour." The so-called "inverted *r*" is the one almost universally used in North America, and hence the only one referred to in this article. The thickness of the tip of the tongue may vary, but it is to be noticed, as indicated by the dotted line with the arrows, that the tongue does not even approach a contact with the alveolar ridge. This line follows the actual impression made by the tongue. Eliminating the *r* there is little difference between other sounds in this "pour" and the Spanish "por" (shown in figure 1); do the two *Rs* have anything in common?

(No. 3) This tracing of the English word "bode" pronounced by a native western American, shows that the contact for the English *d* and that for the Spanish *r* are made in essentially the same place. But also compare the dotted lines in this figure with those of Fig. 1 and note that they indicate a vital difference in manner of release.

movement of the tongue is *forward* and *down*; but it will be noted that in the pronunciation of the Spanish *r* the tongue barely touches in the English *d* position and releases instantly—but *toward the back* (unless a dental consonant follows)—and then resumes its resting position.

The manner of "release" and "approach" are more important than the direction.³ If the American reader will observe his own pronunciation, he will note that in pronouncing a final *d* in an English word, his tongue may, without audibly altering the sound (and as a matter of fact it probably very often does) maintain contact with the palate until long after the sound ceases. That is merely one manifestation of the fact that in English you shift gradually from one sound into the next. But such is not true of the Spanish as I shall prove at some future time. In the case of the "single *r*," the contact is so slight as to make the "stop" at times almost inaudible; but nevertheless the "approach" is made very quickly. On the other hand, the manner of "release" makes the explosion so pronounced as to create a distinct "vowel," more especially noticeable when the *r* occurs before a consonant, as in *parte, pardo, larga*, etc.⁴

In the pronunciation of *r* with a succeeding *t, d, n,* or *l*, it is this sudden release of contact, the subsequent voiced explosion, and the return of the tongue to a contact in the immediate vicinity, which often deludes the untrained into hearing a rolled *rr* when it has not in fact been produced.

Kymograph records have been made to do service in proving this error in regard to the *r* being rolled; but it must be remembered that when a pendulum is set in motion, before it stops

³I am indebted to Prof. Barker, head of the Modern Language Department of the University of Utah, for the suggestion of this problem in Spanish pronunciation. In analyzing the problem as applied to French, he has prepared a valuable contribution to the phonetics of French pronunciation. His paper delivered before the National Association, at the Panama Pacific Exposition will be recalled by those who were present. For an intimation of this question of difference between the movement in French and that of English pronunciation, see his very interesting article entitled "End Consonants and Breath Control in French," *Modern Philology*, Nov. 1916.

⁴One phase of this phenomenon has previously been noted and later contradicted. Araujo in his *Fonética Kastelana*, p. 51, says: "La *r* final va seguida de una *o* mas o menos perceptible (*morir*) producida al volver la lengua al estado de reposo después del golpe en los alvéolos, no sucediendo aquí lo que hemos visto en la *l* y *n*; tambien se percibe esta *o* cuando la *r* cierra sílaba ante las labiales *y* dentales, y menos ante las palatales *y* velares: *barba* = U A R *o* U A (giving *escarpia, Cordova, arte, carga*, etc. as other examples). Josselyn attempted, though unsuccessfully to refute this statement.

it will swing back and forth a number of times, after force ceases to be exerted, even though a moderate amount of friction is

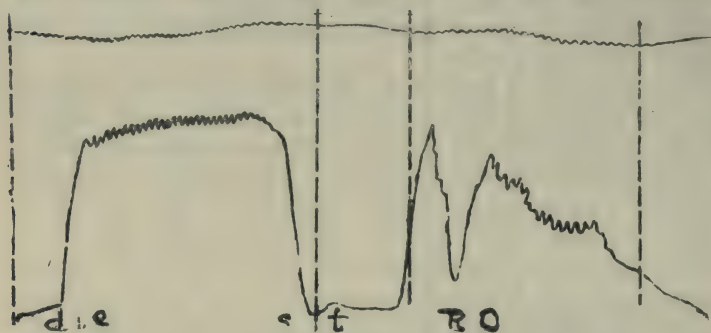


Fig. 4

(Explanation of Fig. 4, 5, 6, and 7)*

In that Kymograph records could be so made as to lend color to the theory you are trying to prove, I have chosen some of Prof. Josselyn's in preference

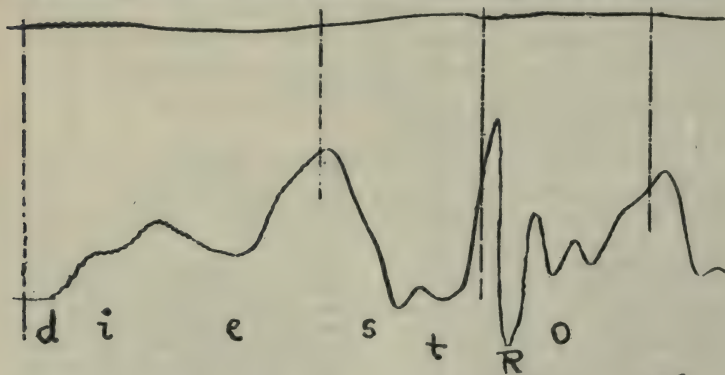
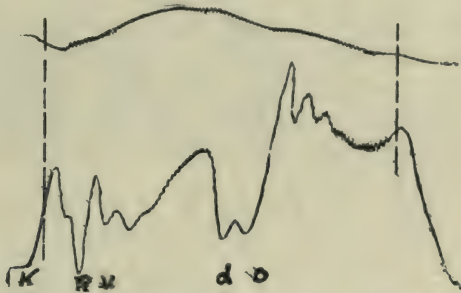


Fig. 5

*The Spanish *d* has been said to be like the English, when it begins a word. Note that in both 4 and 5 herein, the lower line which records the escape of air, rises gradually, to the point of "explosion" in Fig. 4, and more rapidly in Fig. 5, for the *d* at the beginning of a word. Note also that as regards the complete stops, the rapid rise and fall of the curve indicates the same difference between Spanish and English as Prof. Barker has pointed out (in the article herein referred to) as existing between the pronunciation of French and English. In a later paper I shall discuss these problems. There seems also to be an indication of a distinct break between the *s* and the *t*, for which I have even better proof.

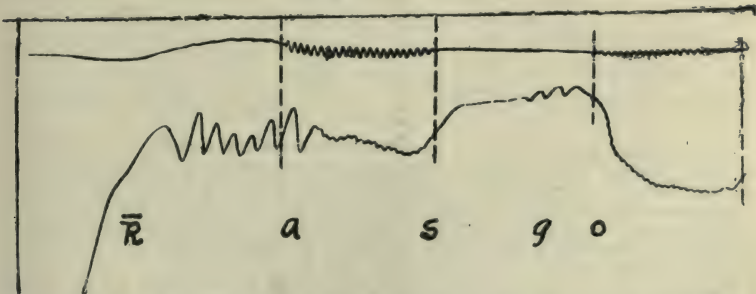
brought to bear upon it. Now the kymograph needle acts on the principle of the pendulum; it is therefore evident you may have some curves show on your record after the initial

Fig. 6



to my own in order that there might be no possibility of bias in their recording. In his work "Etudes de phonétique espagnole" he does not point out most of the facts I indicate in this article, and all interpretations are my own. The top line, records the vibrations of the larynx, the lower the air pressure as it comes from the mouth. The vertical lines intersect both lines of curves,

Fig 7



thus dividing the record into sections to indicate where the vocal cords begin to vibrate and where they cease. For this article, these curves are intended to illustrate the fact that for the Spanish single *r* the vocal cords start to vibrate before the tongue makes contact, whereas the contrary is true (as shown by fig. 7) for the *rr*. We therefore seem justified in saying: the Spanish single *r* begins with a "vowel." The R in these curves is placed directly under the depression caused by contact of the tongue, now note by reference to the intersecting vertical lines that the top curve indicates the vocal cords start vibrating before that contact takes place in Fig. 4, 5 and 6 and afterwards, in Fig. 7.

forces cease to operate. A typical example of that class of curve, and a possible false interpretation to which it lends itself, may be noted by reference to figure No. 5 herein: it begins with the highest long narrow curve, caused by the explosion of the *t*, and ends with the two short curves immediately following. In such curves, it is the latter two which might be interpreted, and often have been, as due to the "rolls" in the *r*. Reference to fig. 6, however, shows that such an interpretation would be a fallacy. There the same phenomenon manifests itself after the explosion of the *d*, shown in the highest curve, and the two short curves which again in this case follow; yet who would say that the *d* is rolled? (One true type of the "rolled *r*" curve may be seen in the record of *ras go*, fig. 7.).

Now some people may roll the "*r*" in certain combinations, but we are interested only in the *average Spanish pronunciation*, and I have failed to discover any proof for a "rolled *r*" before the *t*, *d*, *n*, and *l*, either in my own records or the published ones of others.

It must be admitted that economy of effort (or some other such reason) leads most Spaniards to roll the *r* when preceded by an *l* or *n*.⁵ There are so few words in which the *r* occurs after *l*, however, that on the spur of the moment, I am unable to find an example; then words such as *honra*, *manresano*, *Enrique*, etc., are not very plentiful, and such as there are, usually are none too common in their use. The stranger to the language who meets with the few examples which might turn up, will, without knowing it, fall into the natural and inevitable Spanish

⁵It is usually said that the *r* in either of the positions above mentioned, is rolled because these sounds which border it are made by tongue contact taking place in the same neighborhood; but this reason is open to question. I hope later to submit what seems to me proof that the *r* preceded by *n* or *i* is rolled because the delicate movements it requires are interfered with; the *n* permits the preceding volume of air to escape through the nose, and the *l* at the sides of the tongue.

Compare this phenomenon with the intercalation of *d* between *n* and *r* in Old French *venrai* which became *vendrai*, and O. F. *volrai* > *voldrai*. The Spanish *honra* above mentioned was in Old Spanish sometimes spelled *onrra* "(with the *r* reinforced after *n*" but as Ford remarks "the more popular O. Sp. form developed a *d* between the *n* and *r*)." So the Latin *honratus -a -um* > (O. Sp.) *onrado -a* "whence with the development of a traditional dental stop, *onrado*, the modern Spanish *honrado*." Note also the following developments: "Latin, *lumen*, *lumine* > *lumne* in O. Sp and by dissimilation *lumre*, > with development of labial stop between labial nasal and *r*, *lumbre*; L. *nomen nomine* > O. Sp. *nomne* > *nomre* > with a *b* developed in the transition from *m* to *r*, *nombre*; L. *homo*, *hominem* > O. Sp. *omme* > *omre* > *ombre*." Consider the part played by the soft palate in such transitions.

pronunciation; for the phenomena which induce such a pronunciation in the native, will affect him in the same way.

The reader might reconsider the fact first mentioned above in the light of note number 5. He will observe that when the *r* occurs before an *l* or an *n*, it gives little trouble and may readily be pronounced as a single *r* without "rolling;" in such words as *Carlos*, *darlo*, *burla*, *sorna*, *carne*, *torno*, etc. Now if in this position the *r* pronunciation is again the common one (even though some might roll it) why teach it as other than a single *r*? After all does it not appear that the less a learner is reminded of a "rolled" single *r* (excepting of course, when it is found at the beginning of a word), the better off he will be?

The same thing may be said of *r* at the end of a word. To the scholar it is interesting enough to note, as well, that it here tends to become unvoiced and even to disappear altogether much as does the *d* in the common speech of the large cities. But the proper pronunciation is considered good form so why remind the student of that which only confuses him.

There yet remains another fact to point out concerning the Spanish *r*, and that the most important. If the reader will refer to figures 4, 5, and 6, he will note that vertical lines intersect both the top line of curves (which mark the vibrations of the larynx) and the lower (which record the air pressure as it comes from the mouth) thus subdividing them into sections to indicate where the vocal cords begin to vibrate, and where they end. In each illustration the letter *R* is placed directly under that part of its curve caused by the contact of the tongue with the roof of the mouth.⁶ Now in view of the fact that in each of these words the preceding consonant is unvoiced, it appears evident that an *essential part* of the Spanish *r* is a *beginning of vocal cord vibrations long before lingual contact is made*. It seems justifiable to say then, that the Spanish single *r* in reality *starts out with a "vowel."* The reader will remember that attention has already been called to the fact that its explosion (which with

⁶The highest point will show where the explosion was completed, and the lowest where the contact was made. The more abrupt the rise of the curve, the quicker was the release of contact made; the same interpretation may be applied to the fall of the curve, induced by the contact. It should be borne in mind that if the fall of the needle does not bring the curve nearly to, or below the level of that at the beginning of a word (or the line made by the needle when at rest) the record indicates more or less of a tendency toward a fricative, rather than a stop, depending on the duration of the contact, and pressure of the following sound.

a very few exceptions is voiced) causes it to end with a "vowel." The contact in the English *d* position is therefore merely an intermediate stage.

As seen by fig. 7, the same cannot be said of the *rr*. In this case the tongue vibrations have almost ceased before those of the vocal cords begin. (Inasmuch as the *rr* never occurs at the end of a word or before a consonant, there can be no problem as to whether it ends with vibrations of the tongue or of the vocal cords.) Then too, it is a well known fact, which anyone can readily prove, that the vibrations of the tongue for the *rr* make contact on the edge or behind the alveolar ridge, instead of so far forward as does the *r*. Hence it is apparent that the Spanish ear is justified in classifying the two *R*'s as separate letters of the alphabet, each representing an *absolutely distinct sound*. We have interpreted Josselyn's own curves and if in so doing we have succeeded in proving the statements above made, we are compelled to differ with him (as well as with many others) when he maintains: "We have seen that the *rr* has practically the same pronunciation as the *r*, and that the difference consists only in the number of vibrations."⁷

Results of the experiments here given prove that the sound of the Spanish "single *r*," which has never been completely analyzed by a phonetician, is best represented by the English equivalents "*u d u*" (with the *u* pronounced much the same as in *cut*). In this the *d* element is made with the slightest possible contact of the tongue, which releases by the point flying backward (as shown in figure No. 1) and immediately returning to its normal position flat in the mouth.

The American "brogue" or "accent" peculiarity may be prevented in the class room by teaching the sound: as an (*ud*) when it occurs after another consonant and is followed by a vowel. *Hombre* would then be taught as *o m b (ud) e*; *crudo* as *k (ud) u ð o*, etc.

It would be indicated by (*du*) when preceded by a vowel and followed by a consonant. Thus *arbol* would be pronounced

⁷P. 188, *Etudes de Phonétique Espagnole*. "Nous avons vu que *r̄* a sensiblement la même articulation que *r*, et que la différence ne consiste qu'en le nombre des battements. Si on ajoute à cela la quantité plus brève de la voyelle, on arrive à une identité complète. Alors on écrirait *carro*." The first part of this note reads:

"*La Grammaire de l'Académie* (par exemple p. 361) sépare toujours *ca-rr-o*. Ceci est fautif si la division *ac-cion* et *en-noblecer* est juste, car les cas sont les mêmes."

a (du) bol, forma as fo (du) ma, parte as pa (du) te, pardo as pa (du) ð o, etc.

It is evident that when the *r* comes in a word with a vowel on either side of it, an artificial vowel need no longer be inserted to bring about its proper pronunciation; it will then be rendered as a "quick" English *d*, the teacher seeing to it that the student does not allow the tongue contact to linger for the smallest fraction of a second. An *r* between vowels will then be given the student as—*d*: *pa (d) a* for *para*; *ku (d) a* for *cura*; *m ue (d) o* for *muerdo*; etc.

As mentioned before, the *r* at the end of a word is very often unvoiced, just as the *d* is in such words as *Madrid*. In isolated cases it may even disappear but it is then a sign of careless and vulgar pronunciation and is certainly not to be cultivated. The former fact MAY be made use of in the class room, however, but the teacher is justified in using his own judgment in the matter. The *r* at the end of a word may be taught as (*du*) with the very slightest possible contact; the (*u*) element may be unvoiced, in which case it would be merely a very audible explosion; or both the contact and the explosion may be unvoiced making it a *very rapid explosive unvoiced (du)*. Of the three the second is perhaps the best, but the first will probably be found the least confusing to the student.

In conclusion, it will possibly be wise to stress two facts. Teachers⁸ should watch their own pronunciations when reading before the class or practising with them, and see to it that they be not caught in the trap which is waiting for their students—that "brogue" which they are teaching them to avoid. More harm can be done by such careless pronunciation on the part of the teacher,

⁸As a matter of fact, there are very few of our teachers of Spanish whose pronunciation has not become more or less tinged with the sounds of the English language which they perforce must use, and the "accent" peculiarities in the Spanish which they are continually compelled to hear from their students. Because of this fact, I have been compelled to reject their speech records by the wholesale. Among them you very often find individuals who pronounce their English and Spanish *R*'s just the same. A good clear idea of the essential elements in a sound, or in other words, a "theory of pronunciation," would do much to guard against these insidious influences which are inevitable under the circumstances. Such influences are so subtle that they are at work when we are not aware of the fact. With the pronunciation of from 15 to 30 students, renewed and reinforced every year, presenting a united front against that of one teacher, it is apparent that something must be provided to aid him in his struggle. He is valiant and means well enough, but no one has approached the subject of Spanish phonetics from such a standpoint as to aid him in the formulation of a theory—no one has analyzed the various sounds in the Castilian language in the light of the trouble they might give the English speaker.

than all his instruction could ever remedy. We concluded that in order to teach an individual to reproduce a strange sound, we are compelled to teach him to "hear" it. If we are learning to dance, perform a new trick, work a strange puzzle, or any other new and untried muscular act, it is imperative that we first do it slowly, or comparatively so, and we can then later increase our speed. The teacher will save himself much trouble if he will bear this fact in mind and pronounce slowly, or rather separate each sound from its neighbors when teaching the Spanish "single *r*." Of course the movements required to produce the sound, are essentially rapid, and it will be found that the student *can* make them rapidly right at the start; it is only required that this sound be isolated from those (consonantal ones) which are on either side of it. Practise it alone first, and then work it into its different varieties of groups. Start your instruction by having the student say "today" quickly. Eliminate the "y" and add an explosive "s." You have then taught him to pronounce the Spanish word "*tres*."

The student in the beginning gets a confused impression for this new, and to his ear, strange sound which is interpreted as a "funny *d* or *r*" etc.; in other words, the learner is unable to "hear" the sound as it actually is, hence the teacher should pronounce it so as to isolate it, and at the same time exaggerate the *d* element in order that the ear of the learner may be given a vivid impression of the essential elements in the Spanish "single *r*." Call his attention to the *d* in it, and to the *u* which separates it from a consonant on either side—pronounce as *pa* / (*du*) / *te*, and *i*(*ud*)*u* / *cha*, for *parte*, *trucha*, *pu* / (*d*)*a* for *pura*, and *ko* / (*du*) / *ta* / (*du*) for *cortar*. Once the hearing is trained so he can hear the *d* the pronunciation of the words may be connected and the speed increased.

All this painstaking effort reminds us how important it is that the student shall not see the letter *r* as the symbol of the new sound, until he has practised it for days and possibly weeks; long enough at any rate, for the "new sound" habit to become so well formed that there can be but little danger of it being inhibited or interfered with by the "English sound" habit called up by the symbol *r*. If (when the teacher speaks naturally but at a moderate rate of speed) the student hears the *Spanish r* as an *English d*, it may be taken for granted that the habit is in process of formation.

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REVIEWS

The Scientific Study and Teaching of Languages, by Harold D. Palmer, University College, London. New York, World Book Company, 1917. 328 pp. \$3.00.

This book presents a synoptic view of the problems of Modern Language instruction. It is a kind of Sweet [*A Practical Study of Languages*] *renouvelé*—in the light of modern theories and the author's sixteen years' experience as a teacher. In fact, although the claims of what is called the Direct Method are here attacked, the principles which Mr. Palmer sets up are in the main identical with the views of Viëtor, Walter, Schweitzer and Rippman, a mention of whose names is studiously avoided. It is time that the Modern Language teacher were given an accurate historical survey of the Direct or Reform Method. Until we have this, it seems to me futile to discuss what is or is not the "direct" method. Barring this serious defect and a general tendency to avoid useful bibliographical aid, the present treatise is a valuable contribution to the pedagogy of our subject and should be of great help to all teachers of French in particular.

Mr. Palmer divided his material into: The Nature of Language, Factors of Linguistic Pedagogy, Principles of Linguistic Pedagogy—which is the crux of his treatise—illustrated by various Programs, ideal and special, and the Functions of the Teacher and the Student. To this are appended several charts and glossaries, including a list of the symbols of the *Association phonétique internationale*, wisely accepted because of their "adaptability" and "wide-spread diffusion in all countries (p. 140)."

In discussing the first question as to the nature of language, P. is quite right in insisting that "the learning of foreign languages must proceed on a philological basis and not a literary one." Any other view is of course sheer nonsense. Heness and Sauveur's principle of "direct imitation," Gouin's theory of "mental visualization," above all the idea that a Modern Language is a "living form of speech" have long since been thrown into the crucible of scientific inquiry and made available to him who will read the literature on the subject in the form of scientific principles. But it does not follow, as P. argues, that the *practical teaching* of foreign languages is itself a science, in the sense that phonetics, morphology, syntax, and so on, are sciences. For the simple reason that science is an end-in-itself, whereas teaching can only be a means to an end; in other words an "art," the principles of which have changed and will continue to change in proportion as the means are improved and adapted to the particular aims we wish to realize. It seems to me necessary to make this point, and having made it to keep it constantly in view, or we shall go on confusing pedagogy with scholarship to the detriment of both and to the advantage of neither. When, for example, P. makes the useful distinction between the *monolog* "longer" and the *polylog* "plus long" he is speaking from the conceptual point of view of idea and not from the scientific point of view of objective fact. "Scientifically" French here uses two words while English uses only one to express the same idea.

It is well-known that the founders of the Direct Method, in especial Viëtor, have advocated the necessity of stressing the "thought-content" of whatever is presented to the pupil to learn. Indeed, this together with the practical use of phonetics for the acquisition of correct sounds constituted the basis of the reform inaugurated in 1882. Thus the meaningless Ollendorff sentence is long out of date—fortunately. This point of view P. makes his own by dwelling on the "concept" as the unit of expression; whence he first divides the lexicography of speech into monologs (*quoique*), polylogs (*le plus grand*), miologs (*-ment in grandement*; that is, part of a word employed functionally) and alogisms (the omission of a word, as *tea-cup* for French *tasse à thé*); and then he classifies the material thus gained under the headings of Form or Morphology (including Phonetics, Phonology, Orthography and Etymology), Meaning or Semantics, and Function or Ergonics. Inasmuch as P. rightly considers the intelligent memorizing of phrases and sentences as the *sine qua non* of a successful language-method, his scheme seems to me not only stimulating from the point of view of interest but also organically sound. For valuable suggestions as to how to teach Vocabulary the book is bound to render excellent service. On the other hand, most teachers will find P.'s classifications needlessly involved, and the Ergonic Chart on p. 282 quite beyond the scope of their pupils' (not to say their own) comprehension.

Passing over P.'s discussion of the Factors of Linguistic Pedagogy as containing little that is new, we come to the best part of the book; namely, the chapter (p. 71) on Principles. Here the author points out that:

In all but special cases the ultimate aim of the student is presumed to be fourfold—namely,

- (a) The understanding of the language as spoken by natives.
- (b) The understanding of the language as written by natives.
- (c) The speaking of the language as spoken by natives.
- (d) The writing of the language as written by natives.

Since it is obvious that any good method must be *segregative*, as P. says, in the beginning; that is, it must present one unit of fact at a time, in order to become *aggregative* at the end—it is equally clear that the pupil should not be encouraged to reproduce the given unit until he "has had many opportunities of cognizing it passively." Thus it happens when we learn our maternal tongue, and so it should be if we really wish to learn a foreign one. In other words, in the beginning it will be a principle to have the pupil train his ear and subconscious feeling for the language by *listening to* and *observing* the teacher rather than by trying crudely to *imitate* him—for faultlessness must be the ideal of all foreign language instruction, and as P. reiterates throughout his book it is the hardest thing in the world to *unlearn* an error of speech since this means changing a bad habit with all its associations. And yet he observes correctly "if this principle is valid, then most of the teaching of the present day violates a natural law!" *Festina lente* might therefore well be the maxim of all teachers of the elements of Modern Languages. Not only that, but train the ear and subconsciousness of your pupils in every conceivable way before setting them actively to work.

In the second place, of the various ways of conveying to the pupil the meaning of a given unit, which is the best? Certainly P. is right again in saying

that: "In many cases, the Direct Method, as used by the average teacher [see, however, the qualifying remarks by Walter], resolves itself into the negative precept: *There must be no translation*. Obviously translation is in many cases the only *direct* way of conveying a meaning: for instance, the direct way of defining *heureux* is by giving the translation "happy," just as the polylog *il y a* is best defined by "there is," and so on. The conclusion is that there are four ways of conveying meanings, placed in their pedagogical importance as follows:

(a) By material association. *Voilà le livre*.

(b) By translation: *Je suis heureux* = "I am happy."

(c) By definition: *Savoir* signifie *ne pas ignorer*.

(d) By context: *Regarder*: Si je *regarde* par la fenêtre je vois des maisons, etc.

(a) and (b) are direct, the others indirect. If P.'s book served no other purpose, it should at least cure fanatics of the belief that translation serves no valuable purpose.

A third principle enunciated by P. is the value of learning by heart or "catenizing." It is true, many teachers will say: "let us memorize *words* and let us reason out *sentences*." But P. justly observes "in both cases the study of the language is ultimately based on memorizing, for the difference between memorizing 'words' and memorizing sentences is one not of *kind*, but of *degree*." Besides modern psychology has shown "that a given 'chain' is more quickly memorized in its entirety than when we memorize its 'links' one by one." Consequently our speech-material falls again into two groups: that which is primary and should be memorized and that which is secondary or can be derived from the integrally assimilated units. The value of this distinction is obvious; for instance, it is on this principle that it is pedagogically sound to learn the article with each French noun, for as P. remarks: "No one who has treated integrally the polylogs *la dent* and *le tonnerre* can possibly say or write *le dent* or *la tonnerre*."

And, finally, as gradation is necessary so that the student may reproduce his units rapidly (that is, without hesitating between syllables and words) and faultlessly, the vocabulary must be selected with the greatest care and perspicacity by the teacher. The categories according to which this may be done are treated by P. under the heads of Frequency, Ergonic Combination (words like *il*, *ce*, *il y a*, *bon*, *mauvais* etc.), Concreteness, Proportion (verbs are important but should not crowd out other parts-of-speech) and General Expediency.

In all this there is much to be grateful for and little to criticize. Clearly, in matters of detail, many teachers will differ with P.'s views as when he occasionally overstates the importance of this principle or that. I for one do not entirely agree that: "As an ultimate result of pure subconscious comprehension of *la porte* the sight of the door will evoke the reaction [lapɔrt], whereas the conscious comprehension will probably produce as an immediate reaction either [pɔ:t] or [lɔ pɔ :t]". But such differences are few or unimportant.

P.'s Ideal Standard Program is then the working-out of these principles in a form "most suitable for school children." The period of study is divided into three stages under the familiar names of Elementary, Intermediate and

Advanced, the whole covering from say five to seven years as the case may be. The general procedure differs little from that of the Direct or Reform Method as used in Continental European Schools. Specifically, however, these points are noteworthy: The Elementary stage stresses subconscious comprehension (see especially p. 142), much time is devoted to clear and definite explanations in the mother-tongue, the script used is *exclusively* phonetic—indeed P. advocates two years as the minimum before making the transition to the ordinary spelling, during the first three months the pupil's active work consists in "articulation exercises" (p. 160). The Intermediate stage, lasting from one to three years, develops memorizing devices, the secondary matter is worked up by means of "ergonic charts"—some of which are very useful, and the transition is made to the ordinary or "traditional" spelling. And, lastly, the Advanced stage, also from one to three years, develops rapid reading, free composition and translation, some conversation, and above all stresses the principle of combining or "aggregating" the various units. All this is copiously illustrated with exercises, remarks on procedure, questionnaires, etc.

As for the Special Programs, these are devised for such students as have a special aim, such as reading, speaking, and so on, in view. Some interesting remarks are made (p. 230) on *corrective* exercises, which, however, might be further developed. Under the heading of the Functions of the Teacher, one point made by P. seems to me of capital importance; the "ideal" teacher must have a "thorough knowledge of both the foreign language and the student's native tongue." I need hardly elaborate how essential this is in our American schools and colleges today—particularly in view of the woeful neglect by our English teachers of such subjects as Phonetics and Grammar (or as P. says Ergonics). Besides, how can we teach the *correct* attitude toward the use of the generic and partitive constructions in French, the position of the adjective, such polylogs as *depuis quand* and *je l' ai vu hier* unless we not only know but *understand* their English equivalents?

But I must conclude. As I hope to have shown, P.'s book is tremendously stimulating. It touches vitally upon almost all the points that should interest the Modern Language teacher. It is suggestive, rich in detail, thorough and enlightening. It is unfortunate that P.'s principle to consider a language as "philology" has prevented him from dealing at all with the teaching of literature or at least from pointing out when and how the transition should be made—for as the "reformers," particularly Hovelacque and others, have shown the study of "literature" versus "literary history" (that is, names and dates) has also been furthered by the reform. Here again P.'s neglect of bibliographical material is seriously to blame. It might be said too that since the language treated is French, P.'s model exercises are often sadly lacking in the great French qualities of lightness and *esprit*; the fact is they are very often dull and matter-of-fact.

Nevertheless these minor defects should not blind us to the seriousness of P.'s effort and the masterful manner in which he has carried it out. *The Scientific Study and Teaching of Languages* is a tribute to the excellent work in our field for which the University College in London is so favorably known today.

WILLIAM A. NITZE.

University of Chicago.

Conversations Militaires. A conversation book for soldiers, with notes and vocabulary, by E. E. Patton. D. C. Heath & Co., 1918. 16mo. VI + 85 pp. 40 cents.

There are seventeen of these military conversations followed in each case by notes giving explanations and additional vocabulary, and covering the most important phases of the American soldier's life in France. The most admirable feature of the book is the excellent quality of French employed. The French lieutenant Jean J. Labat, who writes a short preface, tells us the language is good, and to the American teacher, as well, the character of the phrases reveals them as real French and not such stuff as the most of our conversation manuals are made of. But it is just this virtue which will prevent the book's being widely used in our colleges at least. For the ordinary S. A. T. C. student, if I may generalize from my experience at the University of Chicago, it would be a question simply of learning the conversations by heart and being fitted to speak that much and no more. The notes do not add words enough, verbs enough, to admit of the construction of many additional sentences by the student. He must already have a more considerable knowledge of French than most of our students, in the training corps, possess. And after all, what most of our soldiers need in the way of French, is just what the rest of us need in France—the ability to ask for ordinary things, to reply to ordinary questions; in short, to carry on the ordinary conversations.

On the other hand, for liaison officers between French and American commands, the book is excellent, both as to situations foreseen and phrases chosen. It will also be valuable as a dictionary of reference to those of us at home who have met and are meeting every day in the French books about the war, technical expressions which we do not know the exact equivalent for, and which we are glad to find explained.

In a book of such excellence, it may seem invidious to pick out small faults, but I cannot help wondering why the author every now and then renders the French pronunciation of some word by English equivalents, though the student is evidently expected to be able to pronounce French, since there is no systematic attempt at phonetics. Moreover, the English equivalent does not usually give the French pronunciation. For *civil*, *see-veel* might pass (p. 28), but *gay* does not render *gué* (p. 20); *komplo*, *complot* (p. 29); *pye*, *paille* (p. 38); nor *swee*, *suit* and so on in instances too numerous to note in this short review.

The proof-reading is good. I note only one error—*carbrurateur* for *carbureteur* (p. 61).

FRANCIS H. ABBOT.

University of Chicago.

Goethes Hermann und Dorothea, with a life of the author in German, appendices, German exercises, questions, notes, and vocabulary by Julianne A. Roller. Boston, Allyn and Bacon, 1917. XXX + 302 + 107 pp.

Outwardly this edition presents a most attractive appearance. The press-work is exceptionally good and in the way of illustrations there are not only the

customary Ramberg pictures but the biographical sketch is aptly and strikingly adorned with well-executed half-tones and the several cantos bear as head-pieces reproductions of the Simmons mural paintings in the Library of Congress.

According to the Preface this edition "has been prepared with the special aim of bringing this classic within easy reach of high school pupils, even those in the two-year course." Against such a doctrine the reviewer would enter a strong protest, a protest which may perhaps lay claim to special timeliness in that within the next year or two a tendency will doubtless manifest itself to turn for purposes of school reading from the modern Germany to the older Germany of Goethe, Schiller, and the Romanticists. Such attempts to read classics with pupils who are still struggling with the very rudiments of the language is pedagogically thoroughly unsound and can but result in failure. What it has led to in the present instance may be seen from such admonitions as "inveted order is regularly used in conditional clauses when *wenn* is omitted" (Elegy, l. 39; Canto I, 88, etc.), and from the habitual supplying of an omitted auxiliary, a practice that the Notes of Canto VI indulge in no less than sixteen times. Pupils unfamiliar with such elementary rules or without feeling for such basic constructions are in no way prepared to approach what is after all from the point of view of language as style one of the most difficult of Goethe's poems.

The editor, who, to judge from the numerous Latin citations, has approached German by way of Latin, has in some respects shown considerable pedagogical tact and skill, so e. g. in the linking up in the *Einleitung* of the various incidents in Goethe's life that might interest the younger pupil. And yet, this very *Einleitung* shows conclusively that her knowledge of German, in itself not inconsiderable, and her command of the subject matter in its manifold phases are for editorial purposes altogether inadequate. The following quotations will serve to substantiate these assertions: "Er gehörte also der Klasse der Menschen." "Als er acht Jahre alt war, konnte er schon . . . Griechisch schreiben." (p. X) "Von den neueren Werken war Klopstocks Messias sein Liebling." (p. XIV) "Heidenröslein, das auch seine neue Liebe entdeckt." "Nicht der geringste Einflusz auf Goethe war seine Liebe zu Friederike, die schöne Tochter des Pfarrers Brion." "Eine der schönsten (d. h. Gedichte) ist." (p. XVI) "Götz folgt Shakespeare in Form. Es ist . . . (p. XVIII) "Auf seiner Einladung." (p. XIX) "viele seiner schönsten Lyriken." "zum Adel erhöht." "Die Anfänge von Faust . . . fallen in diese Zeit (die ersten zehn Jahre in Weimar)" (p. XX) "Er wandte sich jetzt (nach Schillers Tode) zur Wissenschaft." "Der zweite Teil (des Faust) erschien. . . (1831) kurz von seinem Tode." "Vater und Mutter . . . waren schon lange fort (d. h. gestorben)" (p. XXIV). "Dazu hatte er abe eine Antwort" (p. XXVII). "Als Jüngling wünschte er sich Professor an einer Universität zu werden." "Auch in der Optik, . . . Geologie . . . war er nicht nur Gelehrter, sondern auch Bahnbrecher." (p. XXVIII) "Seine Lieder allein erklären ihn 'den deutschen Dichterfürsten' . . . und seine Romane stehen noch jetzt unter den besten." "Seiner war ein verzeihender Geist." (p. XXXIX).

The commentary is in the main well balanced and not without merit. The text itself is printed with scrupulous care, an observation which does not, however, cover the *Elegie*, the forty-five lines of which show two misprints

(ll. 23 and 31). In perhaps a dozen instances omissions and even emendations have been made to bridge over places that might prove awkward in mixed high school classes. Opinion will differ as to the necessity of these. To the reviewer for one the substitution of *die kränkliche*, etc., for *die Wöchnerin* in numerous places seems mere prudery.

There is an extensive apparatus in the way of Appendices (A-H, pp. 201-301) differing very widely in value and character. Appendix A gives a classified list of common quotations; B—E supply the literary-critical matter that usually finds a place in an Introduction; F consists of a bibliography, G of questions on the text (in German); H of Exercises. In both G and H un-idiomatic German abounds. To take only a single example, the list of grammatical terms on p. 283 has such expressions as *Gemeinschaftsbefehl* (polite command), and *Aktiva* and *Passiva* as plural forms in the *grammatical* sense. The rather pretentious chapter on Meter (pp. 252-259) gives no evidence of a real understanding of the subject. One wonders whether the editor knew that the *Elegie* prefacing the poem is written in the elegiac distich when that fact is nowhere referred to and when in the note on p. 255 *Alexis und Dora* is cited as an example of that form of verse. Similarly, there is no mention of the fact that Voss's *Luise* is written in the hexameter, and Goethe's use of this meter in his own poem is attributed in at least one place (p. XIV) directly to the influence of Klopstock.

B. J. Vos.

Indiana University.

NOTES AND NEWS

The admirably planned Albany meeting of the New York State Modern Language Association, the program of which was printed in the November of the JOURNAL, had to be abandoned on account of the Influenza epidemic. We hope, however, that most of the papers that were prepared may be read at the various sectional meetings and eventually be published.

The annual meeting of the Association of Modern Language Teachers of the Middle States and Maryland was held in Princeton on November 30. The chief business transacted was the acceptance of the plan for the New Federation forwarded to the President by Professor Robert H. Fife, Jr., of Wesleyan University. Excellent papers were read by Professor Davis of Rutgers, Dean Murray Brush of Johns Hopkins, Miss Fernandez of the New Utrecht High School, Brooklyn and Dr. Thatcher Clark of the Ethical Culture School, New York City. All speakers dealt of course with the general subject of the program.

Will the modern languages play a larger or smaller part in American education after the war? How can we best take advan-

tage of the interest in foreign nations aroused by the war to improve the status of modern languages in the curricula of our schools and colleges and to increase the enthusiasm and industry of our pupils: (a) on the cultural side; (b) on the practical and vocational side of the subject?

The following officers were elected: President, Louis A. Roux, Newark Academy and New York University; First Vice-President, Murray P. Brush, Johns Hopkins University, Baltimore, Md.; Second Vice-President, Claudine Gray, Hunter College, New York City; Secretary and Treasurer, Anna Woods Ballard, Teachers College, Columbia University, N. Y. Directors: Marian P. Whitney, Ex-President, Vassar College, Poughkeepsie, N. Y.; to 1920, Annie Dunster, Wm. Penn High School, Philadelphia, Pa.; to 1920, Luise Haessler, Hunter College, New York City; to 1921, Wm. Addison Hervey, Columbia University, N. Y.; to 1921, Irving L. Foster, Penn. State College, State College, Pa. Directors for Federation of Modern Language Teachers Associations: to 1920, Charles A. Downer, College of the City of New York, N. Y.; to 1921, Wm. R. Price, University of the State of New York.

Due to oversight the following paragraph was omitted from the account of the Chicago meeting which appeared in the October number of the *JOURNAL*:

The informal dinner held on the evening of May 3 was attended by some thirty persons. Mr. John D. Shoop, Superintendent of Chicago Schools, gave a short and pleasing address of welcome. The President of the Association, Professor B. J. Vos, Indiana University, followed with a short address in which he called attention to the problems now before modern language teachers and dwelt especially upon the matter of German instruction. After a short report by the secretary-treasurer, Prof. C. H. Handschin, of Miami University, the time was given over to sociability and meetings of committees.

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FRENCH COURSE OF STUDY

French is a living language and should be taught as such; realizing these facts, the department of French in the University High and Elementary Schools endeavors to render French as practicable as possible. Such a method stimulates the student's interest and desire to learn.

The University High School and the Elementary School offer courses in French which lead to four units of college entrance credit.

There is, first, a course which begins in the fourth grade of the Elementary School. By the end of the seventh grade students have completed the requirements for one unit of college entrance credit. The pupils from the Elementary School upon entering the High School are grouped together in a class called French 8, which is adapted to their special needs and is planned to continue their previous work. French 8 is on a linguistic level with the High School second-year work, uses the same material and has the same grammatical background; yet the class atmosphere developed in the Elementary School is very carefully conserved, as will be shown in the statement for French II and French 8. This group is maintained as a separate entity and called French 9 while completing the third unit of college entrance credit. At the end of that year the Elementary School course joins with the regular High School course in a class known as French 4, which completes the fourth unit of entrance credit.

The regular High School course which has just been mentioned comprises the second division and starts in the first year of the High School. The first two years (which are taken by students

Written by the members of the French Department of the University High and Elementary Schools, University of Chicago: Arthur G. Bovée, Head of the Department; Frances R. Angus, Josette Spink, Ethel Preston, Katharine Slaught.

who have not had the elementary course) are devoted to the acquisition of the language. The third year is devoted to a study of French literary types. The fourth year begins with a short survey of French literary history and then studies in detail the Romantic school of French literature.

AIMS AND VALUES

The aim of the study of French is to learn to speak, to write, and to read French for practical purposes as well as for literary study and appreciation. It is obviously unnecessary to develop at length the value of the study of French. It possesses, of course, disciplinary value, as does the study of any language. In addition to this, as Professor Nitze has aptly said, "Solid training in pronunciation by phonetic methods. . . will develop the student's capacity for articulation in general, his auditory perception, his observation and judgment."* The practical significance of this point has been recently shown by the fact that men in the officers' training camps were refused commissions because of their inability to enunciate distinctly.

The study of French has, however, a special utility. It is indispensable for travel and service abroad. Moreover, its extensive use in technical and scientific works makes a knowledge of it necessary for prospective specialists in any advanced study. Even more interesting is its growing commercial use, as attested by the fact that large American corporations are instituting classes in French for their employees. The cultural value of a knowledge of French has been even more largely recognized than its utilitarian importance. It brings the student into contact with a civilization which has afforded a model for Western Europe since the Middle Ages. More specifically, the student becomes acquainted with a literature whose form and construction have reached the highest degree of perfection. Finally, the careful study of a different idiom develops the linguistic sense and produces, as perhaps its most valuable result, a keener appreciation of the mother tongue.

GENERAL METHOD

Until recent years the teaching of French in the United States has been modeled on the method employed in the teaching of Latin

*University of Chicago Magazine, Vol. 4, 1912, page 98.

and this method is still generously used. The usual procedure was to present grammar principles formulated as rules and amplified by examples followed by a vocabulary and a reading lesson. To make matters worse, the words of the vocabulary combined to make no coherent group, but a heterogeneous mass of vocables.

This process is evidently artificial, since it is far removed from the way languages are naturally acquired. In learning his own language the child first hears sound groups and gradually associates them with objects and actions. In time he begins to combine these groups of sounds or words to express his thoughts and desires. From his practice in combining words he gradually acquires the habit of correct grammatical usage.

Any rational system of teaching a living language will reproduce this process as far as classroom conditions permit. The Direct Method as used by the French department of the University High and Elementary Schools aims to do just this. In following out this plan it has made a systematic arrangement of the material to be presented. The concrete details of this arrangement will be made clear in the following survey of the course of study.

FRENCH IN THE ELEMENTARY SCHOOL

Introductory Statement

The French course in the Elementary School begins in the fourth grade and continues through the seventh grade. Five half-hour periods a week are devoted to class-work with homework assignments of two half-hours a week in the fifth and sixth grades and five half-hours a week in the seventh grade.

The course aims:

To enable the pupil to understand ordinary spoken French.

To teach him to use with a reasonable amount of freedom, the simple forms of daily intercourse both oral and written.

To teach him to read simple French with understanding.

To train him to look for the grammatical laws underlying the forms learned, and to apply the rules thus discovered to daily practice.

To teach him to observe sound and rhythm as well as form, and to develop in him a feeling for correct and accurate pronunciation and sentence rhythm.

To acquaint him with the spirit of the French nation through folk-lore, folk-songs, legends, and traditions.

To so present each lesson that the pupil may be given a permanent enthusiasm that will lead him to continue the study.

At nine years of age, the child has no concern with the structure of language. He wants to say things and to understand what is said, and the course that is planned without consideration for this phase of his development will fail to appeal to him. He is not interested in separate words or their relations. He is concerned in expressing his own thoughts, and in understanding those of other people. Therefore, as rich a background as possible of simple French is offered so as to give him a broad experience in simple conversation, reading, and writing. From this, as a basis, the sense of form is gradually developed while maintaining the spontaneity and enthusiasm which come from being steeped in the language rather than standing outside looking in as an observer upon certain forms and structures peculiar to it. This does not mean that the instruction is haphazard or that grammatical considerations are overlooked. Grammar is taught, but it is taught slowly. Each year a limited number of points are taken up and are studied until each child is thoroughly familiar with them. Therefore it takes four years to cover the first year high school requirement in grammar; but, in addition, the pupil is given a mass of subject matter which enlarges his comprehension of the French nation, enriches his appreciation of the language, intensifies his enthusiasm for it and slowly develops real language feeling, that sense of what is natural and correct in form, which comes from early association, long experience and thorough understanding.

The *point de départ* in the early instruction is the classroom setting, combined with actions, games, songs, songs involving action, pictures, and very simple, very short stories. The child's vocal organs are still flexible, he is still imitative, he loves sounds for their own sake, and he is not self-conscious; it is easy to plunge him into the language and get him at once to make the effort to learn to speak. He feels no embarrassment in trying to use the new tongue. French is the language of the classroom and he adjusts himself to the new situation. From the first, careful attention is given to sound placing, ear training and rhythm, and the pupil is drilled to say such little sentences as he learns, fluently, with the correct intonation, and without halting and hesitating. Some work in phonetics is done from the start. Even in the fourth grade, the vowel triangle and the phonetic script have proved valuable aids in the teaching of pronunciation.

The keynote of the work is simplicity. The material is presented so slowly, so clearly and so simply that the child is not overwhelmed by the strangeness of it or made hopeless by the sight of the mountain of difficulties before him. He is given some skill right from the beginning in order to arouse his interest, and then the steps are so gradual that he does not lose confidence. The subject-matter is given him to work on alone, only after there has been such preparation of it in class that his study at home is mainly a review. Everything is gone over so thoroughly that the pupil when by himself does not have to waste time puzzling over a lesson. The difficulties are removed by class discussion, so that his study period may be utilized in profitable, constructive work. This elementary work must be of the heart as well as the mind, for one remembers most easily that which one loves. If the children find joy in the work, there is almost no limit to the effort they will expend upon it.

The elementary work gives the pupil the language itself to deal with. He hears it, says it, reads it, learns it, and only after he has mastered some of the raw material does the systematizing of it begin. He is steeped in the foreign language and has as much to do with it as possible. In this way, he becomes acquainted with its elements, and absorbs many of them before he can distinguish the subject and predicate of a sentence. As the medium for class intercourse is French, the young pupil who has not outgrown the imitative stage is enabled to acquire much without conscious effort. The children themselves take pride in using no English, and enjoy making rules for themselves to this end. For instance, for ordinary class procedure, they agree that any one who uses English shall have extra home-work to do. On play days, the offender who forgets to use French is banished to the corridor and misses the fun. In this way, it becomes sort of a game to see who can avoid being caught, and if the children forget, they cheerfully pay the penalty. The exclusion of English from class, however, is not made a fetich. It is used in cases of unusual difficulty if time can be saved in that way; and it is used as a means of checking the pupil's knowledge. This is particularly necessary with young children who say and think they understand, when in reality, their ideas are very vague, or even entirely wrong. No formal translating from French to English and from English to French is done, however, as this interferes with concentration

on the French and hampers the acquisition of real language feeling. When the thought is expressed directly in French, the pupil is not confused by his own idiom; his attention is focused on the language he is studying; he has a single instead of double mental process to perform, and therefore, he attains his ends quickly and easily.

To avoid translation, the following types of exercises are employed through the grades:

- a. Oral and written answers are given to questions on a passage read from the text book.
- b. Questions are formulated by the student on a given passage.
- c. Stories that have been studied and learned are written from memory.
- d. Sentences describing a picture are composed and given orally or in writing.
- e. Sentences illustrating rules of grammar or introducing words or phrases that are to be impressed on the mind are composed and given orally or in writing.
- f. A story is re-written with a change of persons or tense.
- g. The substance, or a summary of a passage that has been learned or read, is produced orally.
- h. Sentences in which words have been omitted are completed. This device is used for many forms of drill in grammar.

Objects, pictures, actions, informal dramatizations, games and songs are used extensively in the beginning and throughout the course. The vocabulary deals with the daily life of the child in order that he may have the words he needs for his every day experiences, and in order that his interest and sense of actuality may be constantly appealed to.

THE COURSE IN DETAIL BY GRADES

Fourth Grade

In the fourth grade, French is elective, but his choice once made, the pupil must continue the subject through the remaining grades of the Elementary School.

In the first three grades, the child masters the elements of reading and writing in his mother tongue. He is ready, then, in the fourth grade to take up a foreign language without suffering the loss of time that would be experienced if he had not acquired these rudiments in his own language first.

It is advantageous to begin the study of a foreign language as early as the fourth grade because:

The speech organs are still flexible and reproduce the new sounds more easily than later.

The memory at this stage is very retentive.

The imitative stage is not outgrown.

The love of sounds for their own sake is still strong.

A child at this age does not weary of saying a thing over and over.

He is not self-conscious and embarrassed in trying to reproduce the strange sounds.

There is enough mental maturity to enable the student to gain more from his study than merely a new set of words for things that he can already name in English.

The habit of using a foreign language, if acquired at this age is seldom lost later.

Three years of experience in reading, speaking, and writing French, gives a broad basis on which to build the formal study of grammar.

The actual subject-matter acquired through the grades gives a knowledge of folk-lore, folk-songs, French customs, and music, which is seldom acquired by the more mature student in an elementary course, because of the pressure of time.

Aims and Methods

The fourth grade work emphasizes the acquisition of pronunciation and vocabulary. The instruction is mainly oral with special stress on sound placing, correct pronunciation, and rhythm.

Subject Matter

The vocabulary deals with (1) the objects in the room, (2) the parts of the body, (3) clothing, (4) actions, (5) colors, (6) prepositions of place, (7) numbers, (8) songs, (9) games, (10) pictures presenting scenes interesting at this age.

Nouns. About two hundred nouns are learned from these sources.

Verbs. They comprise principally those that the pupil can connect with and learn through actions, which he himself performs, such as: prendre, attraper, pouvoir, mettre, s'asseoir, se lever, tourner, écrire, planter, savoir, être, avoir, acheter, apporter, dormir, danser, écouter, parler, causer, rire, dire, aller, jouer, marcher, entrer, sortir, choisir, etc. They are used usually in the first and third persons singular, second person singular indicative, and in the imperative, as these are the persons and modes needed for class-room activities.

Numbers. The numbers from one to one hundred are learned and are used for counting in various ways, in telling time, and for doing simple problems in addition.

Prepositions. Those needed for class use, and those which indicate place,—sur, sous, devant, derrière, dans, entre, avec.

Reading. Through the first two quarters of the year, the children read only the phonetic script. When the sounds are firmly established through the phonetics, i.e. usually in the third quarter, the change to French orthography is made. A rhyme that has been learned by heart is used as a medium. Gradually the spellings for each sound are established (this part of the work carries over into the fifth grade). About six of Agnes Godfrey Gay's "*Cartes de Lectures Françaises*," and two or three simple stories are read. These stories are of such a nature that the child can get the ideas from pictures and actions. The story is first carefully studied, then learned, and finally parts of it are written from memory. (See method below.) The following is an example:

LE CORBEAU ET LE RENARD

(Adapted from La Fontaine's Fable)

Le corbeau est un oiseau. Il est grand. Il est noir. Il a un bec. Il est perché sur la branche d'un arbre. Il a un fromage dans le bec.

Le renard est un animal. Il aime le fromage. Il désire le fromage qui est dans le bec du corbeau. Il dit au corbeau: "M. Corbeau, vous êtes joli. Vous êtes beau. Vous avez une belle voix. Vous chantez bien, n'est-ce pas?"

Le renard est un flatteur. Le corbeau est flatté. Le corbeau désire chanter. Il désire montrer sa voix. Il ouvre son bec. Il chante et le fromage tombe. Le renard saisit le fromage. Il est heureux. Il va sous un arbre et mange le fromage. Le corbeau n'est pas heureux; il est triste.

The vocabulary of the story is first given with the aid of pictures. "*Les Fables de La Fontaine en Action*" by Bizeau are used. The nouns *corbeau*, *oiseau*, *bec*, *branche*, *arbre*, *fromage*, *renard*, *animal*, are studied first. When the class has learned these words, the story is told still with the help of the pictures, supplementing them with gestures and actions to explain the verbs and adjectives. It may be necessary to use English to make clear *n'est-ce pas*, *qui* and possibly *voix*, if the children do not understand these words from the French explanation. After the class has mastered the vocabulary, and the story has been understood from the oral presentation of it, the children read it. Then follow oral questions and answers of the following type:

Quel oiseau est-ce que c'est?

Qu'est-ce qu'un corbeau?

Est-il petit?

De quelle couleur est-il?
 A-t-il une bouche?
 Où est-il perché?
 Qu'est-ce qu'il a dans le bec?

A minimum of ten songs, games, singing games, and rhymes, chosen from the following list, is learned by the class. More are given to a class that has linguistic ability.

Songs:

Frère Jacques (Folk-song)
 Au Clair de la Lune (Folk-song)
 A, B, C (Alphabet song)
 Entre le Boeuf et l'Ane Gris (Christmas)
 Voici c'que le P'tit Noël (Christmas)
 Fais Dodo (Lullaby)
 Nouvelles Agréables (Christmas)
 Meunier, tu dors.
 J'ai du bon Tabac.

Singing Games:

Savez-vous Planter les Choux (Parts of the body)
 A Paris (Colors, names of places)
 Promenons-nous dans les Bois (clothing)
 Il Etait une Bergère. (Folk song)
 La Mist en l'aire (musical instruments)
 Les Marionnettes
 Clic, clac (wooden shoes, school)
 A la queue-leu-leu (sound placing)
 La Tour Prends Garde

Games:

Papillon (sound placing, practice in use of disjunctive pronouns)
 Le Chat et le Rat (free conversation within prescribed limits)
 Petite Jeanneton (hand washing)
 Que m'apportez-vous? (guessing game—review of nouns learned)
 Enfant, qui vous tire les cheveux (disjunctive pronouns)

Rhymes:

Un, deux, trois,	}	Counting-out rhymes.
Nous allons au bois.		
Une poule sur un mur.		
Moi, toi, et le roi.		
Je te tiens.		
Combien ces six saucissons-ci?		
Rat vit riz.		
Cri, cri, cri.		
Didon dina, dit-on.		
Do, ré, mi.		

In the last group the child's interest is in the sound; the pedagogic value lies in making the muscles flexible and the speech organs supple.

The objects in the class room furnish material for the vocabulary of the first lessons. With the nouns are given the prepositions of place *sur, sous, dans, devant, derrière, avec, and entre*. Things are moved about and the instruction is made as varied as possible until this vocabulary is mastered. The pupils learn the numbers in order to count the objects, the children in the class room, etc. In connection with the numbers, they learn the rhyme "Un, deux, trois." In order to have a purpose for using their counting-out rhyme, they learn the game called "Le Papillon." When the definite and indefinite articles for a number of nouns are learned, the names of the colors are studied. Here the children begin to observe the forms of words for the first time. There is no mention of the agreement of noun and adjective, for they know nothing of the parts of speech, but they are taught to observe correct usage. They learn that they must say *brun* with a *le* word, and *brune* with a *la* word. "A Paris" is taught in connection with the colors. With "Savez-vous Planter les Choux?" they review the names of the parts of the body. "Promenons-nous dans les Bois" is used in connection with the words for clothing. After the names of the letters have been learned and used for spelling words orally in French, the "A, B, C, Song" is taught.

When the classroom possibilities for enlarging the vocabulary are exhausted, the A. G. Gay "*Cartes de Lectures Françaises pour les Enfants Américains*" are taken up. These charts offer a picture on each sheet with a few sentences of reading matter below. The picture is used for the oral presentation of the vocabulary. The new words are written on the board in phonetic script, which gives the children an accurate conception of the sound, and serves for reference when they themselves read. After the children have learned the words from talking about the picture, they read the little paragraph below, and when they have mastered it, reproduce it in writing.

Verbs are taught through actions that the children can perform in the room. Some are taught through action series, some through games, others as necessary classroom activities make their use natural.

A TYPICAL FOURTH GRADE LESSON

This lesson presents one of the series used for teaching verbs through action. The instructor first gives the command, one child performs the action and tells what he does. Later, one pupil gives the command, a second performs the action, telling at the same time what he does, and a third describes what is done. The vocabulary of these series is applied in as many ways as possible in order to prevent monotony, introduce variety and keep the child alert.

The second person singular of the imperative is used to avoid difficulty. If the teacher says, "levez-vous" to the young student, he will be led by sound analogy to answer "je me levai." When the children have had more experience in differentiating sounds, the change is made to the formal *vous*, which they, as Americans, will have occasion to use most.

LA SÉRIE DE LA PORTE

<i>Instructor</i>	<i>Child</i>
Lève-toi	Je me lève
Viens ici	Je viens
Marche à la porte	Je marche à la porte
Prends le bouton	Je prends le bouton
Tourne le bouton	Je tourne le bouton
Ouvre la porte	J'ouvre la porte
Ferme la porte	Je ferme la porte
Retourne à ta place	Je retourne à ma place
Assieds-toi	Je m'assieds

VARIATION OF THE ABOVE

Lève-toi	Je me lève
Viens ici vite	Je viens vite
Prends le canif	Je prends le canif
Ouvre le canif	J'ouvre le canif
Prends le crayon	Je prends le crayon
Taille le crayon	Je taille le crayon
Ferme le canif	Je ferme le canif
Mets le canif et le crayon sur la table	Je mets le canif et le crayon sur la table
Retourne lentement à ta place	Je retourne lentement à ma place
Assieds-toi	Je m'assieds

The Standards of Attainment for the Fourth Grade

By the end of the year, the child should:

1. Know the names of the common objects round him.
2. Be able to form simple sentences telling where things are, or describe them simply.
3. Be able to count to 100 and do simple examples in addition.
4. Know the phonetic symbols, be able to spell the vowel sounds and the nasals, and be able to pronounce simple words at sight.
5. Know from ten to fifteen songs, games and rhymes.

FIFTH GRADE

Subject Matter and Methods

The study of sounds and their spelling continues. The children are trained in sureness of pronunciation by writing French words in phonetic script. This gives them an accurate knowledge of the sounds.

In the first two months, the A. G. Gay, "*Cartes de Lectures Françaises*," are completed. Then, Chapuzet and Daniels, "*Mes Premiers Pas en Français*," is used as a text. In this the pupils find much of the vocabulary learned in the fourth grade, but now they begin a very simple study of form and structure. As in the fourth grade, careful attention is still given to all articles. In addition, they study the agreement of the adjectives singular and plural, masculine and feminine, the plural of the regular nouns, and a few of the more common irregular ones, the endings of the first conjugation verbs in the present and second plural imperative as well as *avoir*, *être*, and *aller* in these same forms; the agreement of the subject and verb; and the negative and interrogative forms. This work is done without grammatical terminology in so far as possible in order to avoid all confusion.

The first fifty pages of the text book are studied. In subject matter, these treat of the following: the schoolroom, colors, numbers, the house and its parts, furniture, parts of the body, clothing, age, class procedure and French money.

In order to provide some less formal reading matter, and to introduce dialogue in natural form, a couple of Little French plays (of the type of the first three in Spink's "*French Plays for Children*"), so simple as to involve only the most rudimentary phrases, are offered. They provide the stimulating elements of play and action, and offer the opportunity for repetition and drill in rhythm which would prove irksome in any other form, but which given in this way are a means of arousing interest and effort.

In the second half of the year, Agnes Godfrey Gay's "*Mon Livre de Petites Histoires*" is used for reading, conversation and the transference back to French of English sentences based directly on the text. This cannot be called translation in the ordinarily accepted use of the term; it is vocabulary study in sentence form rather than in the form of disconnected words.

In this grade, the composition consists of answers to questions, sentences illustrating definite points in grammar, and very elementary descriptions of pictures, that enable the student to use sentences previously learned.

A TYPICAL FIFTH GRADE LESSON

The Study of the Article

As the child has learned in every lesson a number of substantives and the gender of each through the articles, and through the first year of his study has been held responsible for correct usage in this respect, the instructor now guides him to draw the grammatical principles out of his fund of speech material. From the many cases which the pupil has in memory, he is shown that the article in the singular has different forms for the masculine and feminine (*le, la*) which change to *les* in the plural, and further, before vowels *l'* is to be used. For the indefinite article he learns to know *un* and *une* with *des* for the plural. With the article, he acquires at the same time the plural of the noun in *s*. After the knowledge of this law is established through many examples, the pupil is required to show by his own examples that he knows how to use correctly the grammatical rule he has been studying. While the teacher reads several passages, and has the substantives that occur therein named with their articles, the child arranges them thus at the board:

le jour

les leçons

la montre

un enfant

une paire

des soldats

Then, on the basis of the knowledge acquired, the teacher has the other forms determined by the children, who must therefore draw conclusions.

From *le* to *les*

la to *les*

un to *le*

une to *la*

From *un* to *des*

une to *des*

les to *des*

les to *des*

so that the above scheme when completed becomes:

le jour	les jours	un jour	des jours
la leçon	les leçons	une leçon	des leçons
la montre	les montres	une montre	des montres
l'enfant	les enfants	un enfant	des enfants
la paire	les paires	une paire	des paires
le soldat	les soldats	un soldat	des soldats

In all succeeding lessons the children are held responsible for the gender of the important nouns as shown by the articles. In order to intensify interest in this very important phase of the work, "downs" are given from time to time after the nature of a spell down in which the teacher gives a list of nouns learned and the children supply the article.

Standards of Attainment

At the end of the fifth grade, the child should:

1. Know the names of common objects in school and home;
2. Be able to ask and answer simple questions orally and in writing;
3. Be able to count to one thousand, add and multiply, and use this knowledge in terms of French money;
4. Be able to analyze sounds and read simple material at sight;
5. Understand the agreement of adjectives (without grammatical nomenclature);
6. Understand and use correctly the present of *avoir*, *être*, *aller* and first conjugation verbs.

SIXTH GRADE

Subject Matter and Methods

In this year, the text book, "*Mes Premiers Pas en Français*" is completed.

In grammar, a large number of regular and irregular verbs are learned in the present tense; and the past and future tenses are touched upon. The comparison of regular adjectives, the demonstrative and interrogative adjectives, the ordinals, the negative expressions, and a fairly large number of idioms are studied.

The vocabulary is concerned with the street, shops, market, garden, buildings, animals, time, dates, days, months, seasons and their activities, the weather, letter-writing, meals, food, fruits, vegetables, and preparation for a trip; the departure, the train, the seashore; and the names of foreign countries and their inhabitants.

In this year the children acquire much more freedom in expression, and a good deal of attention is given to oral and written composition. This takes the form of description of pictures, summaries of stories read and studied, or immediate reproduction of a short story read aloud. There is constant use of questions and answers in French, of exercises that introduce given grammatical points or that require the use of particular words or phrases. Definitions in French are constantly asked for to test understanding, and antonyms are used as an aid in vocabulary development.

Guerber's "*Contes et Légendes*" is used in the second half of the year for rapid reading, oral summaries, and conversation. The play in this grade serves the same purpose as in the preceding years, but the vocabulary is larger and the play richer in thought content. For example, an historical play of the type of Jeanne d'Arc (Spink's "*French Plays for Children*") presents in simple form an advanced vocabulary, and offers an opportunity to study the life of a great French heroine, to become familiar with the history of the period, to examine French costumes of the Middle Ages, and to learn some of the legends and folk-songs of the time.

In this grade, the Phonetic Chart prepared by A. G. Bovée, is used to summarize and review the phonetic work done earlier in the course. The pupils are required to know the French spelling for each of the phonetic symbols, to write their own words and sentences in phonetics or transfer the phonetics back into French. This work has proved very helpful in improving the spelling as well as pronunciation.

A Typical Reading Lesson

Lesson XXI, page 63—"Mes Premiers Pas en Français"

Robert bâtit un village avec ses boîtes et ses cubes. Le papier brun est sur une chaise.

"Voilà une montagne," dit Marie. Je vais faire une rivière avec du papier d'argent. Voici la rivière qui descend de la montagne. Maintenant la rivière traverse le village."

"Je vais bâtir un pont sur la rivière," dit Robert. Il coupe du carton avec ses ciseaux et fait un pont. "C'est le pont d'Avignon," dit Marie, et Robert chante: "Sur le Pont d'Avignon."

Marie fait des petits bateaux en papier. Les bateaux flottent sur la rivière. Le long de la rivière Robert bâtit des maisons, des magasins et une école. Il fait une église au milieu du village.

Autour du village il fait des champs. Les champs sont en papier jaune et vert. Les champs verts sont des près. Les champs jaunes sont des champs de blé.

"Maintenant, les animaux," dit Robert. "Où sont les animaux?"

"Je vais chercher mon arche de Noé," dit Marie.

"Il y a des ânes, des ours, des boeufs et des tigres dedans. "Bon," dit Robert, "dépêche-toi."

This forms a typical reading lesson for the Sixth Grade. From wall pictures made for the teaching of modern languages, ("*Tableau de Leçons de Choses, et de Langage*" Librairie A. Colin, Paris,) the new words are taught orally first. *Village, montagne, rivière, pont, église*, etc., are learned from seeing the representations of these things: *le long de, au milieu de, autour de, descend* and *traverse*, from actions. Next, the new words are written on the board in

phonetic symbols and the orthography is worked out, and studied. Then the new words as well as familiar ones are reviewed in questions and answers, the children themselves putting the questions and answering them, the instructor interfering only to correct or supply what they have overlooked. When the vocabulary is thoroughly mastered and each child understands and can use all the new words, one of the children is asked to describe the picture in his own words. The class criticises and supplements this recitation. This free oral composition gives independence and assurance. Next the book is opened and the lesson is read. After the oral preparation which has preceded, this proves an easy and pleasant task. Included in the lesson is the old folk-song "Sur le Pont d'Avignon." The children are shown a picture of the bridge, and with the vocabulary at their command acquired from this and preceding lessons, they are able to understand a simple description in French of the bridge, the legend of its founding, a few statements about the Rhône, its source in Switzerland, and its mouth in the Mediterranean. They enjoy this part of the work very much because it draws them close to actualities and brings them in touch with the geography, legend, folk-lore and song of the country whose language they are studying. Then the song is learned and sung. For a home-work assignment, they are asked to write the answers to questions in their textbook which are based on the reading lesson. Finally the children are asked to write a description of the same picture of a village which was used for vocabulary study previously. They are encouraged to vary and enrich the vocabulary and phraseology as far as they can by using words and expressions learned in other connections.

This lesson also serves as a basis for the review of animals and for teaching the use of the infinitive after the verb *aller*.

Standards of Attainment

At the end of the sixth grade, the pupil should:

1. Read freely, with understanding and good pronunciation, the simple stories of the grade and prove his comprehension of them by his oral answers and his discussion.
2. Be able to analyze sounds phonetically and apply his knowledge of sound in correctly pronouncing new words.
3. Have acquired considerable facility in speech and considerable knowledge of correct form.

SEVENTH GRADE

Introductory Statement

The work of grades four, five and six has given to the children a natural background, a broad experience full of interest and atmosphere, some of the cultural side of the language through songs, rhymes, folk-tales and customs, some natural feeling for what is correct in form and usage, and freedom and lack of self-

consciousness in the use of the language, as well as certain rudiments of grammar.

Up to the seventh grade, the pupils have been interested principally in words as conveyors of ideas rather than in words in their relation to each other. To round out the fund of knowledge that they have acquired, there must now come a more intensive study of the laws underlying what they have felt as correct in order to give them the power of reasoning in the domain of language, and to provide a working tool which will make them more independent in the use of the French they know and open the way for further knowledge.

The pupils have now matured sufficiently to reason along grammatical lines and they have therefore reached the point where they should learn *why* they use certain forms which their ear tells them are correct.

Subject Matter and Methods

The subject-matter of the seventh grade course is essentially the same as that of the first year of High School, but the method of treatment differs to meet the requirements of younger students who have had three years of French. The instruction which formerly dealt with nouns, adjectives and verbs as vocabulary begins now to review this vocabulary from a grammatical standpoint, and to center the interest intensively about the study of the verb. First action series, which were learned in the Fourth Grade, are used again, but are studied now with the main stress on the grammatical structure of the verb. The names of the parts of the body which were studied in the fourth and fifth grades are reviewed for the sake of learning the forms of the verbs which may be joined to each one, e.g.

Je parle avec la bouche
Je vois avec les yeux
J'écris avec la main, etc.

Then come sentence series describing the activities of the day. The study of the verbs involved in each is the main point for consideration.

The verbs are divided into two large groups according to the infinitive endings, and the endings in the present tense. Later, when this large grouping is clearly fixed in mind, the verbs are divided into the four conjugations, thus simplifying the study of the different

verb classifications. Early in the year, the use of the infinitive after certain verbs and prepositions is given and stressed all through the course by means of direct application rather than by rules.

Then follows a series of "*Stories of Every Day Life*" by A. G. Bovée, which introduce constructions from which grammatical laws are gradually deduced. These stories also present the ordinary terms of every-day phraseology and a number of useful idioms. After these stories have been thoroughly mastered from oral presentation, they are used for written work. The phrases occurring in them are used throughout the year in various connections. Much of the material acquired in the preceding grades recurs now to be considered from the new point of view, thus fixing the vocabulary of earlier years firmly in the mind and broadening the comprehension of it.

To supplement the oral stories, Gourio's "*La Classe en Français*" is used for drill in form. This offers material for exercises in dictation and training in grammar by means of sentences to be filled out by the student; a device which obviates the necessity for translation. The vocabulary of this book, having been largely acquired through earlier work, the pupil can readily concentrate on the grammatical forms. In this manner, that is, by becoming familiar with the grammatical constructions by actually using them, and later deducing the underlying law, the remaining points of elementary grammar are covered:

The four regular conjugations of the verb (excluding the subjunctive).

About fifty irregular verbs.

The reflexive verb.

The rules for the past participle.

The study of the use of the *present*, *passé indéfini*, *imparfait*, and *futur* with a reading knowledge of the *conditionnel* and *passé défini*.

The use of the infinitive.

The regular and common irregular adjectives.

The comparison of adjectives, regular and irregular.

The possessive and demonstrative adjectives.

The use of the partitive.

The pronouns, personal, possessive and demonstrative.

In order not to dampen by a too exclusive study of form and structure, the enthusiasm acquired earlier, Méras', "*Le Premier Livre*" is used for rapid reading. This supplies material for word development, that is, the study of words by families, for the study of synonyms, antonyms, definitions, etc.

The study of phonetics continues and forms the basis of all new reading material.

The formal work is varied on one day in the week by songs, games, and the telling of stories. Through these stories, which are given purely for enjoyment and appreciation, an effort is made to familiarize the student with some of the great names in French history and story, and to acquaint him with some of the traditions of France. This gives the children the opportunity to hear French spoken, consecutively once a week, continues the ear training, keeps the mind alert, and gives them a glimpse of what they may enjoy with further study.

The pupils who do satisfactory work enter the High School course known as French 8. This class is made up of students from the Elementary School who are kept by themselves in order to enable the instructor to retain and make use of their past linguistic experience, their vocabulary and their facility in conversation and reading while pursuing the second year course.

A TYPICAL SEVENTH GRADE LESSON

This lesson is planned to teach the pupils the use of the expressions of time, to give them a series of useful verbs connected with the day's activities and to introduce the reflexive verb.

A clock face is used in explaining the time expressions, and actions, pictures and objects make clear the remaining words in the lesson.

The series presented is: (From "*Stories of Every Day Life*").

A sept heures je dors.

A sept heures cinq, je me réveille et je me frotte les yeux.

A sept heures dix je me lève.

A sept heures et quart je m'habille.

A sept heures vingt je me lave les mains à la figure et je me brosse les dents et les cheveux.

A sept heures vingt-cinq je me regarde dans le miroir.

A sept heures et demie je descends à la salle à manger et je me mets à table.

A huit moins le quart je prends mon petit déjeuner.

A huit heures je quitte la table.

A huit heures cinq je mets mon chapeau.

A huit heures dix je sors de la maison.

Je (marche à l'école.

(vais

A huit heures vingt j'arrive à l'école.

A huit heures vingt-cinq je cherche mes livres dans mon cahier.

A huit heures et demie j'entre dans la salle de classe.

A neuf heures moins le quart la classe commence.

The children have learned their numbers in preceding classes and know the hours and half hours. These are rapidly reviewed. No special attention has been paid heretofore to the smaller divisions of the hour. These are now taken up and the entire subject of the telling of time is reviewed in connection with the series given above. New words are first acquired by the sound, are written in phonetic symbols and finally transposed to French orthography. The verbs are divided into two groups (Group I—verbs in *er*, Group II—all the others) and the present endings are grouped according to this classification. The verbs are worked over until every child is familiar with them orally and in writing. When the series is pretty well learned, it is dictated to the class and assigned for home work. After another recitation on it, the children are asked to write answers to such questions as:

Que faites-vous à huit heures?

A quelle heure prenez-vous votre petit déjeuner?

A quelle heure allez-vous à l'école? etc.

In teaching the reflexive verbs, the child readily understands *je me regarde*, *je m'habille*, *je me lave*, but in *je me frotte les yeux*, *je me brosse les cheveux*, etc., he learns to accept what is correct and typical in a language different from his own.

Later in the year, this same series is used as a basis for the study of the *passé indéfini*.

STANDARDS OF ATTAINMENT

At the end of the seventh grade, the pupil is expected:

1. To be able to analyze with accuracy, according to phonetic rules, *any* French word and apply this knowledge in a correct pronunciation.
2. To know the four regular conjugations of the verbs and the common irregular ones.
3. To understand the use and application of the facts of elementary grammar.
4. To be quick and accurate in acquiring new words and ideas from sound alone.
5. To understand spoken French of not too advanced a character.
6. To be able to read simple French with ease in pronunciation and comprehension.
7. To be able to give intelligent *résumés* (oral and written) of the stories read and told to the class.
8. To take dictation of simple French accurately.

THE TEXTS USED IN THE GRADES

IV

Gay: Cartes de Lectures Françaises pour les enfants Américains.
Spink: French Plays for Children (D. C. Heath).

V

Chapuzet & Daniels: Mes Premiers Pas en Français (D. C. Heath).
Gay: Mon Livre de Petites Histories (W. R. Jenkins Co.).
Spink: French Plays for Children (D. C. Heath).

VI

Chapuzet & Daniels: Mes Premiers Pas en Français.
Guerber: Contes et Légendes I (American Book Co.).
Spink: French Plays for Children.
Bovée: Carte Phonétique.

VII

Gourio: La Classe en Français (Ferran, Jeune, Marseille).
Méras: Le Premier Livre (American Book Co.).
Bovée: Carte Phonétique.
Bovée: Stories of Every Day Life.

THE GERMAN ADJECTIVE AND THE USE OF UMLAUT IN ITS COMPARISON

A careful examination of about thirty German grammars and books for beginners has disclosed, in reference to umlaut in comparison of adjectives, a rather startling prevalence of mis-statement—even at the best, very inadequate statements. Ranging all the way from the unqualified and incorrect statement of Professor Greenfield's "Summary" to the careful, but yet unsatisfactory, one of Professor Curme in his large "Grammar of the German Language," these books all leave the subject in a condition very cloudy for most teachers, and certainly obscure for either a school or college student. I quote from about one-third of the grammars which I have examined in the course of this study:

1. ALLEN AND PHILLIPSON'S *A First German Grammar*.

"Many adjectives with the stem-vowel a, o, or u modify the stem-vowel in the comparative and superlative respectively to ä, ö, or ü."

2. BAGSTER-COLLINS' *First Book in German*.

"Most common adjectives of one syllable whose stem-vowel is a, o, or u (not au), take Umlaut in the comparative and superlative."

3. BISHOP AND MCKINLAY'S *Deutsche Grammatik*.
 "Die einsilbigen Beiwörter mit den einfachen Stammvokalen (nicht au) haben gewöhnlich den Umlaut." (Eleven exceptions are noted.)
4. CURME'S *A Grammar of the German Language*.
 "A few monosyllables modify the stem vowel in the comparative and superlative." (Eighteen are listed.)
5. GREENFIELD'S *A Brief Summary of German Grammar*.
 "Most monosyllables whose vowel is a, o, or u, umlaut in the comparative and superlative."
6. HAM AND LEONARD'S *German Grammar*.
 "Many monosyllabic stems umlaut the stem vowel in both comparative and superlative." (Twenty-one are listed.)
7. HARRIS' *A German Grammar*.
 "A number of monosyllabic adjectives whose vowel is a, o, or u (but not au) modify the vowel in the comparative and superlative." (Professor Harris gives a list of thirty-two, including *gesund*.)
8. JOYNESS-MEISSNER'S *German Grammar*.
 "Most monosyllabic adjectives whose vowel is a, o, or u (not au) modify the vowel in the comparative and superlative." (Ten exceptions are mentioned.)
9. MOSHER AND JENNEY'S *Lern-und Lesebuch*.
 "The use of the umlaut in both comparative and superlative is to be noted. It appears in the comparison of most of the common monosyllabic adjectives having the vowel a, o, or u (not au)."
10. VOS' *Essentials of German*.
 "An a, o, and u of the stem in adjectives of one syllable are, as a rule, modified in the comparative and superlative."
11. ZINNECKER'S *Deutsch für Anfänger*.
 "Viele einsilbige Adjektive mit dem Stamm-vokal a, o, oder u haben im Komparativ und Superlativ den Umlaut."

From the foregoing quotations, which include practically all the varieties of statement in the grammars investigated, it will be seen that the terms "most," "usually," "many," "as a rule," are used again and again. Only in those books suitable for reference but not for use in beginning classes do we find the matter put in a way that even approximates correctness and definiteness.

To the beginner in the study of German the umlaut is too great a novelty and too frequently a puzzle to be left under the shadow of such indefinite teaching. Indeed the teacher himself (or herself) must, of necessity, be often vague in his presentation of the subject, being dependent upon authorities themselves vague.

In the case of nouns there are in print a few excellent lists which make easier the students' task of pluralizing and classifying. But, so far as the writer is aware, there is no such complete and satisfactory discussion of the adjective. The following groups of adjectives have, therefore, been painstakingly collected and arranged. They are, with few exceptions, from the scores of German texts which are so widely used in preparatory and high schools, and in the freshman and sophomore classes of our colleges. Consequently they will for the most part, I believe, answer the description of "common monosyllables" (as above used), and, it is hoped, illuminate this subject to a far greater extent than has hitherto been attained. Exhaustiveness is not claimed for these word-lists.

I. Umlauted stem in positive.

There are no less than twenty-five common monosyllables already having umlaut in the positive degree. These are, as a type, entirely ignored by every grammar consulted in this study. This ought not to be—the beginner simply can not be expected to know that this positive umlauted stem carries over into the higher degrees.

Nine of these twenty-five, it may be objected, are not monosyllables, but are dissyllables in—e. Let it be noted, however, that in declension and in comparison they lose this — e and become in effect monosyllables.

One further objection needs to be met. In this first list, as also in those that follow, occur adjectives that convey an absolute rather than a comparative idea. Should comparative and superlative forms be implied or assumed? The writer felt this objection at the outset of his task, and referred in every instance to *Dudens Orthographisches Wörterbuch* and the complete *Muret-Sanders Wörterbuch*. Even when compared forms were of doubtful occurrence or questionable value, their existence was recognized, with very few exceptions, by one or both authorities.

Keeping in view the terms "usual" and "common," one meaning only is coupled with each adjective.

Group one, umlauted positive.

- | | |
|-----------------------------------|--------------------------|
| 1. blöde—physically weak; bashful | 13. müde—tired |
| 2. böse—bad | 14. mürbe—soft |
| 3. dünn—thin | 15. öde—desert |
| 4. dürr—dry | 16. schnöde—contemptible |
| 5. flügge—fledged | 17. schön—beautiful |
| 6. früh—early | 18. schräg—oblique |
| 7. gäng (und gäbe)—current | 19. schwül—sultry |
| 8. grün—green | 20. spröde—brittle |
| 9. hübsch—pretty | 21. süss—sweet |
| 10. jäh—hasty | 22. träge—inert |
| 11. kühl—cool | 23. trüb—gloomy |
| 12. kühn—bold | 24. wüst—desolate |
| | 25. zäh—tough |

NOTE: No. 7 occurs also as gang.

II. Comparative and superlative stems take on the umlaut as part of the process of comparison:

Group two (always).

- | | |
|--------------------|-------------------|
| 1. alt—old | 11. klug—wise |
| 2. arg—mischievous | 12. krank—sick |
| 3. arm—poor | 13. kurz—short |
| 4. fromm—pious | 14. lang—long |
| 5. grob—coarse | 15. nah—near |
| 6. gross—large | 16. oft—frequent |
| 7. hart—hard | 17. scharf—sharp |
| 8. hoch—high | 18. schwach—weak |
| 9. jung—young | 19. stark—strong |
| 10. kalt—cold | 20. schwarz—black |
| | 21. warm—warm |

Group three (variant).

This list is used by good writers both with and without umlaut in compared forms. Those italicised are oftener modified than not.

- | | |
|------------------------|--------------------------|
| 1. bang—timorous | 5. karg—stingy |
| 2. blass—pale | 6. <i>nass</i> —wet |
| 3. <i>dumm</i> —stupid | 7. <i>rot</i> —red |
| 4. glatt—smooth | 8. <i>schmal</i> —narrow |

III. Never umlaut.

Group four.

- | | |
|-------------------|--------------------------|
| 1. bar—nude | 6. brav—worthy |
| 2. barsch—brusque | 7. bunt—varicolored |
| 3. blank—shining | 8. dumpf—hollow-sounding |
| 4. blond—fair | 9. fahl—livid |
| 5. bloss—bare | 10. falb—pale yellow |

- | | |
|---------------------------------|-------------------------------|
| 11. falsch—false | 38. rund—round(ish) |
| 12. flach—flat | 39. sacht—gentle |
| 13. flack—tepid | 40. sanft—tender |
| 14. flott—buoyant | 41. sank—heavier than water |
| 15. forsch—sturdy | 42. satt—full |
| 16. froh—glad | 43. schal—unsavory |
| 17. hohl—hollow | 44. schlaff—slack |
| 18. hold—gracious | 45. schlank—slender |
| 19. kahl—bald | 46. schmuck—tidy |
| 20. klamm—tight | 47. schroff—rugged |
| 21. klar—clear | 48. starr—rigid |
| 22. knapp—tight-fitting | 49. stolz—proud |
| 23. krumm—crooked | 50. strack—erect |
| 24. lahm—lame | 51. straff—taut |
| 25. lass—drooping | 52. stramm—taut (fig.—strict) |
| 26. los—loose | 53. stumm—dumb |
| 27. matt—languid | 54. stumpf—blunt |
| 28. morsch—brittle (from decay) | 55. toll—mad |
| 29. nackt—naked | 56. vag—vague |
| 30. platt—flat | 57. voll—full |
| 31. plump—clumsy | 58. wach—alert |
| 32. prall—resilient | 59. wahr—true |
| 33. prompt—punctual | 60. wohl—well |
| 34. pur—unmixed | 61. wund—injured |
| 35. rar—scarce | 62. zahm—tame |
| 36. rasch—swift | 63. zart—delicate |
| 37. roh—crude | |

Numbers 1, 13, 14, 15, 25, 32, 33, 34, 39, 46, 56, 61 certainly are not "common" in the sense of the rules first quoted, nor can citations be here given of their use. But both Duden and the Muret-Sanders Dictionary authorize them.

Concerning monosyllabic adjectives with stem vowel a, o, or u (not au) it is evident, in the light of the groups here given, that a very different and much more comprehensive statement should be made in all German grammars, especially such as are so widely used in beginners' classes. The following is suggested:

(a) All umlauted positive stems retain the umlaut throughout comparison.

(b) Twenty-one monosyllabics with a, o, or u stems add umlaut in the comparative and superlative. (See *group two*.)

(c) Eight other monosyllabics vary in respect to umlaut, correct usage sanctions either form. (See *group three*.)

(d) At least sixty-three monosyllabics in a, o, u do *not* take on umlaut in comparison. (See *group four*.)

READING TEXTS USED DURING THE PAST FIVE YEARS IN FIRST AND SECOND YEAR COLLEGE SPANISH¹

AMOUNT OF READING

FIRST YEAR SPANISH

Year	No. of institutions reporting	Av. no. of pages read	Institutions reading less than 100 pages.	100-200	200-300	300-400	400-500	500-600	over 600
1913-14..	19	317	0	5	6	3	3	1	1
1914-15..	22	287	0	7	7	3	3	2	0
1915-16..	32	283	2	7	9	7	4	3	0
1916-17..	40	266	1	13	14	8	1	2	1
1917-18..	40	254	0	15	13	8	1	2	1
Totals .	153	281	3	47	49	29	12	10	3

The amount of reading done in first year Spanish has decreased during every year of the five-year period. The maximum is 317 pages in 1913-1914, and the minimum 254 pages in 1917-1918. The statistics for 1913-1914 and 1914-1915 are based upon a small number of reports and therefore they are not wholly reliable. The figures for the present session may be slightly too low because in certain replies it is stated that the list is incomplete. However, the general tendency is unmistakable. There is a difference of sixty-three pages between the maximum in 1913-1914 and the minimum in 1917-1918. The principal decrease (30 pages) took place in the second year (1914-1915). Since then the downward movement has been steady but slow. The average throughout the whole five years is 282 pages. This amount corresponds pretty well to the figures mentioned as desirable in most of the approved syllabi of first year college Spanish.

¹This investigation is similar to one dealing with French reading text, and published in the January number of THE MODERN LANGUAGE JOURNAL. The introductory statement prefixed to the article on French texts is equally applicable here.

Regardless of the fact that many institutions submitted statements for two, three, four or five years, if we take each list of books for one year as a separate entity, we find that there are 153 reports dealing with the amount of reading done during one year in first year Spanish. Of these 153 reports 96 are included in the list that ranges from 100 to 300 pages, and 125 in the list from 100 to 400 pages. That is to say, between 81 and 82 per cent. of the reports conform fairly closely to the general average, the tendency being rather under than over it. Of the remaining 28 reports, 22 (a not inconsiderable number) belong in the category that reads from 400 to 600 pages. These last are not so prominent now as they were two years ago. Only three institutions read under 100 pages and only three over 600.

Impressions gained from study of the figures are supported by many statements in letters of comment that accompanied the replies. A desire to limit the amount of reading in favor of oral practice is clearly observable. The inclination toward practice in the spoken language is probably the most important cause of the diminution in the quantity of reading. However, other contributing causes are operative. It was natural that Spanish courses in many colleges and Universities should have been modeled on existing French courses, and that the amount of reading done should have been made to conform to standards in French. Experience seems to show that students find a somewhat greater difficulty in reading Spanish than in reading French. Hence, as time goes on we should not be surprised to notice a decrease on the Spanish side. Another contributing cause toward lessening the amount of reading is the recent rapid expansion in Spanish. Five years ago, it was not uncommon to find that in many places only one year of Spanish was offered, and that only students of some linguistic experience were admitted to such a class. Naturally these students were expected and were able to read a considerable amount. As second year Spanish courses became more general and as the conditions for admission to first year Spanish became less rigid, we notice a readjustment to new circumstances along the lines of less stringent requirements.

It should be remarked that the decrease in volume of reading has taken place in spite of an unquestionable tendency toward simplification in texts used.

SECOND YEAR SPANISH

Year	No. of institutions reporting	Av. no. of pages read	Institutions reading less than 200 pages	200-300	300-400	400-500	500-600	600-700	700-800	800-900	900-1000	1000-1200	over 1200
1913-14	15	714	0	1	0	1	2	5	1	2	1	1	1
1914-15	13	669	0	0	1	0	4	3	1	2	1	1	0
1915-16	25	608	0	3	2	2	3	7	2	3	2	1	0
1916-17	33	566	1	2	4	4	12	3	2	1	2	1	1
1917-18	38	573	0	3	4	3	10	11	3	1	2	1	0
Totals	124	626	1	9	11	10	31	29	9	9	8	5	2

Decrease from year to year in the number of pages read in second year Spanish is even more striking than in the first year classes, except in the present year.¹ There is a drop from 714 pages in 1913-1914 to 565 pages in 1916-1917. Figures for the present year show a slight increase to 573 pages. The difference between the amount for 1913-1914 and that for the current year is 141 pages. Taking a report for one year as a unit, we find that 124 separate reports are given for second year Spanish. Sixty of these reports come between 500 and 700 pages; that is to say, nearly fifty per cent. of the places furnishing data conform to the general average. Nearly 66 2-3 per cent. are within the limits of 400 and 800 pages. About one-sixth of the reports indicate an amount of reading less than 400 pages, and slightly more than one sixth exceed 800 pages. On the whole there is not so much conformity to the average in second year Spanish as was noticed in the first year work. This is of course only natural, because it is not so necessary in the more advanced class to adhere strictly to any single method of procedure.

Much the same causes that have operated to decrease the amount of reading in the first year are observable also in the second year. The trend toward oral practice and the realization that Spanish literary works contain many difficulties, are just as potent as before. Just as the opening (in certain institutions) of second year classes reduced the necessity for covering a great

¹This paper was written toward the end of the year 1917-1918.

deal of work in the first year, so the growth of third year work removes a heavy burden from the second year. This fact is mentioned in more than one of the letters of comment that accompanied the lists. It is clear from the tables that during the past two years there has been a very small percentage of institutions that have covered more than 800 pages in the second year.

The general average of 626 pages is perhaps slightly under the amount called for by the majority of approved syllabi, but it does not fall very far short.

INDIVIDUAL TEXTS
FIRST YEAR SPANISH

TEXT	Institu- tions	Times	1913-14	1914-15	1915-16	1916-17	1917-18	Miscella- neous
El Capitán Veneno	17	43	10	6	10	9	6	2
Zaragüeta	15	31	2	4	6	9	7	3
Bransby: A Spanish Reader	11	24	3	5	6	4	2	4
Hills: Spanish Tales for Beginners	11	18	4	1	5	4	2	2
Harrison: Elementary Spanish Reader	9	17	1	4	7	4	1	0
Marianela	6	16	3	3	4	2	3	1
El pájaro verde	10	15	2	1	2	5	3	2
Gil Blas	8	14	3	1	5	3	1	0
Roesler & Remy: First Spanish Reader	11	14	0	0	1	8	4	1
Novelas cortas	9	13	2	2	3	4	0	2
El st de las niñas	7	12	3	2	2	0	2	3
La hermana San Sulpicio	6	11	2	3	1	1	1	3
Espinosa: Elementary Spanish Reader	10	11	0	0	0	5	6	0
Doña Perfecta	6	10	2	3	1	3	1	0
Lo positivo	5	10	2	2	2	1	2	1
Cuentos alegres	5	9	2	3	1	2	0	1
José	5	8	0	1	3	0	3	1

FIRST YEAR SPANISH

TEXT	Institu- tions	Times	Years					Miscella- neous
			1913-14	1914-15	1915-16	1916-17	1917-18	
Bergé-Soler & Hathaway: Elementary Spanish-American Reader.....	7	7	0	0	0	0	0	0
Cuentos modernos.....	6	7*	1	0	0	5	0	1
De Vitis: Spanish Reader.....	7	7	0	0	0	0	7	0
Lecturas fáciles.....	7	7	0	0	0	4	2	1
Loiseau: Spanish Reader.....	2	7	1	2	2	2	0	0
La alegría del Capitán Ribot.....	3	7	1	1	2	2	1	0
Victoria y otros cuentos.....	5	7	0	1	1	3	2	0
Fortuna.....	5	6	0	0	1	3	1	1
Hall: Poco a poco.....	4	6*	0	1	1	2	0	2
Fuentes and François: A Trip to Latin America.....	6	6	0	0	0	0	6	0
Partir a tiempo.....	2	6	0	1	2	2	1	0
Tres comedias modernas.....	4	6	0	2	2	1	1	0
España pintoresca.....	5	5	0	0	0	5	0	0
Harrison: Commercial Reader.....	4	5	0	1	1	2	0	1
Hills & Reinhardt: Spanish Short Stories.....	1	5	1	1	1	1	1	0
La coja y el encogido.....	3	5	0	2	0	2	1	0
Totals ¹		448	53	63	83	108	101	40

¹These totals include texts used less than five times; see appendix.

SECOND YEAR SPANISH

TEXT	Insti- tutions	Times	1913-14	1914-15	1915-16	1916-17	1917-18	Miscella- neous
Don Quijote	22	46	5	6	10	12	9	4
Doña Perfecta	17	32	2	4	4	9	9	4
José	14	25	5	4	4	3	9	0
La hermana San Sulpicio	17	23	1	0	4	12	6	0
Marianela	13	20	5	1	4	3	4	3
El Capitán Veneno	12	21	1	1	6	5	6	2
¿O locura o santidad?	9	20	2	3	6	2	5	2
La barraca	11	19	3	3	5	3	3	0
La vida es sueño	9	18	2	4	4	3	5	0
Pepita Jiménez	11	17	2	4	4	3	5	0
El sí de las niñas	10	17	1	1	1	3	6	2
El sombrero de tres picos	9	16	2	2	2	5	6	0
Bécquer: Legends, Tales and Poems	9	15	2	3	2	3	3	5
Doña Clarines y Mañana de sol	9	14	0	1	2	3	6	0
Lo positivo	5	13	1	0	2	5	7	0
La alegría del Capitán Ribot	9	12	1	0	4	5	3	0
Alarcón: Novelas cortas	7	10	0	0	1	5	2	0
			0	0	1	5	4	0

SECOND YEAR SPANISH

TEXT	Insti- tution	Times	1913-14	1914-15	1915-16	1916-17	1917-18	Miscella- neous
Bonilla: Spanish Daily Life	7	9	0	0	1	2	3	3
La moza de cántaro	5	9	0	2	2	3	0	2
Hills and Reinhardt: Spanish Short Stories	6	8	0	0	3	1	4	0
Morley: Spanish Ballads	4	8	1	2	2	2	1	0
El haz de leña	6	7	2	3	2	0	0	0
El trovador	5	7	0	0	1	4	0	2
Gil Blas	6	6	0	0	1	1	4	0
Hills and Morley: Spanish Lyrics	5	6	0	0	2	0	2	2
Pedro Sánchez	5	6	2	2	0	1	1	0
Tres comedias modernas	3	6	1	1	2	0	2	0
El niño de la bola	3	6	1	1	1	2	1	0
Las Novedades	2	6	0	1	1	1	0	3
La familia de Alvareda	5	5	1	0	0	1	3	0
Zaragüeta	4	5	0	1	1	1	2	0
La América del Sud	3	5	0	0	3	1	1	0
Un servilón y un liberalito	3	5	1	1	1	2	0	0
Boletín de la union Pan-Americana	2	5	0	0	0	0	1	4
Flores de España	2	5	1	1	2	0	0	0
Un drama nuevo	2	5	0	0	0	0	1	4
Totals ¹		565	51	57	107	138	161	51

¹These totals include texts used less than five times; see appendix.

FIRST YEAR SPANISH

Disregarding the fact that a book has been read several times in different years, if we take each single use of a text as a unit, we find that the tables for first year Spanish show 448 instances of the employment of some text as reading material.¹ In 1913-1914 there are 53 such instances; in 1914-1915, 63; in 1915-1916, 83; in 1916-1917, 108; in 1917-1918, 101; in the undated or miscellaneous group, 40.

Among single literary texts *El Capitán Veneno* stands alone. Used 43 times out of a total of 448, it accounts for nearly 10 per cent. of that total. It still holds its own fairly well, although its relative popularity has diminished if we consider the question mathematically; from nearly 20 per cent. of the total in 1913-14 it has dropped to about 6 per cent. in 1917-1918. *Zaragüeta* stands next, with a total of 31 times used, and in the last two years it has actually been read more often than *El Capitán Veneno*. *Marianela*, *El pájaro verde*, *Gil Blas*, Alarcón's *Novelas cortas*, *El sí de las niñas*, *La hermana San Sulpicio*, *Doña Perfecta* and *Lo positivo* have all been used ten or more times. It is noticeable, however, that none of the literary texts just mentioned, except *Zaragüeta* and *El pájaro verde* have been used more often in the last two years than they were in the first two. If we consider percentages rather than actual number of times employed, the falling off is even more marked. This tendency leads us to a conclusion that seems to stand out clearly from whatever angle these lists are studied—namely, that literary texts are not used so much now as they were formerly. The insistence upon the commercial importance of Spanish and the undeniable difficulty of Spanish literary style have led to a demand for material of an easy and practical nature. This demand has been answered by the publication very recently of numerous readers and collections dealing with Spanish and Spanish-American business, geography, history, customs, etc.

It should be mentioned that the demand for more practical material is not a universal one. Various persons commend the use of literary material and deplore an extreme trend toward commercialism.

The clearest way to present the facts as to literary texts and utilitarian matter is to translate into figures the general tendency just discussed. To do this we must divide the texts into two class-

¹For instance, if one book has been used 20 times, another 15 times, and still another 5 times, this means a total of 40 times that a class has used some text.

es, which we may arbitrarily call literary and non-literary texts. No such division can be made scientifically, but for purposes of discussion a working line of cleavage can be established. Thus, under literary works are included all novels, stories, and plays of single authors, and collections of stories or plays by the same or different authors, provided such collections are not elementary readers. Under non-literary texts are grouped books of travel and history, informative documents, periodicals, and, despite obvious objections, elementary readers.

In the accompanying tables there are 448 instances of the use of texts; 273 or 60 per cent. are literary. In 1913-1914 the total number of instances is 53; of these 46 (83 per cent.) are literary. The total for 1914-1915 is 63; 44 (70 per cent.) are literary. The total for 1915-1916 is 83; 62 (75 per cent.) are literary. The total for 1916-1917 is 108; 62 (57 per cent.) are literary. The total for 1917-1918 is 101; 46 (45 per cent.) are literary.

Thus it is clear that there is a drop from 83 per cent. of literary texts in 1913-1914 to 45 per cent. in 1917-1918. The principal reduction, coincident with the publication of many new utilitarian texts, has taken place in the last two years.

The use of *Don Quijote* in first year Spanish is confined to institutions where only one year of Spanish is given and where the students must have considerable training in language work before entering the class. A parallel is offered by the occasional reading of Dante in some universities where only one year of Italian is given.

SECOND YEAR SPANISH

The tables for second year Spanish contain 565 instances of the employment of a text. The first two years, with 51 and 57 instances respectively, have comparatively scanty statistics. The last three years give more comprehensive figures, 107, 138, and 161, respectively. The list of undated or miscellaneous cases is 51.

It is impossible not to notice that several texts that were commonly read in first year Spanish are also well represented in the second year. *El Capitán Veneno*, *Marianela*, *Gil Blas*, Alarcón's *Novelas cortas*, *El sí de las niñas*, *La hermana San Sulpicio*, *Doña Perfecta*, *Lo positivo*, *José*, and *La alegría del Capitán Ribot* are all used at least seven times in each of the two classes. It would appear from this circumstance that Spanish courses are not well standardized, and that teachers are not by any means clear at

what point certain books should be introduced into class. Of course different systems and aims of work and different degrees of preparation on the part of students in different institutions make it not seem strange to find the same material occasionally used in a more and in a less advanced course. We should not expect, however, such extensive duplication as is here revealed. In order to explain it we must assume that besides lack of standardization, Spanish has suffered from a scarcity of texts, which is only now beginning to give way to a satisfactory condition.

A close examination of the figures shows that the employment of the same texts in first and second year work is not wholly indiscriminate. Thus, in the second year work *Doña Perfecta* is found six times in the first two years (1913-1914 and 1914-1915) and 18 times in the last two; *José*, nine times in the first two and 12 times in the last two; *La hermana San Sulpicio*, once in the first two and 18 times in the last two; *Marianela* six and seven times, respectively; *El Capitán Veneno*, 2 and 11; *El sí de las niñas* 3 and 11; *Lo positivo*, 1 and 8; *La alegría del Capitán Ribot*, 2 and 7, *Novelas Cortas*, 0 and 9; *Gil Blas*, 0 and 5. All of these books have increased in popularity in second year Spanish and all except *Marianela* and *José* have increased very much. Most of them show a larger percentage of times used during the last two years than during the first two, despite the greater number of texts at present available. If we turn to first year Spanish and look at the figures for the same texts we find that *Doña Perfecta* appears five times in the first two years and four times in the last two. The figures for *José* are 1 and 3; *La hermana San Sulpicio*, 5 and 2; *Marianela*, 6 and 5; *El Capitán Veneno*, 16 and 15; *El sí de las niñas*, 5 and 2; *Lo positivo*, 4 and 3; *La alegría del Capitán Ribot*, 2 and 3; *Novelas cortas*, 4 and 4; *Gil Blas*, 5 and 4. Except in the case of *José* and *La alegría del Capitán Ribot*, for which the first year figures are very scanty, these texts have all either remained stationary or have decreased in actual number of times used. In percentage of times used they have shown a notable decrease.

Thus we find that a certain group of texts is being used more and more in second year Spanish, and less and less in the first year. The inference is that reading material in Spanish is rapidly being adjusted to new conditions. Books formerly regarded as appropriate for the most elementary classes are now being assigned to the more advanced classes. This tendency is a natural con-

comitant of the spread of elementary readers and of utilitarian material in the first year work.

A short study of the second year statistics shows that collections of practical material are quite prominent in second year work, and that they are particularly common during the current nine months.¹ The movement has not yet gone far enough to admit of convincing demonstration by percentages. The reading material in second year Spanish is still primarily literary.

Among individual texts, selections from *Don Quijote* occupy the first place in second year work. This corresponds to a natural demand on the part of students. The tables show that *Don Quijote* has been read 23 times in the last two years, whereas it was used 11 times in 1913-1914 and 1914-1915. It is true that the current session shows a slight decrease as compared with 1916-1917, but not enough to be in itself significant. Various remarks in letters of comment indicate the possibility that *Don Quijote* and other works of the Golden Age will soon be used more prominently in third and fourth year classes. Works of the Golden Age represented in these statistics are *Don Quijote*, *La vida es sueño*, *La moza de cántaro*, *La verdad sospechosa*, *Las paredes oyen*, *El cautivo*, *Don Gil de las calzas verdes*, *El alcalde de Zalamea* and *Mocedades del Cid*. If the figures for all of these books are added, the result shows that they were used 23 times in 1913-1914 and 1914-1915, and 36 times in 1916-1917 and 1917-1918. If we exclude *Don Quijote* from the computation, works of the Golden Age were employed 12 times in 1913-1914 and 15 times in 1917-1918. Although the percentage of use of these books is smaller than it was five years ago, the figures are not in themselves sufficiently convincing to lend much weight to the belief that classical productions are now less commonly used than formerly in second year Spanish.

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APPENDIX

FIRST YEAR SPANISH

The following texts were used four times each:

Béquer: Legends, Tales and Poems,	Luquiens: Elementary Spanish-American Reader,
Carter & Malloy: Cuentos castellanos,	Matzke: Spanish Reader,
Don Quijote,	Nelson: The Spanish-American Reader,
Flores de España,	Pepita Jiménez

¹1917-1918.

The following were used three times:

Bonilla: Spanish Daily Life,
Doña Clarines y Mañana de sol,
El sombrero de tres picos,
El poder de la impotencia,

Harrison: Intermediate Spanish
Reader,
Ramsey: Elementary Spanish
Reader.

The following were used twice:

Vida de Vasco Nuñez de Balboa,
La mariposa blanca,
Morse: Spanish-American Life,

Supple: Spanish Reader of South
American History,
Revista Universal,
Turrell: Spanish Reader.

The following were used once:

Bacon: A Visit to South America,
Boletín de la unión Pan-Americana,
El cautivo,
El trovador,
Giese: Spanish Reader,
Henry: Easy Spanish Plays,

La conjuración de Venecia,
La barraca,
Panamá y el canal,
Schevill: A First Reader in Span-
ish,
Viajando por Sud-América.

SECOND YEAR SPANISH

The following texts were used four times each:

La coja y el encogido,
María,
¿Quién es ella?

La conjuración de Venecia,
El comendador Mendoza,
Partir a tiempo.

The following were used three times:

España pintoresca,
Guzmán el bueno,
Hills: Spanish Tales for Beginners,
Selections from Mesonero Romanos,
El pájaro verde,
Supple: Spanish Reader of South
American History,

Cuentos alegres,
Fortuna,
Nelson: The Spanish-American
Reader,
Pascual López,
Bardos cubanos,
La verdad sospechosa.

The following were used twice:

Consuelo,
Electra,
Luquens: Elementary Spanish
American Reader,
Morse: Spanish American Life,
La navidad en las montañas,
Las paredes oyen,
Teatro de ensueño,

Baltasar,
El cautivo,
Don Gil de las calzas verdes,
La Hacienda,
La mariposa blanca,
Marta y María,
Revista Universal,
Vida de Vasco Nuñez de Balboa.

The following were used once:

El alcalde de Zalamea,
La América e industria americana,
El castellano actual,
Cuentos castellanos,
Cuentos modernos,
De Vitis: Spanish Reader,
Harrison: Intermediate Spanish
Reader,
El Ingeniero,
Don Juan Tenorio,

Wilkins and Luria: Lecturas
fáciles,
Lecturas modernas,
Matzke: Spanish Reader,
Mocedades del Cid,
Novelas ejemplares,
Old Spanish Readings,
Panamá y el canal,
Ramsey: Elementary Spanish
Reader
Trafalgar.

SUGGESTIONS AND REFERENCES

Material for insertion under this heading should be sent to Thomas E. Oliver, Urbana, Illinois. See the December, 1918 MODERN LANGUAGE JOURNAL, p. 128, for an announcement of the purpose and plan of this department.

GENERAL

A pamphlet that should be known to every language teacher is Bulletin No. 628 (December 1, 1916) of the University of the State of New York issued at Albany, New York, and entitled *The Equipment of the Modern Foreign Language Teacher*. This is a reprint of addresses delivered at the July 1916 meeting of the Modern Language Conferences of the National Education Association held in New York City. Among the articles of larger interest in this symposium may be cited: *College Training of Teachers of Modern Languages* by Albert A. Méras of Teachers College, Columbia University; *Oral Practice; its Purpose, Means and Difficulties* by William A. Hervey of Columbia University; *Some Points in Technic in Modern Language Teaching* by Frances Paget of the Morris High School, New York; this article contains profitable suggestions on *Pronunciation, Dictation, Reading, Conversation, Exercise Writing, Composition*, and a number of other details of class activity grouped as *Unclassified points*.

A most stimulating article concludes this bulletin: *The Teaching of French Pronunciation by the Use of Phonetic Symbols* by Anna Woods Ballard of Teachers College of Columbia University.

The World Book Company, Yonkers-on-Hudson, New York (or 2126 Prairie Avenue, Chicago) have just issued an American edition of Harold D. Palmer's *The Scientific Study and Teaching of Languages; A Review of the Factors and Problems connected with the Learning and Teaching of Modern Language with an Analysis of the various Methods which may be adopted in order to obtain satisfactory results*. This comprehensive study should be in the teachers' reference library of every well-equipped High School. Its 328 pages contain a wealth of valuable material and suggestion. Price three dollars. This book was reviewed by W. A. Nitze, pp. 185-188 of our January, 1919, issue.

Attention is called to the possibilities for school decoration of the celebrated *Medici Prints* of the old masters, in color, and of *The Copley Prints* of masterpieces of American art. The latter are reproductions sometimes in sepia and again in color. For twenty-five cents a beautifully illustrated catalogue of the *Medici Prints* or of the *Copley Prints* will be sent by the dealers, Curtis and Cameron, 242 Harcourt Street, Boston, Massachusetts. This charge will be remitted on orders amounting to two dollars and a half.

The editor is often asked for an opinion regarding the value of phonographic records for the learning and the teaching of pronunciation of foreign languages. This question is especially important in these times when the extraordinary demand for teachers of French has forced many into the profession without adequate contact with persons of French birth and speech. As a general proposition we are free to say that no mechanical reproduction can equal the

delicacy and the beauty of the human voice. Nevertheless there has been in recent years such an improvement in phonographic devices that much of the earlier criticism is no longer pertinent. The editor recently listened to some records of French lessons made by the Victor Talking Machine Company. The voice is that of a native Frenchman, full, resonant and remarkably clear. It would certainly be worth while for most schools to have such records as a correction to mispronunciation on the part of teacher or pupil. The Cortina Academy of Languages (12 East 46th Street, New York City) and the Rosenthal Language Phone Method (902 Putnam Building, 2 West 45th St., New York City) both use discs which can be played upon any standard disc-using machine. The International Correspondence Schools of Scranton, Pennsylvania, use cylinder records, which must have a special Edison machine of a model not now so common. All these firms have elaborate "methods" in French, Italian, Spanish, and German. They also have arrangements whereby exercises are sent in to the central office, corrected by competent teachers, and returned to the pupils. The International Correspondence Schools supply cylinders on which the pupil "recites" his lesson. The cylinders are then mailed in for correction. There is no doubt of the value of such instruction, but the editor is not sufficiently acquainted with the actual working of these several methods to compare their efficacy. From the standpoint of pronunciation, however, it is his opinion that the disc records have fewer defects than the cylinder records. The universality of the disc-playing machines is not only a greater convenience, but is in itself proof that inventors have turned away for good and sufficient reasons from the cylinder type to the task of perfecting the disc type. It would be interesting to hear from such of our readers as may have used any of these phonographic methods. Their testimony would be of value to all who may stand in need of this type of instruction. We shall be glad to publish such reports as may be sent to us. Any agent of the Victor Company will gladly demonstrate its French records to teachers. The Cortina records may be heard also at their branch office McClurg Building, 218-220 S. Wabash Ave., Chicago. In our December 1918 issue pp. 116-122 is an interesting article by Charles C. Clarke entitled *The Phonograph in Modern Language Teaching*, which is the record of Professor Clarke's own experience.

We desire to call attention to a publication of great value to modern language teachers. It is the *Bulletin of High Points in the Teaching of Modern Languages in the High Schools of New York City*, edited by Lawrence A. Wilkins. The earlier numbers contain suggestions for classroom methodology based upon the experiences of the large staff of 425 language teachers in the New York schools. Many of these suggestions are highly interesting. Each number contains some longer article on a phase of the field of language instruction. As this bulletin is not available to many beyond the precincts of New York City, we intend at some future time to cull from past numbers such matters as seem of larger interest. We are sorry to say that the November 1918 issue is to be the last of this stimulating bulletin.

A similar publication is the *Bulletin of the Wisconsin Association of Modern Foreign Language Teachers*. This has a department called *Helps, Hints, and*

News Notes, which contains many interesting items. It is published bi-monthly from November to June. Abstracts of the more important papers read at conferences add to the value of this publication.

The editor recently received from a correspondent in Chile, Professor Julio Saavedra Molina, that author's work entitled *Enseñanza Cultural de Idiomas Extranjeros. Con una Carta-Prólogo de don Antonio Diez* (publicado en los *Anales de la Universidad*), Santiago-Valparaiso, Chile, 1918. 290 pages. It is unfortunate that this important work is not yet accessible to others than readers of Spanish, for it contains a veritable wealth of matter of great moment to teachers of modern languages. It would be a great service for the cause if its leading chapters could be translated. The author takes up with care all the questions connected with the study of modern languages as a cultural discipline. The point of view is naturally that of the Spanish-speaking South American, so that the teaching of English occupies a relatively larger place than would the teaching of Spanish in the United States. The discussions of the value of French, Italian, and German, their relative difficulty of acquirement under school conditions, their relative merits and importance, are, however, of great interest to American teachers. Professor Molina has in this book put together various articles previously published in educational journals, making such changes and connections as would weld them into a more logical unity. A careful index and appendices containing statistical material add greatly to the importance of the work.

Because of the similarity of conditions throughout the middle west an article by J. D. Deihl in the *Wisconsin Journal of Education* for October, 1917, entitled *The Foreign Language Situation in the High Schools of Wisconsin* deserves the attention of all interested in the peculiar problems of language instruction in that part of the country. Even the war had failed in some localities to change radically the pre-war conditions. French had not yet assumed any marked increase, nor had there been any stampede toward Spanish. It remains to be seen how the conditions of peace are to affect the problem of foreign language instruction in the secondary schools of the middle west.

The following books have come to our attention recently:

How to Produce Amateur Plays by Barret Clark, author of *European Theories of the Drama*. Little, Brown & Co., Boston, 1917.

Amateur and Educational Dramatics, by Evelyne Hilliard, Theodora McCormick and Kate Oglebay. With photographs. Macmillan. One dollar.

These books give information of value to clubs or organizations which wish to stage dramatic productions efficiently.

Modern Language Teaching in German Secondary Schools by Ethel Davies. 36 pages. Oxford University Press, 1917. 40 cents.

A lecture delivered to the Bedford College for Women by a Saxon state-certified teacher of English with long experience of teaching in Germany. The standpoint is, therefore, that of instruction in English in German secondary schools.

The war has greatly stimulated the study of the history of Europe from the standpoint of the ultimate causes of the great struggle. No teacher of foreign languages should neglect this study. Among the many books that treat of this subject the following may be mentioned:

Main Currents of European History, 1815-1915 by F. J. C. Hearnshaw. Macmillan, 1916. Two dollars and a half.

The History of Europe from 1862 to 1914 by Holt and Chilton. xvi + 611. Macmillan, 1918. \$2.50.

Modern European History by Charles Downer Hazen. xiv + 650. Henry Holt, 1917.

Collected Materials for the Study of the War, compiled by Albert E. McKinley. Philadelphia Publishing Co., 1918.

This book has a very extensive bibliography covering every phase of the inter-relation of European states. It has been used in many colleges for the so-called War Issues course required of all members of the Students' Army Training Corps. Every teacher, and none more so than the language teacher, now needs to be familiar with European history to a degree that has never before seemed so necessary.

In a search for some dictionary that should serve in classes in commercial French, German or Spanish we were able to find only a somewhat antiquated book whose copyright and preface go back to 1864. This dictionary which still has value, but which surely ought soon to be superseded is entitled *Mercantile Dictionary: A Complete Vocabulary of the Technicalities of Commercial Correspondence. Names of Articles of Trade, and Marine Terms in English, Spanish, and French, with Geographical Names, Business Letters, and Tables of the Abbreviations in common use in the three languages*, by I. De Veitelle. New York and London. iv—303 pages. D. Appleton and Company. The dictionary part of this work is arranged in three columns in each of the three divisions. The first division is *English-French-Spanish* (pages 1 to 92); the second is *French-Spanish-English* (pages 93 to 176); the third is *Spanish-English-French* (pages 177 to 268). Geographical names are similarly arranged pages 269-276. Models of Mercantile Correspondence in similar tri-column arrangement occupy pages 277-300.

The Macmillan Company have a so-called *Foreign Trader's Dictionary of Terms and Phrases in English, German, French and Spanish*. 12mo. \$1.30. This dictionary is by J. Graham and G. A. S. Oliver. These same authors publish, also with Macmillan, the following:

— *Foreign Trader's Correspondence Handbook*. 12 mo. \$1.30.

— *French Commercial Practice*. 12 mo. Part I, \$1; Part II, \$1.60.

— *German Commercial Practice*. 12 mo. Part I, \$1; Part II, \$1.60.

— *Spanish Commercial Practice*. 12 mo. Part I, \$1; Part II, \$1.60.

Doubtless much better dictionaries of a bilingual character exist. We should be grateful for information along this line as there are frequent demands for such references.

NOTES AND NEWS

The following letter has been sent to the managing editor:

December 2, 1918.

Editor of THE MODERN LANGUAGE JOURNAL,

Dear Sir:

On page 76 of Vol. 3, No. 2 of THE MODERN LANGUAGE JOURNAL, Mr. Abram Lipsky seems to indicate (1) that questions should not be couched in the foreign language, and (2) that a certain question in German is illustrative of a complicated individual (perhaps Bolshevist) style. The article of Mr. Lipsky is so good in some respects that it should be corrected in this one respect. The Regents' examinations in the modern languages are the result of the best thought of the modern language teachers of the high schools and colleges of the State. To prove this fact I need but cite the following circumstance, of which Mr. Lipsky ought not to be ignorant. Last June the Department sent out a circular letter to the French teachers of the State. In this letter one of the questions submitted was: "Should the questions in the Regents examinations in French be in English or in French." Just exactly 100% of the answers to this question were to the effect that the question should be in French.

Since this is true of French, why not of German? And if it is true, how, pray, would Mr. Lipsky formulate in better German the particular question to which he takes exception?

WILLIAM R. PRICE,

State Specialist in Modern Languages.

The Cortina Phone-Method

The Most Scientific System of Education
in Modern Languages

Its Adaptation to the Work of the Class
and Lecture Room

The text, if exclusively relied upon for pronunciation, is useful only to a limited degree and then only if previous acquaintance with the sounds of the language has been formed through the sense of hearing. A system of phonetic equivalents may perhaps indicate the pronunciation, but even in the most favorable circumstances fluency of expression is hardly attainable by this method. For all practical purposes of speech any system not involving constant repetition of the sound is of little value.

This constant repetition suffices to impress the cadence and rhythm of the language upon the tone-perception faculty. The importance, therefore, of impressions created by listening to correct pronunciation cannot be overestimated since habit in the matter of speech is almost supreme and a wrong accent or pronunciation, once acquired, is very difficult to eradicate.

Write for free desk copies of the celebrated Cortina methods of instruction in modern languages, and for our offer of free equipments of language records in French, Spanish and Italian for schools, colleges and universities that have not yet adopted this advanced system of instruction.

THE CORTINA ACADEMY

12 East 46th Street, New York

The Modern Language Journal

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ITALIAN IN THE HIGH SCHOOLS¹

Despite our awakened interest in the affairs of Italy, the Italian language is still taught in only a few of our secondary schools. This situation is the more remarkable in view of the fact that the large Italian population in the United States is rapidly increasing in prosperity, and consequently in ability to patronize the schools.

Manifesting a spirit in marked contrast with that of the pan-Germans, the Italians in the United States have generally been eager to learn English as rapidly as possible, and have prided themselves on their Americanism. That they have at the same time not lost their natural love for their beautiful native land is evidenced by their early response to the appeal of the Rome government for troops to fight the Austrian oppressor. The Navigazione Generale Italiana and other lines took back hordes of Italian "richiamati," who returned enthusiastically to defend their sacred soil, cheering with Italian lustiness every American flag which they passed on the way.

We have therefore a splendid nucleus for the study of Italian in our schools. In a few of our schools, Italian is already taught. In New York, classes in Italian have been organized with some success in the last year or two. In Boston, the Hancock School, located on Parmenter Street, has 206 pupils in Italian. In the Boston Central Evening High School, there is a class in Italian with about 25 pupils in attendance. Italian is also taught in schools for emigrants in a number of cities, and for the social worker a knowledge of Italian is almost indispensable.

Nevertheless, the rightful place for Italian is not in the grade schools, where the time allotted for English is already too short.

¹Address delivered before the Illinois High School Conference, held at Urbana Ill., Nov. 22, 1918]

It should be taught in the day high schools, and there the provision for it is altogether inadequate. In fact, even in a great majority of our universities and colleges, Italian is regarded at best as a sort of tail for the French kite. It will be a calamity if the war does not open our eyes to the importance of the language of the country which is, after France, our chief ally on the continent of Europe.

Italian should be studied, not only by the blue stocking Dante societies of a few cities on the Atlantic coast, but also by the largest possible proportion of our ambitious youths, whether their aspirations be commercial, or scientific, or artistic.

To consider first the commercial side of the question:

Much has rightly been said about the study of certain foreign languages as instruments for obtaining our share of the world's trade after the war. Spanish merits our consideration, because it is the tongue of the vast empires of Argentine, Chile, and nearer at hand, Mexico. Portuguese is the tongue of the larger empire of Brazil, having an expanse almost as great as that of the United States and Alaska. As such, it deserves a place in the curricula of all our important commerce schools. However, let us not overlook the claims of Italian as a language to be possessed by the shrewd Yankee trader.

Italy is a first class power, with a rapidly growing population of nearly 40,000,000. Teeming with ambition to be at the forefront of the world's activities, she is rapidly changing from a purely agricultural to an agricultural-industrial country. How important has been the industrial expansion in Italy may be discerned from a few statistics, which are here quoted from *Italy To-day*, a fortnightly bulletin of the Italian Bureau of Public Information in the United States.

The present wealth of Italy is about 90,000,000,000 lire, or \$18,000,000,000.

From 1904 to 1911, the number of industrial enterprises in Italy increased from 117,341 to 243,926, or 107%.

Not only was there a gain in the number of the enterprises, but also in the importance of the undertakings, as is evinced by the fact that the horse-power employed increased from 734,272 in 1904 to 1,620,400 in 1911, or 120%.

In 1904, 1,215,109 Italians were employed in industrial undertakings. In 1911, the number had increased to 2,304,438, or 80%.

On account of the acute shortage of shipping tonnage in the world, it is worth while to note the surprising fact that Italy is a next door neighbor—comparatively speaking—being hardly more than one-half as remote as Chile or Argentina. A glance at the map, in fact, will remove many similar popular misconceptions regarding distances of foreign countries.

Heretofore, Italy has looked largely to Germany to supply not only her manufacturing materials, but also her banking facilities. The success of German traders in Italy was of course due, in no small degree, to the German thoroughness in mastering the Italian language. With the conclusion of peace, Italy will naturally look to her ally, the United States, rather than to Germany, for help. Here indeed is a wonderfully ripe field for American commercial genius.

There is another consideration which is perhaps more important than the commercial one. In the investigation of nearly every branch of the natural or social sciences, Italy will be found among the three or four leading nations. The American public is already familiar in a general way with the names of Marconi, the inventor of the wireless telegraph, and of Caproni, the inventor of the monster bombing biplanes. We have been informed that the Italians are among the foremost civil engineers. The Italian performance in building and maintaining roads in the Austro-Italian Alps, and in transporting supplies and ammunition across dizzy abysses, has been a source of constant wonder to us. We have also heard accounts of the great natural obstacles overcome by Italian tunnel diggers. We are doubtless more or less aware of the progress of Italians in medicine and bacteriology—of the experiments fathered by Grassi which led to the control of malaria not only in Italy, but also in the Panama Canal Zone. Names like those of Galileo, among astronomers, of Torricelli, Volta, and Galvani, among physicists, of Christopher Columbus, among explorers and discoverers, are quite as familiar to the American ear as those of the painters Giotto, Fra Angelico, Filippo Lippi, Botticelli, Leonardo da Vinci, Raphael, Correggio, and Titian, of sculptors like Michelangelo, of composers like Palestrina, Verdi, Rossini, Puccini, Mascagni, or of singers like Patti, Caruso, Galli-Curci and a host of others.

In view of the unquestioned scientific prestige of Italy—of her acknowledged supremacy in certain important branches of science

—it is very strange that American scholars have generally neglected the Italian language. It is the more regrettable because Italian shares with French and Spanish the advantage of being comparatively easy to read, while it is undoubtedly one of the least difficult languages for Americans to pronounce. A year or two spent in acquiring this beautiful tongue will bring far more satisfactory results than many years devoted to the study of certain other modern foreign languages.

Let us now review in a general way the situation in certain important branches of learning in which American investigators have been crippled because of a lack of knowledge of Italian.

First should be mentioned mathematics. In mathematical physics, and especially in geometry, Italy leads the world. Look for a moment, if you will, at the galaxy of the names of her investigators in these lines:

Bologna—Enriques and Pincherle.

Naples—Marcolongo and Pascal.

Padua—Levi-Civita, Ricci and Severi.

Pavia—Vivanti.

Pisa—Bianchi and Dini.

Rome—Castelnuovo and Volterra.

Turin—Boggio, Segre and Somigliana.

In Italy are published such important research journals as the *Annali di matematica*, the *Giornale di matematica*, the *Rendiconti del circolo matematico di Palermo*, the mathematical publications in the *Rendiconti* of the Lincei and of other learned societies.

After mathematics, let us consider chemistry. It is significant that Italy, which, like the United States, imported chemicals in vast quantities from Germany before the war, was able with wonderful quickness to produce at home, on a vast scale, everything necessary for the prosecution of chemical warfare. This fact may be better understood, if we glance for a moment at the past achievements of Italy in the field of chemistry. First to be mentioned is Avogadro, the discoverer of Avogadro's law, on which all present day molecular chemistry and physics are based. Then there is Cannizzaro, whose studies clarified the distinctions between atoms, molecules, and equivalents. Needless to observe, Italy has many modern representatives worthy of these illustrious pioneers. Suffice it to mention Cassuto, who has made notable

advances in the study of colloids; Bottazzi, who is an investigator of physiological and biological chemistry; Giolitti, who has made significant contributions to our knowledge of the composition of steels; and Vanino, originator of the best work on organic and inorganic preparations, for laboratory use and for manufacturing.

In Italy are published such indispensable chemical journals as the *Gazzetta Chimica Italiana*, ranking with the *Journal* of the American Chemical Society, as well as the publications of the learned societies of the Lincei, and many others. These important publications have been, for the most part, a closed book to American chemists, except in cases where German translations exist.

In the field of zoology and anatomy, the Italians stand very high indeed. The following is a partial list of Italian authorities along these lines:

Bologna—Carlo Emery.

Padua—Favaro.

Bologna—Ghigi and Giacomini.

Pisa—Romiti.

Pavia—Golgi.

Cagliari—Sterzi.

Florence—Chiarugi and Giglioli (just deceased).

Pisa—Ficalbi.

Naples—Monticelli, Della Valle and Umberto.

To this list should be added such names as those of Berlese, the leading authority in the whole world on insects, and Grassi, one of the foremost investigators of all time along many lines, particularly in bacteriology.

Only passing mention will be made here of many other lines of investigation for which a knowledge of Italian is highly necessary, such as botany, physiology, and geology.

Let us now pass to the so-called social sciences, where the eminence of Italian scholars is well-known. It is sufficient to mention the names of the great Italian criminologists and sociologists—Lombroso, Ferri and Baron Garofalo; of the historians Ferrero and Villari; of the distinguished authorities on political science and public law, such as Brunialti, Minghetti, Brusa and Orlando; of the authorities on international law, such as Fiore, Carnazza-Amari, who are worthy modern successors of Gentili, one of the founders of the science, who ranks almost with Grotius.

In Italian are published a large number of journals on criminal law and criminology, on international law, in fact, on the whole field of social sciences.

If we now turn from practical to cultural considerations, we find the case for Italian even stronger, if anything. A beautiful language, practically every word ending in a vowel or a liquid, with no harsh consonant combinations, no outlandish vowel sounds, with a sonority and purity of tones which make it ideal for singing, it has been called with some justice "the logical universal language."

A knowledge of Italian enables the American tourist to travel and sojourn with pleasure in one of the most delightful countries in the world. As the author of one guide book rather enthusiastically expresses it: "All the time which is spent outside of Italy is time wasted." In Italy, the tourist really kills two birds with one stone, for he is privileged to see not only the many wonderful monuments of the Middle Ages, of the Renaissance, and of later times, but also the ruins of ancient Rome, of the Greek colonies in Southern Italy, and even Etruscan ruins, going back to the fifteenth century before Christ.

Italian literature is one of the very richest in the world. What a roll-call of names is there! Dante, Petrarch, Boccaccio, Ariosto, Tasso, Alfieri, Goldoni, Manzoni, Leopardi, Carducci! The greatness of Italian literature is evidenced by its tremendous influence on the literatures of other lands. Our own Chaucer was heavily indebted to Petrarch, and modeled his *Canterbury Tales* on the *Decameron* of Boccaccio. Shakespeare owed much of his best inspiration to the land of Romeo and Juliet. Milton steeped himself in the Italian poets, and made a journey to Italy, before seriously attempting to compose his *Paradise Lost*.

Of the three greatest names in German literature, two, Lessing and Goethe, are intimately connected with that of Italy. Indeed, it is well known that it was the *Italienische Reise*—the Italian journey—which was the crowning inspiration of the career of Goethe.

The question now arises: What should be the position of Italian in the high school curriculum? It is obvious that with French and Spanish vying with each other for the position lost by German, it will be difficult to make room for the teaching of Italian also. As a practical solution of the difficulty, I suggest that the

study of elementary Italian be made introductory to the study of elementary Latin. Excellent pedagogical reasons could be urged in favor of this step. To begin with the study of Latin, rather than of Italian, or of the language of some other modern Romance country which has to a large extent inherited the cultural traditions of classical Rome, is illogical when the relative difficulty of the languages concerned is considered. The impossibility of making Latin palatable to most youngsters is notorious. The numerous *Gates to Caesar*, and the like, which are found on the market, give evidence that our publishers, at least, recognize that the accepted method of learning Latin—first a year of grammar, then a year of the *Commentaries*—is preposterous.

Let it not be supposed that I am an enemy of the study of Latin. Quite the contrary. It is my belief that modern language instructors should make common cause with the devotees of the ancient languages to combat the ravages of an excessive materialism which is all too prevalent in our educational circles. But at the same time, the best service which could be rendered to the dead language is to teach it after an acquaintance has been made with its living representatives. The connection between French and Latin is not altogether obvious to the untrained mind, while the average student of Spanish is actuated more by hopes of fabulous profits to be gained in South American trade than by any purely cultural ambition. On the other hand, the study of Italian should make an ideal appeal to the student with humanistic leanings who formerly started his high school course with Latin.

Italy, of all the Romance countries, has been the one which has most steadfastly preserved the classical tradition. Through the ages, her men of letters have been conscious that Italy was, as it were, the modern continuation of ancient Rome. In the Middle Ages, this consciousness existed to an extent which actually retarded to a considerable degree the development of a literature in the vernacular. Hence it is not surprising to find that Petrarch, who is to-day best known for his Italian sonnets, was in his own day chiefly famous for his discoveries of old Latin manuscripts, of Quintilian and of Cicero. Boccaccio, now celebrated as the author of the *Decameron*, ruined himself financially to pay for the unearthing of ancient classical manuscripts, as well as for importing into Italy Greek editions of the *Iliad* and of the *Odyssey*. In our own

day, Pascoli is not only one of the leading Italian poets, but also a professor of Latin of no mean repute.

Because of this intimate connection between Italian literature and classical scholarship, as well as for purely linguistic reasons, such a book as the *Cuore* of De Amicis is the ideal first step towards the study of Caesar.

The cause of humanism will gain in another way from an early approach to the study of Italian. We are, all of us, too familiar with the narrowness of many American men of science, who can see no value in studies of a purely cultural value, or often as not, in anything outside of their peculiar specialty. By bringing Americans in contact with Italian scientists and the like, we introduce them to an entirely different sort of atmosphere. In Italy there still continues the tradition of Galileo, who was not only a mathematician and astronomer of the highest order, but also an enthusiastic lecturer on the great poets Dante and Tasso; of Leonardo da Vinci, physicist, inventor, painter, and man of letters. The universal love of the Italians for music, art and literature, especially poetry, has been the remark of nearly every traveler in Italy. This connection between the humanities and the sciences in Italy is recently illustrated in the career of the poet and novelist D'Annunzio, who has been most inventive in his methods of bombing the Austrians from the air.

Perhaps an even more striking illustration of the breadth of culture which has become traditional among Italian men of letters was Giosuè Carducci, who combined the scientific temperament with the vision of the poet. He was not only the foremost poet of modern Italy, but also a critic and scholar of the very highest order.

To sum up: The study of Italian in our high schools should be encouraged because of the growing importance of our trade with Italy, one of our natural commercial fields. Italian is a valuable tool for the student of the sciences, whether the natural sciences, like mathematical physics, chemistry, zoology, bacteriology, botany, etc., or the social sciences, like history, sociology, criminology and political science. It is a beautiful language, the ideal medium for music and poetry. Its literature ranks with the best in the world, not only in intrinsic merit, but also because of influence on most modern literatures. The logical time to begin its study is when the child is young, and can easily acquire a good

accent. He will thus have an ideal introduction to the study of Latin, which offers excessive difficulties to the young student, and the accent of which is a matter of minor importance.

The early study of Italian will be a gain for the cause of humanism, not only because such a procedure is the natural one pedagogically, but also because the student will thus be turned early to a civilization where the humanities are appreciated by all classes of society, by the materialistic scientist, as well as by the idealistic poet.

OLIN H. MOORE.

University of Illinois.

RELATIVE ACCOMPLISHMENTS OF BEGINNERS IN GERMAN IN HIGH SCHOOL AND COLLEGE¹

It is usually assumed that one year's college work in a modern foreign language is approximately equal to two year's work in high school. The student who enters college with two years of elementary foreign language ordinarily enters a class which presupposes one year of college language study. The correctness of this equation has, however, often been questioned. The writer has been much interested in this question and has attempted to find an objective basis for a comparison of the two kinds of preparatory work.

The German department of the University of Wisconsin inquires into the elementary work that each of its students has completed. My investigation has been based on statistics for the first semester 1917-18, records of previous years being no longer accessible. I have compared three classes of students: the second semester class, to which students with one year of high school German or one semester of college German are admitted, the third semester with a prerequisite of two years of high school or one year of college, and the fourth semester requiring three years of high school or one and one-half years of college preparation. I have omitted in my computations all private schools and all other colleges, because I have not wished to theorize but to speak of results in cases where I was well informed as to all the conditions.

The averages which I give are based on the standings of those students who passed. The relative number of students with high school or university training who failed or were conditioned was approximately the same. The average grades which I found were as follows:

1) In the second semester course the eight students with one semester of university preparation had an average standing of 79.87%. the two with high school training an average of 80.5%.

2) In the third semester class, the largest and therefore most important for the present issue, with two years of high school or

¹Based on a paper read before the Wisconsin Association of Modern Foreign Language Teachers, May 10, 1918. The principles involved in this paper apply to any modern foreign language. Professor H. A. Smith of the Romance department of the University of Wisconsin has very kindly given me the impression of himself and his colleagues in this matter and it coincides with the result of my statistical findings for German.

one year of university preparation, the 22 students with university training had an average of 84.04%, while the 114 with high school training were slightly lower with 83.59%.

3) In the next group, again a small one like the first, the two students with college preparation had an average of 80.5%, the 15 with high school preparation had 85.53%. The 15 with combined high school and university training stood 1.06% lower than those who came directly from the high school.

Taking all the students in these three classes together, we find that the ones coming from the high school stand 1.12% higher than their classmates from the university preparatory classes, the former averaging 83.76%, the latter 82.64%. Anticipating the objection that I had averaged up indiscriminately students from all kinds of schools I also computed the average grade of students from some of the larger cities. The larger high schools represented in this list are Milwaukee, Madison, Racine, La Crosse, Sheboygan, Fond du Lac, Beloit, Chicago, and Sioux City. One student in second semester work received 75%, 24 in third semester 84.5%, less than 1% higher than the average of all the high schools. The proportionate number of Conditions and Failures was relatively higher than in the larger group.

So much for my statistical results. The figures for the students with either sort of preparation balance to a surprising degree, no matter from what angle we look at them. There seems to be only one possible conclusion to be deduced from these facts, namely, that the practice of treating two years of high school work as approximately equal to one year of college work is upon the whole a good and just one, at least for the first two groups. The marked disparity in favor of the high school in the third group which unfortunately furnishes very meager data would seem to point to the fact that the slow growth into a foreign language develops a certain power which becomes more and more apparent as time goes on. *Sprachgefühl* is a gradual growth and not a sudden acquisition. This is one of the strongest arguments in favor of three and four year language courses in the high school.²

²Cf. the remarks of Anna T. Gronow on the advantage which children who take language in the Elementary School of the University of Chicago have over those who begin it in the high school, *MODERN LANGUAGE JOURNAL*, Dec., 1918, p. 106.

The question naturally arises as to how the college can do as much in one year as the high school in two. The following factors seem to me to furnish the answer:

1) The ratio of two to one may be maintained only if the progress of the class is not unduly impeded by weak students. In college the number of students who fail in elementary courses is relatively much larger than in later classes. During the Freshman year many students withdraw after finding that they are not fitted for college work. Thus the high school graduate who comes to the university and takes second year language must compete with Sophomores and Juniors who have been weighed and not found wanting. In addition to this he naturally experiences some difficulty in adjusting himself to his new environment. What is the situation, on the other hand, in the high school? The high school teacher who fails a student often may have to face the wrath of an irate parent, or he is penalized, as it were, by being obliged to give the weakling special help, etc. As a result no such process of natural selection as we have in college is possible, leaving aside the question of its desirability in the high school. Consequently the progress of many a high school class must be hampered by the lame and the halt.

2) The time devoted to the subject is the second factor to be considered. The high school course is generally five times a week, in college it is four, but in the latter the recitation is longer, so that here there is little or no difference. A high school assignment ordinarily requires forty minutes of preparation, a college lesson two hours or an amount three times as great as in the high school. The high school pupil spends approximately six hours and forty minutes per week on recitation and preparation, the college student eleven hours and twenty minutes. The ratio of two to one is maintained only as regards the number of class periods, not the total amount of time spent. It must never be forgotten, to be sure, that time spent in class work in elementary language study is relatively more important than time devoted to preparation.

3) My third point is the fact that the intellectual capacity and the results of intellectual work increase with the increasing maturity of a young person. An example of the acceptance of this view is furnished by the recent adoption of a plan by the Chicago Board of Education according to which a Freshman subject counts .3

point per semester, a Sophomore, Junior, and Senior subject, .4, .5, .6 respectively. If a Senior takes a Freshman subject he is allowed only .3 point. The idea is, of course, that a Freshman in the same amount of time and effort accomplishes only about half as much as the Senior. Why should a college student who is maturer by one or two years than the high school graduate not attain better results in a similar degree? This question is often answered by saying that a younger student acquires a language more easily than an older one. In fact, the belief in this myth is so prevalent that older persons are excused from the language requirements in some colleges on this plea. If I may be allowed to speak of my own experience, I have often attempted to explain to myself how it comes that mature graduate students who are taking a beginning course in German to acquire the reading knowledge necessary for the pursuit of their scientific work are invariably among the best students in the class. To be sure, these students stand above the average intellectually, but, on the other hand, they are considerably older than their classmates and they have often had no linguistic training. If there is anything in the thesis that older students learn languages with difficulty, it should apply in their case. The truth of the matter is that there is no psychological basis whatsoever for the supposition that languages are acquired by some special power of the mind that wanes in maturity.³ The older student becomes accustomed in his thinking to conscious logical grouping of facts and, if he is prejudiced against linguistic study to begin with, mistakes his disinclination to submit to the constant repetition and constant practice necessary for success in language work for inability to master the subject. Nothing of what I say here should be construed as denying the great desirability of beginning the study of a language at an early age. The many arguments in favor of this need not be rehearsed here. I have merely wished to stress the fact that children do not learn languages more easily than adults if the latter have the proper mental attitude.

In conclusion a word about the rigidity with which the ratio of two to one should be observed. While I believe that my figures have shown that the equation is in the main a just one, there can

³Cf. the excellent discussion of this point in L. Bloomfield: *The Study of Language*, pp. 296-297, Holt & Co., 1914.

be no question that it would be the worst sort of pedantry to allow no exceptions. The college teacher is interested in the rapid progress of the student to a point where he may enjoy the best that the foreign literature has to offer and the exceptional student should always be given a chance to make good in a higher course. In a large class, however, it is unfortunately a matter of several weeks before one really gets acquainted with one's students and then the student who is promoted to a more advanced class is at a disadvantage through the delay. Might it not be a good thing if the high school teacher drew the attention of the college teacher to the unusual student so that he might be given a try-out immediately? Such a plan seems perfectly feasible and it would instill in both the high school and the college teacher that feeling of mutual helpfulness which is essential for the best success of our work.

ALBERT W. ARON.

University of Wisconsin.

FRENCH COURSE OF STUDY

FRENCH IN THE HIGH SCHOOL¹

FRENCH I—FIRST YEAR

Organizing Principles

1. The Direct Method restricts the use of English as far¹ as possible. The obvious advantage is that it establishes a direct relation between the French word and the object or idea which it represents. This direct connection of word and idea is clearly better than the relation of French word to English word and then to the idea. Furthermore, any form of translation in the earlier stages is sure to result in confusion because of the difference between the two languages both in structure and in idiom, as for instance, "I am hungry," but "j'ai faim." For these reasons English is used only occasionally as a means of control and then only as a last resort.

2. With the elimination of English as an active factor in instruction, attention is focused on vocabulary, grammar being developed incidentally and inductively. The development of vocabulary, especially at first, is based on the dramatization of the word. The point is to learn the object or action with the word and to associate one word with another. For example, the sentence "j'ouvre mon livre," accompanied by the appropriate action, teaches vividly and easily a noun and a verb.

3. Again, not only does the vocabulary play the important role, but it involves a systematic arrangement so that new words shall emerge and develop from those already learned, to form one continuous progression. The vocabulary must be so skillfully arranged that it will unfold naturally and logically and yet be, at least in the beginning, concrete and closely related to the personal experience of the pupil. Finally, of the parts of speech, the verb is the most important, for it is the heart of the sentence and when accompanied by action makes the strongest impression on the mind of the student. The object of the verb, forming one idea with it, requires no additional mental effort to be remembered.

¹Written by members of the French Department of the University High and Elementary Schools, University of Chicago, Arthur G. Bovée, Head of Department, Frances R. Angus, Josette E. Spink, Ethel Preston, Katharine Slaughter.

4. At the outset the vocabulary is concrete, requiring no special demonstration, for the objects may be perceived by the senses. Later mental evocation is used by an act or gesture. Running the hands over an imaginary keyboard will suffice to make the pupil think of playing a piano.

After the concrete vocabulary the abstract is developed. Emotions may be interpreted by intonation, gesture and facial expression. To interpret general abstract words it is necessary to build upon the vocabulary previously acquired. It is possible to develop the idea by giving a series of examples, by placing the word in a sentence where the meaning is unmistakable, by the use of contraries, by definition, etymology, synonyms, etc. Handling the vocabulary in this way is especially valuable in that it necessitates continual review. One might almost say that the interpretative resources of the Direct Method are limitless.

Through means just described the sound which is received by the ear is clothed with a meaning. Then the student reproduces the sound, putting the word into action. Finally it is written, completing the sequence: first the ear, then the mouth, and finally the eye.

Gradually the pupil is brought to think for himself in the French without the help of the mother tongue and to express his own judgments. The effort of the pupil is directed toward the expression of some idea which is a part of his daily life. This use of material from ordinary life differentiates the Direct Method from the grammar method, in which the pupil translates sentences which were devised only as examples of grammar and are often devoid of sense.

As the student puts the words together in an effort to express connected ideas, there arises the need for grammar. Even as logical order is necessary for the acquisition of the vocabulary, so also with the grammar, which comes as the servant of the word. The method of presentation is inductive. From the examples given, the student derives the rules of grammar and applies them to the structural need which confronts him.

There remains the training of the ear and the development of the organs of speech. The specific means employed to attain this end will be discussed under the head of *Method* on page 253.

FRENCH I

Aims

- I. A thorough understanding of the fundamental principles of French pronunciation.
- II. Ability to handle orally and on paper eight hundred of the commonest French words.
- III. Ability to read, understand, and discuss in French stories like "*Sans Famille*."
- IV. Ability to grasp a simple story told by the teacher and to reproduce it immediately.
- V. A knowledge of the present, past descriptive, future, conditional, past absolute, past perfect, future anterior, imperative, past participle, present participle, and past infinitive of four regular conjugations and thirty-eight irregular verbs. (See page 272 ff.)
- VI. A practical knowledge of the principles of grammar as outlined on page 270 ff., which means ability to handle French sentences involving these principles.

Method

With the basic principles of the first year work clarified, specific details of the method may properly be considered. These can be treated under the following heads:

1. Phonetic Training.
2. Oral Stories.
3. General Grammar.
4. Development of the Verb in Detail.
5. Rapid Reading.

I. THE FRENCH VOWEL-SOUNDS

Alphabet of the Association Phonétique Internationale

Copyright, July 1, 1914, by Arthur G. Bovée, University High School, Chicago, Ill.

<p>1 = un [œ] u = ooze ou (rouge) od (gôdt) aôft [u]</p> <p>4 = quatre [katr] ɔ = tɔʒht any o not in 2 or 3 Examples o+r (encore) au+r (saurai) o+l (joli) [ɔ li] o+mm (homme) o+nn (donne) (bonne) [bɔn] o+mn (l'autorisme) [lotɔn] votre [votr]</p> <p>Exceptional Cases Paul [pol] mauvais [mɔve] rôti [rɔti] hôpital [ɔpital] rhum [rɔm] album [albɔm] dot [dɔt]</p>	<p>2 = deux [dø] o = no eau (beau) au (pauvre) (haut) ô (côte) os final or + vowel (rose) (gros) otion (notion) [nosjô] ot } Final slot o } Final Congo</p> <p>3 = trois [trɔʒ] ø on (bon) } Final or om (nom) } followed by except } consonant in or n } except</p> <p>NOTE.—A vowel after n or m prevents nasali- zation.</p>	<p>5 = cinq [sɛ:k] ɑ = ah l â (âme [ɑ:m] âge [ɑ:ʒ] a+s (pas) a+ss (passe) a+tion (nation) [nasjô] a+ille (in nouns) (paille) oi } after r (roi) [rɔʒ] oy } froid [frɔʒ] (crois) [krɔʒ] (trois) [trɔʒ]</p> <p>6 = six [sis] ɔ̃ an (France) } Final or am (lampe) } followed en (pense) } by conson- em (temps) } ant except in or n }</p> <p>Exceptional Cases ennui [ɛnyj]* ennuyer [ɛnyije] emmener [ɛmne] ennoblir [ɛnoblir] enivrer [ɛnivre] orient [ɔrjɛ]</p> <p>*[y] used for (ti) for pedagogical reasons.</p>	<p>7 = sept [set] a = arrow any a not in 5 or 6 Examples a+r (partir) oi } not after r oy } voyager [vwɔʒa ʒ e] (moi) [mɔʒ] (avoir) [avvar]</p> <p>à la gare salle ami avez acte j'aille [ʒ a:j] [trava:j] assis</p> <p>à la gare salle ami avez acte travail = j'aille [ʒ a:j] [trava:j] assis</p> <p>Exceptional Cases e+nn (solennel) [solanel] e+mm (femme) [fam]</p>	<p>8 = huit [yit] e = bed è (père) ê (rève) ei (neige) (pleine) ai (not final in verbs) chaise, craie, palais, il parlait ay (crayon) et final (objet) est (verb) [e] quelque [kelkø] e+2 consonants (belle) (sept) [set] e+final pronounced consonant (sec) (avec) (bec) (tel) (sel) (chef)</p> <p>Exceptional Cases also 6, 7, and 10</p> <p>9 = neuf [nœf] ɛ̃ in (vin) ein (plein) im (grimper) eim (Reims) ain (pain) yn (syntaxe) aim (faim) ym (nymphé) ien (bien) [bjɛ̃]</p> <p>Exceptional Cases en (examen) [egzamɛ̃] européen [œropeɛ̃]</p>
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<p>10 = dix [dis]</p> <p>e = mate</p> <p>é (été)</p> <p>-ez (vous avez)</p> <p>-er (aimer) inf. end</p> <p>-ai (final in verbs)</p> <p>(j'ai) [ɛ e] (donnai)</p> <p>(j'aurai)</p> <p>-ier (papier)</p> <p>et (conjunction) [e]</p> <p>ed (piéd) (assied)</p> <p>des amis [dez ami]</p> <p>les amis</p> <p>mes amis</p> <p>Exceptional Cases</p> <p>messieurs [mesjø]</p> <p>pays [pe]</p> <p>je sais [ɛ e se]</p> <p>e+ff (effacer) [efase]</p> <p>clief [kle]</p>	<p>11 = onze [ɔ : z]</p> <p>i = meet</p> <p>i (lire)</p> <p>i (qu'il punît)</p> <p>dinerez-vous</p> <p>[dinrevu]</p> <p>y (tyran) [tirɔ]</p> <p>-ie (folie)</p> <p>copierai</p> <p>[kopire]</p>	<p>12 = douze [du : z]</p> <p>y = { i Position of tongue u Position of lips</p> <p>u (dur) (time) [yn]</p> <p>û (sûr) [sy:r]</p> <p>Exceptional Cases</p> <p>eu in forms of avoir, j'ai eu, jeus, il eut [il y], ils eurent</p> <p>ed in nous êames, vous êates</p> <p>13 = treize [tre : z]</p> <p>ø = { e Position of tongue ø Position of lips</p> <p>eu, eux, eut, eus, euse final (peu) (vieux) (peut) (tu meus) (Meuse) [mø : z]</p> <p>Exceptional Cases</p> <p>oeufs [ø] boeufs [bø] monsieur [mesjø]</p>	<p>14 = quatorze [katorz]</p> <p>œ = { e Position of tongue ø Position of lips</p> <p>œu not final, not followed by x, s, se, or t</p> <p>(heure) (neuf) (leur)</p> <p>œu+il, îlle: (feuille) [fø : j]</p> <p>œour (coeur) [kœ:r] (sœur)</p> <p>(œuf) (boœuf) [bœœf]</p> <p>œu+il, îll: (cœuillir) (œil)</p> <p>Exceptional Case</p> <p>dites-le [dit læ]</p> <p>15 = quinze [kɛ : z]</p> <p>œ̃</p> <p>un (brun)</p> <p>œ̃</p> <p>um (parfum)</p> <p>(lundi)</p> <p>Final or followed by consonant except in or n</p>	<p>16 = seize [sɛ : z]</p> <p>œ = œ, relaxed (see 1.4)</p> <p>e, unaccented, not followed by two consonants (see 8)</p> <p>Examples</p> <p>(me, se, que, ce, ne, de, le, je) (prenez) (levez-vous (recevoir) (leçon) (fenêtre) (regarder) (venez) (petit) (portplume)</p> <p>Exceptional Cases</p> <p>monsieur [mesjø]</p> <p>ai in faisant [føz]</p> <p>je faisais [ɛ ø føz]</p> <p>nous faisons [føzø]</p> <p>dessus [døsy]</p> <p>ressembler [reszblø]</p>
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II. THE FRENCH CONSONANT-SOUNDS

Alphabet of the Association Phonétique Internationale

b, d, f, g, ʒ, k, l, m, n, p, k, r, s, t, v, x = ks or gs, j, z, ɹ, w, ʃ
English c = k or s

s = hiss
s initial (sœur)
s not between two vowels
(bureau de poste)
c + e (cela) [səla]
c + i (ceci) [səsi] (cinq) [sɛ̃:k]
ç (français) [frɑ̃sɛ] leçon, garçon
ss (casser) [kɑsɛ]
ti (+vowel) nation, [nɑsjɔ] Boétie,
initier, initial

Exceptional Cases

dix [dis]
six [sis]
soixante [swasɑ̃:t]
Bruxelles [brysel]
fils [fis]
tous [tus] as a pronoun
hélas [elɑ:s]

z = seize

z (zéro)
s between two vowels (maison) [mɛzɔ]
(disons) (cause) [ko:z]
s linked (nous avons) (les yeux) [lezjɔ]
x linked (dix heures) [dixœ:r]
deux ième) (six ième) (dix ième)

ʃ = shake

ch (charmant) (architecte)

ʒ = pleasure

ge (Georges) [ʒɔrʒ]
gi (gilet) [ʒilɛ]
j (jamais) (je) (joli) (juge)

x = ks (excepter)

(Alexandre)
gz (examen) [egzamɛ̃] gz (exemple) (exercice)

w = watch

oi (moi) [mwa]
(quoi) [kwa]
ou + vowel (oui) [wi]
(jouer) [ʒwe]
Louis [Lwi]

k = come

c + a (causer) (camp) [kɑ]
c + o (corps) (compter)
c + u (curieux) (cube)
qu (quand) [kɑ]
q final (cinq) [sɛ̃:k] (coq) [kɔk]

Exceptional Cases

chœur [kœ:r]
orchestre [ɔrkestr]
chaos [kao]
échos [eko]
choléra [kolera]

g = gone

g + a (gant) [gɑ]
g + o (gorge) [gɔrʒ]
g + u (guerre) [gœ:r]

Exceptional Case

c in (second) [zgɔ] and its compounds

p = mignonette

gn (vigne) [vip]
(gagne) [gap]
(régner) [repe]

j = yes

y (yeux) [jɔ] (payer) [peje]
i + vowel (bien) (papier) [papje]
i + lle (paille (fille) [fi:j] (famille) [fami:j]
i + l (travail) [trava:j]

l

Exceptional cases where -ill- is pronounced as l

(ville) (village) (mille) (million) (Lille)
(millier) (tranquille) (pupille) (idylle)

t

t (ton)
th (théâtre) (Thomas) (thé)

Exceptional Cases

d linked (quand il) [kɑtil]
ti after s (bastion) (question) [kestjɔ]
(pitié) [pitje] (amitié) (moitié)

v

Exceptional Cases

linked f (neuf heures) [nœvœ:r]

p

Exceptional Cases

(observer) [ɔpsɛrve] (absente) [apsɑ̃:t]
(absurde) [apsyrd] (absolu) [apsɔly]
(obscur) [ɔpskyr]

I. *Phonetic Training*

The object of the phonetic training which the student receives is two-fold: first, the acquisition of a good pronunciation; secondly, and by no means less important, the learning of the written values of the various sounds with a view to establishing finally such an exact relation between the spoken and the written word that the sound will very nearly indicate the correct spelling. This second result of the phonetic training has been found to be a very definite aid in vocabulary building, for the ear of children of the average age of fourteen retains the memory of a sound more easily and accurately than the eye retains the image of a written word. The sound remembered by the ear is readily translated into its written form through the association of the sound with its symbol. The result is a combination which produces great speed in the acquisition of vocabulary coupled with unusual accuracy in spelling.

The first thing studied is the general characteristics of French pronunciation, namely, the lack of accent or stress in the pronunciation of the words, the purity of the vowel tones as contrasted with the diphthongized or rolled English vowels, the explosion of the consonants, the fact that the syllable always begins with a consonant, and the generally more energetic production of the sound. This is followed by an explanation of the vowel triangle, accompanied by a description of the mouth position for each vowel. As each sound is described, the phonetic sign of the Association Phonétique Internationale is given, so that a definite symbol is learned for each separate sound. It has been found very helpful as an aid to precision and speed in pronunciation work to have a sign for each sound. In this connection twelve oral and four nasal vowels are explained.

After thus establishing in the pupil's mind a definite idea of each separate sound, and carefully drilling the pupils in their production, it is possible to attack the problem of the written values of the sounds. The accompanying chart (I and II) is put into the hands of the students. As can be observed, there have been arranged in columns under each sound-sign the various combinations of letters which produce this sound. Here is the method of handling the chart. It is stated as an invariable fact that *ou* gives the sound [u]. Words like *fou*, *bout*, *boue*, *sous*, *jour*, are given with explanation of the consonantal rules. Next *eau* is given as pro-

ducing [o]. *Beau, peau, l'eau*, are given and then the two vowels presented are combined in words like *beaucoup, nouveau, couteau, rouleau*. *Au* is next explained and examples given like *haut, saut, saute*, then *faubourg, autour, vautour*. The student gradually comes to realize that *eau* is usually final. *On* is now explained as the nasal of [o].

As it is not customary in America to explain *on* as derived from [o], but rather from [ɔ], it is necessary to digress momentarily and consider this point. M. Camerlynck teaches [õ] at the Sorbonne, and Abbé Rousselot of the Institut Catholique says that the sound for [õ] is midway in position between [ō] and [ɔ̃]. The [ō] has a decided pedagogic advantage over [ɔ̃] by enhancing the differentiation between *on* and *an*, two sounds that are very hard for the American ear to distinguish. If the student is taught [ō], the natural aversion of the American to rounding his lips will relax the position sufficiently to be in accord with the views of Abbé Rousselot.

The explanation of *on* and *om* as producing [õ] is followed by examples such as *bouton, mouton, nous sautons, contour, saumon, bourgeon, tombeau, monceau*. We continue this process of explaining the value in sound of a letter or combination of letters and of then giving words containing it and the combinations previously explained. When [e] is reached, a practical review is given of all the letters studied by presenting the series *goûté, beauté, sauté, bonté, ôté, porté, pâté, marché, parlé, rêvé, neigé, laissé, échappé, répété*, etc.

This, then, is the method of handling the chart. Each word is carefully selected with a view to building continually new words out of the vowel combinations previously studied. About ten days are devoted to this work, with the result that the student can derive the pronunciation of a word from the spelling. This is the first stage in his phonetic training.

For a period of four weeks six minutes of each recitation are devoted to a review of this work and drill in the phonetic signs, together with pronunciation practice, through reading. First the phonetic signs must be placed under the vowels in the dictations studied. Finally, to complete the student's impression of the exact value of the phonetic sound and the accompanying sign, they are required to prepare lists of words which contain a certain

selected sound, as, for example, [ō]. Each day a new sound is thus treated until all the sounds have been thoroughly reviewed.

Thus far the student has considered seriously only the real dental *t* and the uvular *r*, which are explained at the beginning of the year. The latter is approached from *kr* position. Contrary to general opinion, the student has no great difficulty in acquiring this sound. Then gradually the mouth positions for the other consonants are explained and the same process is employed as with the vowel sounds, using chart II.² Under the sound *k*, for instance, *c+a*, *c+o*, *c+u*, and *qu* are given; under *s*, *ss*, *c+e*, *c+i*, and initial *s*, *tion*, *tie*, *x*, *c*. Now one or two lines of the dictation lesson are marked with the phonetic signs. Each day the pronunciation of these lines is carefully studied. This work, coupled with an average of three dictations a week and constant daily practice in reading, brings the pupil at the end of two months to a point where a very definite relation has been established between sound and spelling.

From this point it is but a step to spelling from sound. All the new words are first pronounced. Then their meanings are demonstrated according to the principles of the direct method, and finally they are spelled by the pupils. By constantly appealing to the ear we have developed its retentive power to such an extent that it easily holds sound. Then the phonetic training has rendered the student capable of translating this sound into a written word. The result is an astonishing decrease in mistakes in spelling. This is a valuable attainment, for it gives speed and accuracy in the acquisition of vocabulary.

From this time on an effort is made to purify the pronunciation of the vowels and to eradicate such typical American defects as the diphthongization of [o], [e], to perfect the nasals, and to train the student in pronouncing the consonants vigorously. In this connection an effort is made to develop the truly French consonant sounds, such as a dental *t* in contrast to an alveolar. After four months a serious study of the sound [ə] is begun. Its role in slow and rapid speech is studied as well as the conditions under which it appears in such verbs as *lever* and *appeler*.

The next stage in the process of building a good pronunciation is the study of syllable length. Three fundamental laws, which

²NOTE: Consonants affording no difficulty are omitted.

have been found to be eminently practical and widely applicable, are employed: in tonic position; first, open syllables are short; second, syllables closed by r, z, , v, j, are long; third [ā], [o], [φ], [ō], [ǎ], [ē], [ō], are long in closed syllable. The truth of these principles can be readily seen from the following examples:

1	2	3
1 joue [ʒ u]	jour [ʒ u:r]	
2 meus [m ø]	meuse [mø:z]	
3 feu [f ø]	feuille [fø:j]	
4 route [ru]	rouge [ru:ʒ]	
5 mon [mō]		montre [mō:tr]
6 prend [pr ā]		prendre [pr ā:dr]

NOTE: See *Les Sons du Français*, Passy, 7th Edition, pages 62, 63.

Finally the laws that govern the grouping of sounds, i. e., sentence rhythm, are treated. The first consideration is the breath group; for example, "un garçon est venu pour te voir." This unit is divided into force groups which consist of one or more atonic syllables leading up to a tonic syllable, as, for example, "un garçon" in the foregoing sentence. Distinction is made between different grades of tonic and atonic syllables. By the use of the numbers 1 to 5 the application of the whole system may be made clear as follows:

Un garçon	est venu	pour te voir
2 1 4	1 (1) 3	2 1 5 *

By constant drill with this device the student gradually lays aside his natural habit of letting the voice drop at the end of phrases and clauses and acquires the French practice of accentuating the end of speech groups.

2. Oral Stories

After the ten days of thorough phonetic preparation previously outlined, the pupil is introduced at once to simple French sentences designed to give immediately a sense of word relationship. The first series of such sentences, arranged according to the Gouin idea, is based upon actions performed by the pupil in connection with the phonetic card as used in the class and at home. Then, similarly, series of sentences are presented relating to the handling of a book, the opening and closing of a door and a window, the use of a

*See *Les Sons du Français*, Passy, 7th Edition, page 44.

watch, the fruits, the parts of the body, the divisions of the day, etc. Having acquired by this means a certain facility with a limited vocabulary, the pupil begins series based upon the ordinary incidents of his daily life, such as "la Série du Matin," "En Route pour l'École," with familiar attendant incidents. The next series are based upon the pupil's life round the school. At this point is introduced the simple story "*L'Oiseau qui a Soif*" (see *Oral Stories* by Ballard, Scribner's). The Type Lesson, page 267, indicates the method of presentation. The purpose of introducing this story at this time is to prepare the way for the demonstration of the use of the past descriptive (imperfect) as contrasted with the conversational past (past indefinite). This method is treated in detail in the section entitled "Development of the Verb," page 262. From this point on, all the series take on the character of stories largely of movement, relating to the events of an imaginary theatre party. This material has been very carefully selected and prepared so as to relate as closely as possible to the daily, personal experience of the pupil. Some idea of the relative importance of this story in the course may be gained from the fact that the last ten weeks of instruction are devoted to it.

In this oral material, vocabulary sequence is very definite and each story is built up round a principle of grammar. The steps of teaching are: first, oral presentation; next, dictation and correction at the board; then it is written at home and the paper is corrected by the instructor and returned for study. A test completes the handling of the story. It is obvious that in this type of work, the ear plays a very important role as set forth in the section on "Phonetic Training." By the end of the year the pupil has acquired the ability to retain easily whole sentences when once heard.

3. Grammar*

"*La Classe en Français*" by Gourio is the basis for this work. This book puts into practice all the fundamental principles of the Direct Method. As the book is entirely in French, all of the grammar is learned in French. The vocabulary of each lesson is based mostly upon life in the classroom and by easy steps leads the way for the grammar. The material is used for class conversation, dictation

*See Outline of Grammatical material on page 270 ff.

(two or three times per week), and home work. See Specimen Exercises on page 275 ff.

4. *Development of the Verb*

The first verb form presented is the first person singular of the present indicative. This is done as indicated in the section under "Oral Stories." Here is a type of series presented at the beginning:

Je prends le livre, j'ouvre le livre, je tourne les pages, je cherche les images, je regarde les images, je ferme le livre, je pose le livre sur la table.

The pupil simply connects the sound with the actions or idea presented. From the pupil's point of view there is no grammatical consideration involved.

Then, by ordering the pupil to perform the same actions, the imperative form is introduced. Upon being asked what he does in connection with this first series he will reply in the first person. The teacher then performs the actions and asks the pupil to tell him what he is doing, thereby involving the second person:

Vous prenez le livre, vous tournez les pages, vous cherchez les images, vous regardez les images, vous fermez le livre, vous posez le livre sur la table.

The pupil will naturally develop a feeling for the ending *ez* after *VOUS*.

For a while series of this kind are developed using only the first and second persons. When these are firmly established the third person is introduced by a three-cornered conversation between the teacher and two students. The second pupil is asked to tell what the first student does, replying:

Il prend le livre, il ouvre le livre, il tourne les pages, il cherche les images, il regarde les images, il ferme le livre, il pose le livre sur la table.

Using a girl pupil, the pronoun *elle* is brought into action. Many such series are developed during a month before any effort to systematize is made. The first classification attempted is to call the attention of the pupils to the fact that after *je* there are only two possible endings, *e* and *s*. The verbs ending in *e* form the first divisions, while those ending in *s* form the second division. The pupil concludes this from innumerable examples of verbs, all of

which he knows because he has seen them in action and can use them himself. He will also easily deduce from examples that after *il* there are also two possibilities, i. e., *e* for the first division and *t* or *d* for the second.

The next step is to introduce *nous*. A pupil is called to the window. The teacher says, "Fermez la fenêtre." The pupil replies, "Je ferme la fenêtre." The teacher says, "Moi, je ferme la fenêtre aussi avec vous; nous fermons la fenêtre ensemble." Then a whole list of verbs is reviewed in action, performed by two pupils who answer together. The pupils have already concluded that after *nous* the verb must end in *ons*.

The third person plural is treated by the same method. The aim is to instill a feeling for the personal ending and to enhance the differentiation between the persons by taking them up separately and by having the pupils act out the words. This represents six weeks' work.

The six forms of the present indicative are now grouped together and the attention of the pupil is directed to the similarity of verb structure in the first, second, and third singular and the third plural on the one hand, and the first and second plural on the other.

Example: j'achète	nous achetons
tu achètes	vous achetez
il achète	ils achètent.

The effect of the shift of the tonic syllable on the spelling is then explained, and the foundation thus laid for the ready acquisition of the tenses yet to come.

The infinitive is taken up immediately after the present tense. The approach to it is from the paratactic form:

Dites-lui, fermez la fenêtre; and then, dites-lui de fermer la fenêtre. The infinitives again are separated into two divisions, those ending in *er* and the others (*oir, re, ir*).

Making use of our newly-learned infinitive, we combine it with *je vais* to form a sort of immediate future tense:

Je vais fermer la porte, je vais chercher le livre, etc.

Series with *je veux, je peux, je sais, j'aime, il faut*, plus the infinitive are now given. Since the uses of the infinitive given are restricted to two, the pupil readily deduces that the infinitive must be employed after another verb or after *de, à, pour*, etc.

We have now the present and an immediate future tense with *je vais* plus the infinitive. We need a past tense; this is likewise introduced through action.

Je vais couper la ficelle, je coupe la ficelle. Now the action is finished, the string is cut, the pupil can see it, and so *j'ai coupé* la ficelle means a completed action. To strengthen the pupil's grasp of this past tense the series already learned are treated as having happened yesterday. In this way there is, obviously, no escape from the use of this past tense.

Gradually the verbs in *oir* are grouped so that the pupil may deduce that the past participle of these verbs, as well as of the regular verbs ending in *re*, always ends in *u*, and that the *ir* verbs have a past participle ending in *i*.

Taking a tense inventory, we find that we have (1) an immediate future by using *je vais* plus an infinitive, (2) a present, and (3) the conversational past. We require now a descriptive past. We approach this tense by means of the story of *L'Oiseau qui a Soif*. (See Type Lesson on page 267). The method is to change the tenses of this story to the past, putting the verbs which express action in the conversational past (past indefinite) and those which express description in the past descriptive (imperfect).

<i>Present</i>		<i>Past descriptive</i>	<i>Conversational past</i>
l'oiseau a soif	<i>description</i>	il avait soif	
il veut boire	"	il voulait	
il voit une carafe	<i>action</i>		il a vu
il ne peut pas le faire	<i>description</i>	il ne pouvait pas	
son bec est trop court	"	il était trop court	
il frappe la bouteille	<i>action</i>		il a frappé
le verre est trop dur	<i>description</i>	il était trop dur	
il essaye de renverser	<i>action</i>		il a essayé
elle est trop lourde	<i>description</i>	elle était trop lourde	
il va chercher	<i>action</i>		il est allé chercher
il apporte des cailloux	"		il a apporté
il jette des cailloux	"		il a jeté
l'eau monte	"		l'eau est montée
il apporte encore	"		il a apporté
l'eau monte encore	"		l'eau est encore
			montée
il peut boire	<i>description</i>	il pouvait boire à son aise	

The pupil is taught to form the first person of the past descriptive by removing the *ons* of the first person plural of the present indicative, and substituting the ending *ais*. The only exception to this is *nous sommes*.

The future is explained by using *hier*, *aujourd'hui*, and *demain*. Hier j'ai expliqué la leçon 76, aujourd'hui j'explique la leçon 77, demain j'expliquerai la leçon 78.* It is shown that the present of *avoir* is added to the infinitive to form the future.

The conditional is derived from the future by simply adding *s* to the first person singular and then using the endings of the imperfect.

Just as the stem of the first person plural is used to derive the past descriptive, so it is used to derive the present participle. This is done because the student already knows it and can work from the known to the unknown. To obtain the present participle he is told to remove the ending *ons* of the first person plural present indicative and substitute *ant*. There are only three exceptions to this rule: *avoir*, *savoir*, *être*. The present participle first appeared in the story *La Partie de Théâtre* at the point where the party has reached the station, as follows: "Nous avons parlé français en attendant l'arrivée du train."

The past infinitive is developed by using the series:

Avant de partir, je mets mon chapeau. Pendant que je parle, vous écoutez. Après avoir fermé la porte, je vais à ma place.

The reflexive verb is first presented in the *Série du Matin*. Of course, they simply represent the ideas which the words express, no grammatical significance being attached to them. This material, however, is accumulated to be called upon later. At the proper point all the reflexive verbs are assembled and treated as such. The verb *se regarder* is taken as a model. The action centers around a mirror which serves to put into action the verb *se regarder*.

The pupils become acquainted with the past absolute (past definite) in their reading in "*Le Premier Livre*" by Méras. They are not required to learn the forms, only to recognize them and explain them in terms of the conversational past (past indefinite). Much of this work of changing the past absolute to the conversational past is done in order to develop facility in the use of the three types:

*Gourio, page 136.

(a) j'ai fini, (b) je suis allé, (c) je me suis levé, together with the position of the pronoun, the position of *ne pas*, and the agreement of the past participle.

It remains for French II to organize the verb material thus acquired. The process in French I is one of gradual development, of working from the known to the unknown. The time elapsing between the learning of the respective persons sets them off more sharply. A similar process applied to all the tenses produces the same result.

5. *Rapid Reading*

As a basis for rapid reading "*Le Premier Livre*," by Méras, is used. This book is Malot's story "*Sans Famille*" simplified and brought within the range of a beginner. It has the advantage of being a continued story with a French background and atmosphere. In following the travels of little Remi all over France, the pupil learns incidentally French geography and place names which are located by the pupil on a map of France which is always on display before the class.

This story is used to develop ability to read French rapidly and understand it without recourse to translation. It is first read aloud in French. The words are explained by synonyms, antonyms, definition, etc. Word families are built up around a common etymology, as, for example, words derived from the Latin *amo*. From this root is derived the group *aimer, ami, amie, aimable, amabilité, amical, amicale*, etc. This story also affords an excellent opportunity for conversation about French life, costumes and geography, and for the tense drill described in the section "Development of the Verb." This type of work is taken up at the end of the fourth month and begins a linguistic current which is followed very carefully in the three succeeding years.

Time Required of Students

Five periods of fifty minutes each are devoted to French. The entire period is devoted to drill, as the time spent with the teacher under the Direct Method is much more productive if employed in active work. Thirty to forty minutes of home preparation are required, ample directions in the method of preparation being given in class.

TYPE LESSON

Explanatory Note

The following lesson illustrates the method of vocabulary building, which is done by telling a story in which every sentence has a logical connection. The new words to be learned are judiciously placed in a context of old ones. The following is the story. The new words are in italics.

L'OISEAU QUI A SOIF

Un petit *oiseau* a *soif*. Il veut *boire* dans une *carafe*; mais il ne peut pas le faire parce que son *bec* est trop *court*. Il *frappe* la *bouteille* pour la *briser*; mais le *verre* est trop *dur*. Il *essaye* de *renverser* la *carafe*; mais elle est trop *lourde*. Alors il va chercher des *cailloux*. Il apporte les *cailloux*. Il *jette* les *cailloux* dans l'eau. L'eau *monte*. Il apporte encore les *cailloux*. L'eau monte encore. Enfin il peut boire à *son aise*.

Class Demonstration

(Teacher) L'histoire s'appelle "L'*oiseau* qui a *soif*." Vous ne savez pas ce que c'est qu'un *oiseau*. Eh bien, c'est un petit animal qui *vole* dans l'air (motion of flying). Voilà le dessin d'un *oiseau* (draws a bird). Comprenez vous ce que c'est qu'un *oiseau*?

(Pupil) Je le comprends, monsieur.

(Teacher) Qu'est-ce que c'est qu'un *oiseau*?

(Pupil) C'est un petit animal qui vole dans l'air.

(Teacher) L'*oiseau* a *soif* signifie il désire boire (action of drinking). Quand vous avez faim, que désirez-vous faire?

(Pupil) Je désire manger.

(Teacher) Quand vous avez soif, que désirez-vous faire?

(Pupil) Je désire boire.

(Teacher) Que désirez-vous boire?

(Pupil) Je désire boire de l'eau.

(Teacher) Très bien, voici l'histoire. "Un petit *oiseau* a *soif*. Il veut boire dans une *carafe*." Qui a *soif*?

(Pupil) L'*oiseau*.

(Teacher) Qu'est-ce qu'il a?

(Pupil) Il a *soif*.

(Teacher) Que veut-il faire?

(Pupil) Il veut boire.

(Teacher) Montrez par une action le verbe boire. (Pupil makes gesture). Où veut-il boire? Il veut boire dans une *carafe*. (Teacher points to the *carafe*). C'est une *carafe*. Qu'est-ce que c'est que cela?

(Pupil) C'est une *carafe*.

(Teacher) Je continue l'histoire. Il veut boire dans une carafe, mais il ne peut pas le faire parce que son *bec* est trop *court* (Teacher makes proper gesture and points to the bird's beak in the drawing). Qu'est-ce que c'est que cela?

(Pupil) C'est son bec.

(Teacher) Son bec est trop *court* signifie son bec n'est pasassez long. Le contraire de court est long. Masculin court, féminin courte; masculin long, féminin longue. Peut-il boire?

(Pupil) Non, monsieur, il ne peut pas boire.

(Teacher) Pourquoi?

(Pupil) Parce que son bec est trop court.

(Teacher) Très bien, je continue l'histoire. Parce qu'il ne peut pas boire il *frappe* la *bouteille* pour la *briser*, pour la casser (action of striking bottle; briser illustrated by breaking piece of chalk). Que fait-il?

(Pupil) Il frappe la bouteille.

(Teacher) Montrez-moi la bouteille.

(Pupil) Voilà la bouteille.

(Teacher) Que signifie le verbe briser?

(Pupil) Le verbe briser signifie casser.

(Teacher) Pourquoi veut-il briser la bouteille?

(Pupil) Parce qu'il veut boire.

(Teacher) Pourquoi ne peut-il pas boire?

(Pupil) Parce que son bec est trop court.

(Teacher) Qu'est-ce qu'il fait pour briser la bouteille?

(Pupil) Il la frappe.

(Teacher) Avec quoi la frappe-t-il?

(Pupil) Avec son bec.

(Teacher) Mais il ne peut pas la briser parce que le *verre* (teacher points to the glass) est trop *dur*. Une chose est dure quand on ne peut pas la casser facilement, comme le bois ou le tableau noir. Qu'est-ce qui est trop dur?

(Pupil) Le verre.

(Teacher) Je continue l'histoire. Il essaye, il fait un effort (gesture) de renverser (gesture) la carafe, mais elle est trop *lourde*. Je ne peux pas soulever le bureau parce qu'il est trop lourd (action). L'oiseau est léger, la carafe est *lourde*. Lourd est le contraire de léger. Je continue l'histoire. Alors il va chercher des cailloux (action of going and getting some pebbles already placed). Il apporte les cailloux. Qui apporte les cailloux?

(Pupil) L'oiseau apporte les cailloux.

(Teacher) Qu'est-ce qu'il va chercher?

(Pupil) Il va chercher des cailloux.

(Teacher) Qu'est-ce qu'il apporte?

(Pupil) Il apporte des cailloux.

(Teacher) Je continue l'histoire. Il *jette* les cailloux dans l'eau (action). l'eau monte (pupil sees water rise). Que fait-il?

(Pupil) Il jette des cailloux.

(Teacher) Qu'est-ce qu'il jette?

(Pupil) Des cailloux.

(Teacher) Que fait l'eau?

(Pupil) L'eau monte.

(Teacher) Oui, l'eau monte. Il apporte encore des cailloux (action).
L'eau monte encore (action) Enfin il peut boire (action) à son aise—facilement—sans difficulté.

Résumé of the Foregoing

First comes a preliminary telling of the story. A great deal of action is used throughout. A glass water bottle and pebbles are on the desk and are used in illustrating the story. New words are explained by means of actions, simple drawings, explanations, definitions, or contrast. French is used throughout. After a new word has been explained, the pupils are asked to repeat the word or are asked questions in the answers to which the new words have to be used. The phonetic spelling of each new word is given. In a few cases the pupils are asked to perform themselves the action suggested by a new word. After the story is finished, all the new words in the lesson—about sixteen—are written on the board by the pupils, who have only the sound to guide them in the spelling. Then the story is gone over a second time, the teacher asking questions and drilling them on the new words and phrases. Some grammar work is done incidentally, two of the pupils writing the irregular present tenses of *jeter* and *boire* on the board, using the principle of tense rhythm, 1, 2, 3, and 6 to guide them in the irregularities. Once again the various questions are asked about the story. This time most of the pupils give their answers easily and correctly. The lesson ends by the dictation of the story to the students, who write it down in their notebooks for study for the next day.

Outline of Material

I. Printed material used by the student.

A Phonetic Vowel Chart, arranged by Arthur Gibbon Bovée.

La Classe en Français, Méthode Gourio, Premier Livre, Librairie Ferran Jeune, Marseille, 1913.

A Complete Treatise on French Verbs, Castarède, Hachette.

Le Premier Livre, Méras. American Book Company.

Typed Sheets of French Sentences requiring completion or French questions requiring answers which provide drill in the fundamentals of grammar without translation from English into French.

II. Material presented orally and used for written reproduction.

A. Series of related actions:

1. La Série du Livre
2. " " de la Carte
3. Les Séries des Fruits
4. La Série de la Porte
5. " " de la Fenêtre
6. " " des Heures
7. " " du nom écrit au tableau
8. " " des parties du corps
9. " " des divisions du jour
10. " " des jours de la semaine
11. " " des saisons

B. Stories of everyday life arranged by Arthur Gibbon Bovée.

1. Le matin
2. Le jour
3. En Route à l'Ecole:—
 - a. Les Bonbons et le Gant.
 - b. L'Automobile.
 - c. Les Deux Elèves qui sont en Retard.
4. Oral stories by Ballard, Scribner's
 - a. L'Oiseau qui a Soif.
5. La Partie de Théâtre.
 - a. L'Invitation.
 - b. Le Rendez-vous.
 - c. Le Départ, l'Arrivée.
 - d. La Pièce, l'été de la Saint Martin (arranged in 2 acts).
 - e. Le Souper.
6. L'Escapade.

III. Outline of Grammatical Material.

1. Article

A. Indefinite Article

- (1) Singular and plural
- (2) Omitted with professions, nationality, title, etc.
- (3) Omitted with certain gallicisms, j'ai faim, etc.

B. Definite article

1. Noun general sense
2. Common nouns

3. With languages
 4. Parts of the body
 5. Countries
 6. To form the partitive
 7. To form the superlative
 8. Nouns of measure
 9. Titles
 10. Omitted with cities
2. Adjective
- | | |
|---|----------|
| (1) Formation masculine and feminine | bon |
| (2) Irregular feminine | frais |
| (3) Adjective in "e" no change | heureux |
| (4) Comparison of irregulars | attentif |
| (5) Agreement | muet |
| (6) Demonstrative adjective | blanc |
| (7) Interrogative adjective | vieux |
| (8) Possessive adjective | gras |
| (9) a special case—use of masculine before
feminine beginning with a vowel | cher |
| (10) Demi—agrees only when it follows | beau |
| (11) Tout | nouveau |
| | bas |
| | gentil |
| | sec |
| | premier |
| | long |
| | ancien |
3. Noun
- (1) Gender
- Masculine—eau, age, ège, ier, ment, on, ot, isme, except page, image.
- Feminine—tion, sion, ion, ure, esse, ée, aille, ette, aison, countries ending in "e."
- Masculine
- a. Languages
 - b. Days
 - c. Months
 - d. Letters of the alphabet except H.
 - e. countries not ending in "e."
- (2) Number
- a. regular plural
 - b. ending al = aux

- c. eau and eu taking x, except adjectives in "eu."
- d. s, x, z, no change
- e. œil—yeux
ciel—cieux
- (3) Partitive construction
 - a. du papier, de la craie, des lettres, de l'encre, de l'argent
 - b. de alone after negative
 - c. de when adjective precedes.
- 4. Pronoun
 - (1) Conjunctive or objective pronouns
 - a. Position
 - b. Order
 - (2) Disjunctive or stressed pronouns
moi, toi, lui, elle, nous, vous, eux, elles.
 - (3) Possessive
 - (4) Demonstrative
 - (5) Interrogative
 - (6) Relative
 - (7) Reflexive
 - (8) Indefinite
quelque chose—rien
quel qu'un—personne
on
 - (9) Partitive pronoun—en
 - (10) Adverb pronoun—y
- 5. Verb
 - (1) 4 conjugations
 - 1. chanter
 - 2. devoir
 - 3. rendre
 - 4. (a) finir
(b) partir
 - (2) Tenses and forms (indicative only)
 - a. Present
 - b. Past descriptive (imperfect)
 - c. Future
 - d. Past future (conditional)

- e. Past absolute (past definite)
- f. Conversational past (past indefinite; present perfect)
- g. Past perfect (pluperfect)
- h. Future anterior
- i. Imperative
 - (1) affirmative
 - (2) negative
- j. Past participle
- k. Present participle
- l. Past infinitive

(3) Irregulars = 38

avoir	devenir	voir
être	tenir	valoir
aller	partir	boire
faire	dormir	apercevoir
dire	sortir	recevoir
lire	sentir	devoir
écrire	servir	croire
prendre	s'asseoir	courir
savoir	conduire	connaître
vouloir	mettre	plaire
pouvoir	ouvrir	taire
venir	offrir	battre
revenir	rire	

(4) Use of the infinitive

- a. After preposition
- b. After another verb not être or avoir
- c. 16 verbs with direct infinitive

aller	voir	regarder
vouloir	laisser	devoir
faire	pouvoir	croire
savoir	aimer	penser
falloir	entendre	désirer
venir		

d. 17 verbs with *de plus* infinitive

dire	permettre	essayer
cesser	empêcher	manquer
finir	venir	arrêter
oublier	forcer	voter
continuer	regretter	proposer
décider	remercier	

- e. 7 verbs with *a* plus infinitive and adjective of sentiment, such as content, heureux, enchanté, triste, etc.

commencer	s'amuser
apprendre	chercher
inviter	consentir
	avoir

(5) Reflexive

(6) Present participle after *en*

(7) Agreement of past participle

(8) 14 verbs conjugated with *être*.

(9) Verbs in *cer*, *ger*, *ayer*, *uyer*, *oyer*, *appeler*, *jeter*, *se lever*, etc.

6. Adverbs

1. Position

2. Of quantity

a. beaucoup	e. trop
b. peu	f. combien
c. plus	g. assez
d. moins	h. pas
	i. tant

7. Numbers

1. Cardinal

2. Ordinal

3. Addition

8. Negation

1. ne-pas	4. ne-jamais
2. ne-personne	5. ne-que
3. ne-rien	6. ne-plus

9. Miscellaneous

1. Time	6. Money
2. Days	7. Punctuation terminology
3. Months	8. Grammar terminology
4. Seasons	9. Arithmetic terminology
5. Dates	

10. Conjunctions

1. pendant que	5. puisque
2. après que	6. parce que
3. de sorte que	7. car
4. quand	

Specimens of Exercises

I. Completez les phrases suivantes:—

1. Ce chapeau-là est _____ maître.
2. Est-ce qu'il y a quelque chose sur la chaise?
Non, il n'y a _____ sur la chaise.
3. Est-ce qu'il y a quelqu'un a la porte?
Non, il n'y _____ a la porte.
4. Quel est le nom de l'élève _____ est au tableau?
5. Dites-lui de prendre les pastilles et de _____ mettre dans la boîte.
6. Dites-lui de prendre des billes et d' _____ mettre dans la boîte.
7. L'e est muet dans "année." Il ne faut pas le _____.
8. J'ai des gâteaux, mais je n'ai pas _____ pastilles.
9. Nous ne voulons _____ bonbons _____ gâteaux.
10. Louis n'est pas aussi grand _____ Jean.
11. Voici des plumes, combien _____ voulez-vous?
J' _____ veux quatre.
12. Ne prenez pas deux pastilles.
Prenez- _____ une seulement.
13. Combien y a-t-il _____ fautes dans votre dictée?
Il y _____ a cinq.

II. Dites-lui de souligner toutes vos fautes, de ne pas écrire trop vite, de continuer d'écouter, de commencer à lire, de répéter plusieurs fois, de bien ponctuer, de se lever, de s'asseoir, de se taire, d'acheter un chapeau.

(4 phrases pour chaque ordre)

III. Répondez affirmativement et négativement remplaçant les mots soulignés par un pronom :

1. Montrez-vous *le tableau*?
2. Lancez-vous *la balle*?
3. Regardez-vous *la montre*?
4. Prenez-vous *les crayons*?
5. Mettez-vous *votre chapeau*?
6. Etudiez-vous *la leçon*?
7. Ecoutez-vous *le professeur*?
8. Parlez-vous *au maître*?
9. Aimez-vous *la musique*?
10. Donnez-vous le crayon *à Paul*.
11. Expliquez-vous la leçon *aux élèves*.
12. Demandez *aux garçons* de s'arrêter.
13. Où prend-elle *son déjeuner*?
14. Mange-t-il *la pomme*?
15. Où écrivons-nous *la dictée*?
16. Amusez-vous *nos enfants*?
17. Allez-vous voir *la partie de football*?

18. Voulez-vous entendre *la musique*?
19. Faut-il corriger *les fautes*?
20. Désirez-vous acheter *les gants*?
21. Voulez-vous aller voir *Charles Chaplin*?
22. Voulez-vous aller chercher *mes lettres*?
23. Est-ce que je vois *la gravure*?
24. Est-ce que j'écris bien *les signes phonétiques*?
25. Qu'est-ce que nous faisons avec *le journal*?
26. A quelle heure quittez-vous *la maison*?

IV. Répondez affirmativement et négativement remplaçant les mots soulignés par un pronom :

1. Avez-vous acheté *des bonbons*?
2. Voulez-vous de *l'argent*?
3. Lancez-vous *des bonbons aux animaux*?
4. Avez-vous *de la craie*?
5. A-t-il beaucoup *d'amis*?
6. Parle-t-il au maître *de la leçon*?
7. Avons-nous vu *des jeunes filles* au bal?
8. Désire-t-elle acheter *des fleurs*?
9. Voyez-vous beaucoup *de fautes* dans la dictée?
10. Venez-vous *de Paris*?
11. Descendez-vous *de l'auto*?
12. Sortons-nous *de la maison*?
13. Est-ce que je pars *de l'école* à deux heures?
14. A quelle heure sort-elle *de la salle à manger*?
15. Voulez-vous me donner *du papier*?
16. Veut-il me passer *de l'encre*?

V. Accord du participe passé.

1. Où est la dictée que vous avez _____?
2. Laquelle des robes avez-vous _____?
3. Quelle langue avez vous _____ cette année-ci?
4. Nous sommes _____ à la gare en auto.
5. Mais nous sommes _____ à pied.
6. Combien de pages avez-vous _____ dans ce livre?
7. Je ne peux pas trouver ma plume, je l'ai _____.
8. Quelles belles fleurs! Où les avez vous _____?
9. Elles se sont _____ la figure.
10. Je viens du magasin. Voilà les fleurs que j'ai _____.
11. Montrez-moi les lettres que vous avez _____.
12. C'est la leçon la plus difficile que j'ai jamais _____.
13. Que pensez-vous de l'histoire qu'il nous a _____?
14. Nous sommes _____ au théâtre. ns. ns. sommes bien _____.
15. Ce n'est pas la robe que j'ai _____.
16. Où sont les bonbons que vous avez _____?
17. Je les ai _____.
18. C'est la porte de derrière que j'avais _____.

(To be continued)

IN MEMORIAM

WILLIAM ADDISON HERVEY

Many a teacher of modern languages must have been deeply grieved on opening his paper the day after Christmas to read the news of the sudden death of Professor William Addison Hervey of Columbia University. And how many teachers and students in Greater New York and far out through Columbia's sphere of influence must have felt the holiday spirit turned to sadness at the thought that their lives would henceforth be poorer by a loyal and unselfish friend. Of every true teacher it may be said that he does not live for himself. Of Hervey it must be added that to an extraordinary degree he lived for his friends. Chance or the moves of an obscure fate bring into our lives many friends, whose influence then diminishes year by year. No one who had ever formed bonds of friendship with Hervey ever felt that they were wearing thin in this way. Like another Columbia Germanist, Rudolph Tombo, Jr., with whom he was associated for many years in intimate friendship, Hervey never waited for his help to be asked, but with a loyalty as unselfish as it is rare, he sought continually for those things which he might do for his friends. To his colleagues, even of temporary tenure, and to young and inexperienced teachers his resources of helpfulness were inexhaustible.

It was not merely to friends that he was loyal through thick and thin. He gave himself up to his life work with the devotion and enthusiasm that belongs to the ideal teacher, and brought to bear on it an industry of which few men are capable. Of too active a temperament to be a scholarly recluse, he nevertheless loved his studies and his work as teacher of German literature with rare affection. His syllabus of Lessing, Goethe and Schiller is a model of painstaking gathering of materials, careful analysis and accurate presentation, clarified by years of class-room and seminary experience. It is a teacher's philology in the best sense. Whoever saw him in his study, shut in at last from the distractions of committee and routine work and the thousand other duties which his energetic nature imposed upon him, could appreciate the deep affection, the *gaudium verum* of the eager and life-long student among his beloved authors.

To a man of so ardent a nature, the war came as a peculiar shock and disaster. The psychology of war time, with its superficial passions and its denunciation of everything connected with the enemy aroused in his fine spirit a deep sense of injustice. He was so thoroughly loyal in his love of country and so constantly ready for patriotic service that he could never understand the intolerant spirit that expected the American teacher of German to abjure the results of scientific study or throw overboard all the things he owed to German scholarship. Throughout the days of readjustment, more difficult with such a man than with those of more superficial nature, he found deep satisfaction in the doing of important patriotic service: first in the post office department at Washington and later for the department of justice. It is more than a guess that the unremitting labors of the early months of the war in Washington and the giving up of his vacations to patriotic duties definitely shortened his life.

To the bitter experiences of a teacher of German during the past few years there was added last spring a crushing domestic loss, the most terrible that can befall any man. When I saw him in May, he walked with the conscious erectness of one who had pledged himself to pass through the darkest shadows on the *via dolorosa* without faltering. But a letter written after the catastrophe showed that he had steeled himself to take up the broken threads of life once more; and a hard summer's work in the government service brought a new grip on affairs and flashes of the old enthusiasm. The success of the S. A. T. C. courses in German, which he assisted in planning, encouraged him, and the last visit I had with him on November 8 and a letter of November 20 showed that he had found himself in the new order of things and was looking forward with confidence to the future. And then came

"The blind Fury with the abhorred shears
And cut the thin-spun life."

Modern language teachers owe more to Hervey than they know. He was active in both the New York State and the Middle States Associations. He was one of the small group of men who in 1915 took steps to set the MODERN LANGUAGE JOURNAL upon its feet, and he never ceased to be thoughtful for its interests. His unselfishness and energy were peculiarly suited to work in organizations, where eternal tact must be paired with forgetfulness of self.

Opposition never swept him off his feet. Misconstruction and ill-humor never shook his imperturbable coolness. He believed thoroughly in the organization of teachers and he was always willing to give his time without stint and in the end to efface himself to help things forward. To mention but one instance, his work with various committees for the improvement of oral and aural work was of lasting value to our profession.

The work of the conscientious teacher is indeed done "for God's sake." No financial rewards beckon to him. His name rarely finds its way into the easy popularity of the daily press. His passing causes no ripple on the surface of public life. The more faithfully he works, the more he must learn to sink his own personality and the less the passing fame of the moment will be his. But as the years come and go, for him as to no other son of earth is the prayer of the Psalmist answered, "Establish Thou the work of our hands, yea the work of our hands establish Thou it!" The teacher's faithfulness to duty lives on in the flesh and blood even of those who have forgotten whence a sense of respect for science and a belief in the standards of accurate scholarship came into their lives. To live thus in the lives of his students and in the hearts of his friends is the only reward that Hervey would have desired.

ROBERT H. FIFE, JR.

QUERY AND ANSWER

All queries and answers for insertion here should be addressed to Thomas E. Oliver, Urbana, Illinois.

1. What is a good reference grammar of the French language, printed in France, and suited to the use of English-speaking teachers?
2. Can some one give a list of the best scientific readers available in this country in French, German, and Spanish?
3. What material published by American firms is available for the instruction of very young pupils in German, in Spanish, in French?
4. Will some reader give the titles, publishers, dates and prices of the best business or commercial readers and manuals in French, German and Spanish, prepared for the instruction of English-speaking students?

One correspondent recommends the following:

French Commercial Correspondence with Exercises, French-English and English-French Glossaries, Hints on Letter-writing, and copious Notes by Elphege Janau. Third Impression. Longmans, Green, and Co., London, New York, and Bombay 1898. xvi-222.

The same publishers issue a similar German manual. Both books are from the English rather than the American business standpoint. This fact affects the money values and also a very considerable number of business customs and terms. Moreover, the general tone of the book is rather stilted and old-fashioned, which is due to the fact that it was written in 1888. There surely must be more modern manuals.

5. Is the following phrase correct? If not please explain why: "Qui ont fondé Rome?"

Somehow this does not appear natural. It seems as if it ought to be singular: "Qui a fondé Rome?" But it is difficult to analyze why. One correspondent suggests that in this sentence "qui" is an indefinite interrogative, and that, inasmuch as most indefinites suggest the singular rather than the plural, the same should be true in this instance. Moreover, when we use "qui" as a plural, we are assuming either for ourselves or for the person asked the knowledge that more than one person, tribe or people founded Rome. Should we assume this knowledge in asking a question of this general character? On the other hand why have we not the right to ask the question with full assumption of such knowledge?

The editor received the above question from Mr. Louis Tesson of The French-American Publishing Co., 220 Tremont Street, Boston, Mass. Mr. Tesson has made quite a study of such grammatical peculiarities and has published some of them under the title *L'Ami du Professeur de Français. Réponse à des Questions sur la Grammaire et la Prononciation faites par des Professeurs et des Elèves étrangers*. Deuxième édition. Paris (Ch. Amat); La Rochelle (Noel Texier) 1910. This pamphlet of 32 pages contains questions numbered from 36 to 107. Questions 1 to 35 were previously published in number 3 of *Le Français Phonétique* a quarterly publication by the same

author. Mr. Tesson writes that he has now a great number of such questions in addition to those already published. The editor is in some doubt whether this department of "Query and Answer" is the best medium for the publication of questions of this rather detailed syntactical nature, but he would welcome an expression of opinion from the readers of THE MODERN LANGUAGE JOURNAL on this subject. In any event it is certainly highly desirable that such questions be made available to the profession, and it is to be hoped that Mr. Tesson will soon reissue the above pamphlet in a complete form so as to include all material on such matters which he has collected.

6. Does any one know if "Perception Cards" similar to Young's Latin Perception Cards (published by the American Book Co.) are available for the modern foreign languages, and, if so, where they may be obtained?

A correspondent writes of the great success he has had in teaching Latin to his son by means of these "Perception Cards," and wonders naturally why similar devices do not apparently exist for other languages. These Latin cards have the Latin word, idiom, or phrase on one side and the English equivalent on the other. There are 500 of them numbered to correspond to the sequence of words and phrases in Pearson's *Essentials of Latin*. The cards are seven inches by eleven and a half, and the printing on them is large enough to be seen readily across a class room. While it might be more difficult to condense an adequate vocabulary of French, German, or Spanish on 500 such cards, yet this method of drilling has much to commend it. If used in connection with other schemes, its very novelty makes it doubly efficacious. We trust that some one will utilize this idea and secure a publisher of sets in modern languages. Great care would have to be used in the proper choice and order of the first five hundred words. Several competent persons at least should co-operate in the task. Otherwise the lists would be too one-sided in character. It would seem as if this were a rather pretty problem for graduate students in our schools of linguistic methodology. Who will undertake it?

SUGGESTIONS AND REFERENCES

Material for insertion under this heading should be sent to Thomas E. Oliver, Urbana, Illinois. See the December, 1918, MODERN LANGUAGE JOURNAL, p. 128, for an announcement of the purpose and plan of this department.

FRENCH

BOOKS FOR VERY YOUNG PUPILS

We have recently received for examination a series of booklets designed primarily for French instruction to very young pupils. The first of these is entitled *Histoires et Jeux* written by Jessie Foster Barnes, Instructor in French in the Francis W. Parker School, Chicago, and published by the press of that progressive institution. It is for sale by A. C. McClurg and Co., 218 S. Wabash Ave., Chicago. The price is forty cents. This little work of 116 pages is most entertainingly written and planned. It must be a delight to children with its simple vocabulary, just what French children would first learn, its pretty songs, the favorites of childhood in France, and its interesting games that tend to develop simple dramatic expression in the young. We confess gladly our own pleasure in reading through these lessons which we wish to recommend unreservedly. Even for older pupils much of this fascinating material can be profitably used, especially in French clubs or social gatherings that are not too sedate and desire to liven up an evening by games and songs that take one back to childhood. If illustrations could be added, the value of this book would, we believe, be still greater.

Miss Lilian G. Ping has written two little booklets based upon the innate love for dramatic expression found in nearly all children. These are called *Tableaux Mouvants* and *Jeux Français* respectively. Both of these little volumes are published in this country by E. P. Dutton and Co., New York (681 Fifth Ave.). The price is sixty-five cents. In *Tableaux Mouvants* we have a series of simple dialogues accompanied by dramatic action under such titles as *La Famille*, *On bâtit une maison*, *On met le couvert*, *On joue aux soldats*, etc. More elaborate and complicated action is found in such *tableaux* as *Défilé des Professions et des Arts et des Métiers*, *Les Animaux s'amuse*, *La Pluie et le Beau Temps*, *la Journée d'un Agent de Police*. While this method of teaching vocabulary demands histrionic capability and appreciation on the part of the teacher as well as of the pupils, there can be no doubt of its efficacy in proper hands. Children learn doubly fast, if they are allowed "to play a part" in what they consider a real play.

In the *Jeux Français* Miss Ping shows us French children playing their games and using the vocabulary required. As Mr. Walter Rippman well says in the prefatory note to this little volume: "When the pupils speak about what they themselves are doing, their handling of the foreign language becomes purposeful, and they acquire a sense of ease and power." The book is divided into "Jeux Gymnastiques" and "Jeux d'Esprit." Under the first division are grouped *Concours de Tir à l'Arc*, *La Balle Cavalière*, *La Balle en Posture*, *La*

Mère Garuche. Under the second division are found: *L'Acrostiche*, *Les Eléments*, *L'Echo*, *Le Jardin du Roi*, *Les Trois Règnes*. There is no doubt of the value of such material as this, but it requires that type of patience which is not commonly found in men teachers. It therefore seems necessary to add that only women teachers capable of handling younger children could employ such books with success. It should be said also that such material is not adapted for college pupils, nor, indeed, even for our high schools. Greater naiveté and less self-consciousness than are usual with older pupils are absolutely necessary for the successful use of Miss Ping's valuable booklets.

In the same series of Dutton's publications there has appeared *L'Homme Vert et autres Contes de Fées* by Jetta S. Wolff. These fairy tales are in part original, in part based upon old legends of France. All are written in simplest language. The aim is to encourage rapid reading in connection with a text taken at a slower and more deliberate pace. There is no doubt that such material for outside reading would prove very attractive for young minds and that it would help greatly in giving them self-mastery in the language of everyday simplicity.

Occasional enquiry has come recently to the editor to recommend elementary readers or primers in French, German, and Spanish, similar to the type of simple English readers used in American schools in the lower grades. Such books are apparently desired as may be used either with classes of very young children or within the family. The query is not only interesting but also of moment, inasmuch as it is evidence of a growing disposition to begin at a much earlier age the study of foreign languages. Unfortunately the number of such primers issued by American firms appears to be small. Below we will list all such material in French as has come within our knowledge. We will also issue an appeal in the department of Query and Answer for further help not only for material in French but more especially in German and Spanish:

D. C. Heath and Company have an attractive little book prepared in England by M. L. Chapuzet and W. M. Daniels entitled *Mes Premiers Pas en Français*. In its 164 pages there is a wealth of material most interesting to the young child. The illustrations are numerous and entertaining. Many of them are equipped with numbers referring to the names of the objects contained in the pictures. This clever idea is carried out also in a so-called *Vocabulaire Illustré* in the last 14 pages. There is also a *Vocabulaire Alphabétique* French-English of 20 pages. While the method suggested is the oral use of the French as far as possible, the authors have very wisely recognized the need of the teacher's helping out occasionally with explanations in English. The whole book is imbued with the principle that young children learn all the faster if they can be made at the same time to enjoy themselves. Thus, to quote from the preface, there is "frequent introduction of simple scenes for acting suggested by the lesson, also of songs to sing, poetry to recite, and pictures to draw."

A similar appeal to the love of pictures characterizes the Worman Modern Language Series in its First and Second Books in French, German, and Spanish, issued now by the American Book Company. The editor confesses a certain fondness for the French books of this series, due doubtless to the fact that his early instruction was largely based upon them. To some this may

suggest the idea that they are somewhat old-fashioned, but it is curious how many of the more modern books have turned to the methods used years ago in the Worman series. One advantage of the series is the gradation of subsequent books, *Le Questionnaire*, and *L'Echo de Paris*, culminating in the Worman *Grammaire Française*, one of the best all-French grammars for English-speaking pupils in existence.

Another book for juvenile instruction is that by Adolphe Dreyspring *Easy Lessons in French according to the Cumulative Method adapted to Schools and Home Instruction* (American Book Company). The pictures and method of using them are somewhat more formal in this book. It may be followed by the Dreyspring *French Reader on the Cumulative Method* containing the very amusing juvenile tale of *Rodolphe and Coco the Chimpanzee*, of which the illustrations are quite entertaining. Questions for conversational drill on this story are placed conveniently at the bottom of each page. The fifty-odd pages following the tale contain a formal presentation of grammar certainly too difficult for pupils who would enjoy the simple tale that precedes. Dr. Dreyspring has also published a similar set of books for instruction in German to younger pupils.

Longmans, Green and Company have a *Modern French Course* by T. H. Bertenshaw with illustrations by D. M. Payne. While the pictures are well-drawn and clever, and while also the reading lessons are based upon them in an interesting way, the amount of formal grammar attached to each lesson seems to the editor too great for very young pupils to absorb readily. This book therefore verges upon the field of the high-school or even the junior college.

The same, or something very similar, may be truthfully said of a very excellent book by Albert A. Méras and B. Méras *Le Premier Livre* published by the American Book Company 1915. The very pleasing illustrations are by Kerr Eby. The reading material of this book is a simplified adaptation of Malot's *Sans Famille* and thus offers a more sustained interest than the detached tales of the Bertenshaw book. The grammar, vocabulary drill, composition, and conversation of each lesson are very cleverly taken from the reading text of that lesson. This book seems too old for very juvenile pupils, but for the high school it would be admirable. It may be followed by *Le Second Livre* which is similarly planned and uses Verne's *Le Tour du Monde en quatre-vingt jours* as the basic text.

The above books are all written from the standpoint of the English-speaking pupil. Many teachers believe that this point of view is less essential with younger minds, and some teachers would prefer to disregard it completely. To these latter we recommend the many books published by French firms in France for the elementary schools. Nearly every book-concern in Paris has such a set of readers and primers. We shall, therefore, in mentioning more especially those published by Larousse, be describing a type of book, rather than be recommending that firm above any other. We shall welcome heartily any opinions from our readers regarding publications of other French firms along this line.

The Larousse house publishes the following:

- C. Berville, *Le Premier Livre des Petits Garçons. Scènes Infantines. Morale tirée des Exemples.* 93 gravures. 75 centimes.
- E. Breuil, *Leçons illustrées de Français. Recueil d'exercices très original et très attrayant.* 120 tableaux. 1.20 francs.
- Claude Augé. *Grammaire Infantine. Livre de l'élève* (100 gravures, 50 centimes); *Livre du Maître* (1 franc).
- Claude Augé. *Les Chants de l'Enfance.* 100 chants avec couplets. 145 gravures. 1 franc.

With such material as this of the Larousse house instruction in French for the very young could certainly be made most interesting and fascinating both for teacher and for pupil.

GERMAN

Errata: In the December 1918 number of THE JOURNAL page 134 there are one or two slight errors that we wish to correct as soon as possible. In line 10 the comedy *Pension Schöller* is wrongly ascribed to Joseph Laufs, "nach einer Idee von Jacoby." In line 19 *Der ungläubige Thomas* is erroneously assigned to Alexander Rost. Both plays, at least in the versions played at Harvard, are by Carl Laufs and Wilhelm Jacoby. I am indebted to Professor Walz of Harvard for these corrections. He has the programmes used at the performances and has verified their statements by consulting *Wer ist's* for 1914 under "Jacoby, Wilhelm." In *Kürschner's Deutscher Literatur-Kalender 1915* one finds also that both plays are ascribed to Wilhelm Jacoby and collaborators (Laufs is not there mentioned by name). In sending the list of plays performed by the Harvard *Deutscher Verein* Mr. Walter Silz did not give the authors' names. The editor sought to find this information elsewhere and naturally fell into errors. However Alexander Rost (1816-1875) did write a comedy called *Der ungläubige Thomas* which had quite a vogue at one time. See pages 91-92 of Volume IV of Rudolf von Gottschall's *Die Deutsche National-Litteratur des Neunzehnten Jahrhunderts* (1892 edition).

The University of Illinois School of Education Bulletin No. 19 issued December 10, 1917, contains the *Proceedings of the High School Conference of November 22, 23 and 24, 1917*. On pages 262-281 most of the material offered in the Modern Language Section concerns German. There is first a report by Henry G. Vorsheim on *A Year's Test of the Proposed Course of Study for the First Year in German*. This contains much of great interest to teachers of first year German. There follows a paper entitled *Grammar and Composition* by Marie Bartenbach. The writer outlines her method of teaching Nouns, Verbs, Pronouns and Pronominals, Adjectives, Prepositions, Conjunctions, Word Order, the underlying thought being that grammar must be taught by means of composition of a graded character. Miss Bartenbach then gives her method of teaching composition. Other interesting papers read at the conference were by Miss Eunice Prutsman on *Informational Knowledge and Miscellaneous*, by Miss Lois D. Walker on *Projector and Class-Room German*, and by Miss Amanda Lewerenz on *A Half Year's Trial of Supervised Study*.

This last showed the value of supervision in rescuing the poorer pupil from probable failure.

R. C. MacMahon of 78 West 55th St., New York City announces the sale of Tombleson's *Views of the Rhine*, edited by W. C. Fearnside, London (no date). Both series. Two volumes for five dollars. These are fresh impressions of the 140 plates. This is rather a rare book. Doubtless some high-school library would like to possess it.

We have received a copy of *An Historical Chart of German Literature for use in Schools and Colleges*, prepared and copyrighted by Nelson Lewis Greene, A.M., of Princeton, New Jersey (28 Linden Lane). Mr. Greene has published similar charts for English, and for American Literatures. Many schools and colleges have found this method of visualizing the whole history of a literature on one chart extremely useful and Mr. Greene has received many expressions of approval from teachers all over the country. It would require too much space to describe this chart in detail. We recommend that our readers send the small price, twenty-five cents, and examine the chart for themselves. The amount of information concisely presented by this means is alone sufficient warrant for such charts. The only other attempt along this line that we know of is the *Graphische Litteratur-Tafel: Die Deutsche Litteratur und der Einfluss fremder Litteraturen auf ihren Verlauf vom Beginn einer schriftlichen Ueberlieferung an bis heute in graphischer Darstellung* von Dr. Casar Fleischlen published by the G. J. Göschen'sche Verlagshandlung, Stuttgart 1890. This chart is done in colors to represent the several foreign influences which, like tributary streams, enter at various epochs the main current of German literature. On the whole, therefore, the Fleischlen chart is more picturesque and attempts to do more than the Greene chart. The latter is, however, more complete in its chronological data, since the birth and death years of each author are given. Each chart has its own points of superiority. Mr. Greene writes that his French chart will be issued as soon as certain war difficulties that have affected the printing trade are removed. He plans to issue such charts for all the modern literatures, for Greek, Latin, Art, Music, and the History of each important country. Our readers may recall a similar graphic method of presenting French literature which is found on the closing pages of Gustave Lanson's *Histoire de la Littérature française* published by Hachette.

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No. 7

A NATIONAL FEDERATION OF MODERN LANGUAGE TEACHERS

The arrangement between the Federation of Modern Language Teachers' Associations and the Association of Modern Language Teachers of the Central West and South, as a result of which the MODERN LANGUAGE JOURNAL came into being, terminates its first stage with the close of the present school year. THE JOURNAL has been editorially and financially successful beyond the hopes of the little group that gathered in Cleveland in December, 1915, and translated into reality its faith in the demand for a pedagogical journal of the modern languages. Not the least of the services of THE JOURNAL has been to bring together into working relations the representatives of the various associations of modern language teachers. New England and New York and Ohio and Illinois,—East and Middle West and South,—have learned to know something of each other in person, and have co-operated, not merely in the support of THE JOURNAL, but in a productive interchange of ideas, as at the "War Time Conference" at Pittsburgh last July. A valuable esprit de corps has thus begun to develop throughout the field of modern language teaching.

That this spirit must be made to grow has become clear to all of those who have seen the need of greater solidarity in our profession. It was an expression of this idea when the Western Association, at its meeting last May, passed a resolution calling for the establishment of a national federation in place of an extension of the Cleveland agreement. The resolution struck an immediate echo in the Federation, which appointed a committee of the presidents of its four constituent associations, with the

chairman of the Federation, to confer with the Western Association. As a result of conference and correspondence a draft of a constitution was made. This draft, having received the approval of the committee of the Western Association, was laid before the representatives of the Federation at their annual meeting at Hunter College, January 24, and was subjected to three hours' intensive examination and review. Some minor alterations were made, and the constitution was then approved, as below.

The first association to vote in favor of the new arrangement and tentatively adopt the constitution was the New Jersey Association at its meeting in Trenton, November 23. The Association of the Middle States and Maryland followed at Princeton November 20. The matter will come up for action by the New York, the New England and the Western Associations at their next meetings.

The drafters of the constitution do not feel that it is more than a working arrangement, which like other human instruments, must be hammered into shape by experience. A federation cannot arise over night, but must develop; and a written agreement can do little more than establish the first basis on which to build, through the growth of mutual confidence and the exercise of mutual helpfulness. The establishment of *THE JOURNAL* on a permanent basis will be in itself a great gain, for *THE JOURNAL* has long ceased to be an experiment and has become a necessary institution.

This will be one, but by no means the only gain from the proposed national federation. The setting up of a representative body for our entire country is an even more important matter. No group of teachers can less afford to be without such a central body than modern language teachers, whose temptations to separatism are always strong. With the development of a national committee, the work of the individual associations cannot but be strengthened and stimulated, while the interchange of fruitful ideas and the possibility of representing adequately the views and interests of modern language teachers of the entire nation through a central representative body must be of progressive benefit to our profession.

We are still in many ways a sectional people. As teachers, we are often too well satisfied to cultivate our own little garden

and we are apt to resent the suggestion that we can learn anything from outside. As modern language teachers we have another and special difficulty. We are apt to split into fractional groups, and are often determined to live and die as French or German or Spanish instructors. We forget that out of every hundred problems we have to face more than fifty are common to teachers of all the modern languages. At no time in the history of our country have such heavy responsibilities rested upon teachers of the modern languages, and at no time was the call for unity greater. In view of this, the organization of the national federation fulfills a patriotic duty.

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PROPOSED CONSTITUTION OF THE NATIONAL FEDERATION OF MODERN LANGUAGE TEACHERS

I. The name of this organization shall be the National Federation of Modern Language Teachers.

II. Its object shall be the promotion of modern language teaching throughout the United States by means of the publication of the MODERN LANGUAGE JOURNAL and by such other activities as may seem desirable.

III. The following associations shall become charter members of the Federation as soon as they shall have ratified this constitution: The Association of Modern Language Teachers of the Central West and South, the Association of Modern Language Teachers of the Middle States and Maryland, the New England Modern Language Association, the New Jersey Modern Language Teachers' Association, the New York State Modern Language Association.

IV. Further associations may be admitted by a majority vote of the Executive Committee, which shall fix the basis of their representation.

V. a. Administration and control shall be vested in the Executive Committee, which shall be composed of representatives of the constituent associations, elected by these associations as follows:

Association of Modern Language Teachers of the Central West and South—four representatives.

Association of Modern Language Teachers of the Middle States and Maryland—one representative.

New England Modern Language Association—one representative.

New Jersey Modern Language Teachers' Association—one representative.

New York State Modern Language Association—one representative.

b. The members of the Executive Committee shall be elected for two years. In order to insure continuity of policy, it is provided that at the first meeting of the Executive Committee one-half of the members of the Committee shall be selected by lot to

retire from office at the end of the first year. By this arrangement, one-half of the members of the Committee will, beginning with the second year and thereafter, be elected in each succeeding year.

c. The officers shall be a President, a Vice-President and a Secretary, to be chosen by ballot at the annual meeting.

d. The Executive Committee shall meet annually between June 1 and September 1 at a convenient point, the time and place of meeting to be designated by the Committee. Notices are to be sent out by the secretary at least thirty days in advance of the meeting.

e. A majority shall constitute a quorum of the Executive Committee.

f. The duties of the Executive Committee shall be to direct and control the publication of the MODERN LANGUAGE JOURNAL and to take such other measures as are in the interest of the Federation, including the arrangement of a modern language conference in connection with the annual meeting of the National Education Association.

g. The members of the Executive Committee may vote through an alternate or by duly authorized proxy.

VI. The officers of the Federation shall be the same as the officers of the Executive Committee.

VII. The expenses of the Federation, except the traveling expenses of the representatives, shall be defrayed out of the funds of THE MODERN LANGUAGE JOURNAL.

VIII. This constitution may be amended by a two-thirds vote of the Executive Committee, provided the amendment be approved by two-thirds of the constituent associations. No amendment may come up for action unless thirty days' notice thereof shall have been given in writing through the secretary to all members of the Executive Committee.

A FEW SUGGESTIONS FOR FIRST-YEAR SPANISH AND FRENCH: A COMPARISON

INTRODUCTION

The following notes, based upon actual classroom experience, are merely practical hints to fellow-*teachers*. They are very fragmentary suggestions, of course, but they can be enlarged at will. Any modifications will depend, above all, upon the previous linguistic training of the students. In our First-Year work, we were greatly aided by the fact that there were a number of pupils who had previously studied the second language (not then being taught to them as beginners), or who were still studying it. (Of course, the two foreign languages or any two should not be begun synchronously). The material submitted is taken bodily from L. Sinagnan, *A Foundation Course in Spanish*, Parts One and Two, i.e., Lessons 1 to 31, to page 138, of the complete *Course*, Macmillan.*

Even a rudimentary comparative study of Spanish and French will not only create and stimulate interest, but will keep it alive. We all know that interest in any work is basic as it is the father of effort and the mother of results. Hence we should take advantage of every means at our disposal to engender in our students enthusiasm based upon actual observation, and to keep it aglow. Furthermore, we live in the days of co-operation, and it is our duty as instructors of one subject to effect *direct* correlation with other subjects in the pupils' work, to utilize, and to connect with, their knowledge already acquired,—modest as our endeavors may be. I trust that this small contribution towards that end will be viewed in that light. It may help in opening up a new vista.

I. PRONUNCIATION

Spanish and French sounds have essentially the same basis of articulation so far as the energetic action of the organs of speech is concerned. The distinctness and monophthongal purity of vowels is to be noted here as being diametrically opposed to English speech. Again, if the students once have grasped the physiological justification of the so-called vowel triangle, it will be patent

*Ballard's *Beginners' French*, Scribner's, is a corresponding book for French.

to them that, e.g., *c* when followed by a vowel *a, o, u* must be velar, and should be frontal when followed by a light *i* or *e*. Observe that *h* is not a sound, a phonetic, glottal phenomenon, but merely a historically traditional letter.

We should point out that in connected utterance the *liaison*, so typical of fluent French, obtains also in spoken Spanish and forms a significant link in the long chain of similarities. The rhythmic-musical sentence melody, in both languages, is likewise noteworthy and may be regarded as a clear manifestation of temperamentally allied races.

Concerning the teaching of the difficult French pronunciation, I am unreservedly in favor of the use of phonetic notation by means of the symbols of the Association Phonétique Internationale, at the very beginning of the course. Actual experimentation in the classroom has demonstrated to us that such a procedure is in the long run a time-saver, and is the most powerful instrument in teaching a consciously accurate pronunciation. Though I feel this wise for French, I am not such a phonetic fanatic or fanatic phonetician as to advocate that system for Spanish *in toto* as obligatory. The Castilian language is almost phonetic, but even in teaching its pronunciation, the instructor should have a thorough knowledge of phonetic principles and of sound-physiology. This scientific equipment mated, of course, with a correct pronunciation, will enable him to explain to his students the various movements of the tongue, of the lips, and of other parts of the speech mechanism so as to provide the learner in a practical manner with definite instructions for conscious, precise imitation. A mere empiric practice should no longer be sufficient in teaching the pronunciation of any foreign language. An honest trial will, no doubt, convince a well-prepared, ambitious schoolmaster of the value of phonetic instruction.

II. VOCABULARY

That the word-stock of Spanish has very many cognates in French is, of course, not surprising as both tongues belong to the same group of languages, the Neo-Latin. Numerous illustrations could be given here. Just to cite a few of the *embarras de richesse*: el jardín—le jardin, el pan—le pain, el pie—le pied; fácil

—facile; entre—entre; vender—vendre, comprender—comprendre; numerals, and pronouns.

The purpose of these remarks is, however, not so much to stress the lexicological aspect of the subject nor the historic-philological, but rather the idiomatic-stylistic side, as the latter is *the* criterion of close psycho-ethnic affinity. That not only great similarities exist but also many dissimilarities between Spanish and French is, of course, inevitable. We shall, however, touch solely upon the former to make our problem didactically positive, and thus actively to assist in the acquiring and in the assimilating of the new through the old. It is needless to add that a comparative study of either Spanish or French with, say, Classical Latin or with Italian as another representative type of Romance languages, will likewise reveal many points of contact. But ours is a concrete and very limited pedagogic task in correlation, and is an attempt at interpreting language as the expression of racial psyche. To be sure, comparisons should not be carried too far, for reasons of weight.

III. INFLECTION

Similar in Spanish and French are:

1. Declension of nouns.
2. Comparison of adjectives: más = plus.
3. Formation and comparison of adverbs:—mente = —ment.
4. Adjectival and pronominal forms of pronouns: el = le.
5. The formation of the periphrastic Future and Conditional is identical, and is both of historic and of psychological interest:

Fut.	dar é (dar+he)	donner ai (donner+ai)
	dar ás etc.	donner as etc.

Cond.	dar ía	donner ais
	dar ías etc.	donner ais etc.

Cf. vendí, vendió—je vends, il vendit; voy, vas, va—je vais, tu vas, il va, and other irregular verbal forms.

Important as these representative elementary illustrations of accident may be, yet more potent for our brief discussion in showing ethnic solidarity, are the next two items.

IV. IDIOMS

Compare:

<i>Spanish</i>	<i>French</i>
¿Qué quiere decir 'adiós'?	Que veut dire "adieu"?
Es decir. . . .	C'est-à-dire. . . .
¿Cómo se dice en inglés. . . ?	Comment (se dit) dit-on en anglais. . . ?
¿Qué significa 'por qué'?	Que signifie "pourquoi"?
Tenga Vd. la bondad de escribir.	Ayez la bonté d'écrire.
Sírvase Vd. abrir la puerta.	Veillez ouvrir la porte.
Ne hay de qué.	Il n'y a pas de quoi.
¿Qué tiempo hace hoy?	Quel temps fait-il aujourd'hui?
Hace frío, etc.	Il fait froid, etc.
¿Qué hora es?	Quelle heure est-il?
¿A qué hora?	À quelle heure?
Hasta la vista.	Au revoir.
De mi parte.	De ma part.
De nuevo.	De nouveau.
A tiempo.	À temps.
Por ejemplo.	Par exemple.
Por consiguiente.	Par conséquent.
Acabo de dormir.	Je viens de dormir.
Hace un mes, etc.	Il y a un mois, etc.
Creo que sí (no).	Je crois que oui (non).
¿De qué color es. . . ?	De quelle couleur est. . . ?
¿Cómo se llama Vd.?	Comment vous appelez-vous?
Me llamo. . . .	Je m'appelle. . . .
¿Qué edad tiene Vd.?	Quel âge avez-vous?
Todo el mundo (cf. todas las semanas, etc.)	Tout le monde, (cf. toutes les semaines, etc.)
¿Sabe Vd. leer?	Savez-vous lire?
¿Conoce Vd. ese país?	Connaissez-vous ce pays?

Is this astounding congruence of these most common idiomatic expressions purely accidental? If not, what may be the real cause?—The two languages seem to reflect the influence of similar mental processes.

V. SYNTAX

(Arranged in arbitrary sequence though the most important points come last)

1. Observe the required use of *que* as relative pronoun and almost invariably as conjunction!

2. Compare the emotional, final, courteous ¿no es verdad? with: n'est-ce pas?

3. Note the use of a *preposition with the infinitive*:

Piense Vd. antes de hablar.	Pensez avant de parler.
Sin terminar su ejercicio.	Sans terminer son exercice.

4. Compare the *idiomatic prepositional usage* after certain verbs in:

Entrar en la sala de clase.	Entrer dans la salle de classe.
Salir de la biblioteca.	Sortir de la bibliothèque.
Asistir a la escuela.	Assister à l'école.
Pensar en su lección.	Penser à sa leçon.
Responder a una carta.	Répondre à une [carte] lettre.
Leer en un libro.	Lire dans un livre.

5. Contrast the employment of vigorous *negatives*:

Yo no trabajo jamás.	Je ne travaille jamais.
No tengo más que cinco céntimos.	Je n'ai que cinq centimes.

6. Compare the similarity of *conjunctions* after comparatives:

Él es más rico que Luisa.	Il est plus riche que Louise.
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And

Tengo más (menos) de cuarenta pesetas.	J'ai plus (moins) de quarante francs.
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7. Mark the *Genitive* usage as illustrating types of similar reflection:

Una lección de gramática.	Une leçon de grammaire.
La clase de francés.	La classe de français.
Los guantes de seda.	Les gants de soie.
Un millón de gente.	Un million de gens.

8. Note the lack or the use of the *definite article* in:

Hablar español.; en español.	Parler espagnol; en espagnol.
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and

Estudiar, leer, etc. el inglés.	Étudier, lire, etc. l'anglais.
Luis Catorce.	Louis Quatorze.

(Cf. titles in direct and in indirect address).

Soy médico, etc.	Je suis médecin (indef. art.).
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Tengo un papel en la mano, etc. J'ai un papier à la main, etc.

Viene los martes.

Il vient les mardis.

Estar en la escuela o en

Être à l'école ou à l'église.

la iglesia.

9. Observe the employment of the *infinitive* after verbs:

a. Without preposition:

desear, deber, esperar, poder, saber.

désirer, devoir, espérer, pouvoir, savoir.

b. With preposition:

aprender a,

apprendre à;

enseñar a,

enseigner à.

c. As verbal noun:

El ver es el creer. Voir c'est croire.

10. Note the similarity as to the use of two personal pronominal objects in the first and second persons:

Él me lo da

Il me les donne

nos los

nous les

te la

te la

os las

vous les

11. The agreement of adjectives with their nouns and the adjective repetition is demanded in both languages alike. Yet the position of adjectives can be cited here to show the same attitude of mind in emphasizing the emotional-figurative meaning when they precede and the intellectual-literal connotation when the adjectives follow:

Un hombre pobre.

Un homme pauvre (logical).

Un pobre hombre.

Un pauvre homme (rhetoric).

12. The Future is frequently employed for the Present, and the Future Perfect for the Perfect, to denote individual probability or conjecture:

Pablo no ha escrito; estará malo. Paul n'a pas écrit; il sera malade.

13. Similarly, the Conditional is often used for the Imperfect, and the Conditional Perfect for the Pluperfect to express subjective probability:

El hombre habría estado enfermo. L'homme aurait été malade.

14. The use of the three past tenses can likewise be utilized to bring out the fact that the psychology or the subjectivity of the speaker is the decisive factor in both languages:

hablamos “	hubo hablado frances
hablaréis “	habremos hablado francés
hablarían “	habríaís hablado francés

Or:

escribe *su* carta, escribíamos *nuestras* cartas, etc.

(Both verbal and adjectival mutations take place).

It will be seen that by *sliding synopsis* is meant change of person for each of the ten tenses so far as possible. Having in both languages five simple and five compound tenses, we can always finish the circuit homogeneously. If we begin with the first person singular Present, we close with the first person plural Conditional Perfect. Commencing with the second person singular Present, we finish with the second person plural Conditional Perfect, etc. In fact, we may start with any person, number, or tense, not only affirmatively, but negatively and interrogatively, etc. We always conjugate in complete sentences.

So far, in our first-year work, we have studied but the Indicative (and Conditional) active of regular and of many irregular verbs. It can be seen, however, that this device is applicable to the Subjunctive and to the Passive as also to the Reflexive verbs.

We hope to have later on more material of a similar nature ready for Second-Year Spanish and French.

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FRENCH COURSE OF STUDY¹

SECOND YEAR HIGH SCHOOL FRENCH. FRENCH II AND FRENCH 8
Organizing Principles

The Second Year High School Course is prepared for two groups of students, those who enter French II and those who enter French 8. French II continues the work of the First Year High School while French 8 continues the work of the Seventh Grade Course in the Elementary School.

The subject matter of the two courses is the same, but the treatment differs somewhat because of the difference in age and background of the two groups of students. Four years' acquaintance with the language gives the students of French 8 an advantage over those of French II in vocabulary, and in facility in conversation and reading. On the other hand, the more mature students of French II have an advantage over those in French 8 in the comprehension and application of grammatical principles. The younger students think more readily in French than the older ones, but they have greater difficulty in turning French into accurate English. In class-discussion, conversation moves more rapidly with the younger students because their range of vocabulary helps them to answer at once without being tempted to think of an English answer, and to translate it. In French II the student seeks to express more mature ideas with a more limited vocabulary. Such differences as these make it necessary to present the following material to the two groups with variation in the proportion of time spent on the different phases of the work.

In both French II and French 8 the standard of oral mastery established in the first year must be maintained while increasing the vocabulary with much greater rapidity and demanding a more thorough and complete knowledge of grammar. The student must learn to acquire this new vocabulary from independent study of a text as well as from oral presentation by the teacher. The grammatical knowledge of the preceding course must be reviewed from a new point of view. In French I and in the Seventh Grade the grammatical training consists in oral and

¹Written by members of the French Department of the University High and Elementary Schools, University of Chicago, Arthur G. Bovée, Head of Department, Francis R. Angus, Josette E. Spink, Ethel Preston, Katharine Slaught.

written reproduction of interesting idiomatic French covering every phase of elementary grammar. No application of these principles is made by translation from English into French. The constant comparison between the idioms of two languages necessitated by translation is a hindrance in the development of oral spontaneity so important in the early stages of language study. But in French II and French 8 translation is not only advisable but necessary as a means of giving the student an intelligent mastery of the grammatical principles illustrated in the first year. To the grammatical material of the previous work is added the use of the past definite and the more important uses of the subjunctive. The detailed text work and grammatical training is supplemented by rapid outside reading to cultivate the independent use of the language and to develop the ability to read for pleasure.

Aims

To familiarize the student with five hundred pages of well chosen French and to see that he acquires from that a living working vocabulary which he will recognize as readily by the ear as by the eye, and which he will be able to use in conversation.

To complete and review the grammatical knowledge of the previous course in such a way as to give the student a clear understanding of the structure of the language, and a real appreciation of the difficulties to be overcome in its acquisition.

To give a glimpse into French history, French life, and French ideas by carefully developing all suggestive passages in the class reading.

To teach the student to read for pleasure outside the class by introducing rapid reading as early as possible.

To lay a basis for literary appreciation by teaching the student to analyze orally and in writing what he reads. For example, after the meaning of a passage has been made clear, the students are asked to suggest a title for it, to outline it with suggestive headings, to discuss the material to be developed under each point, and to note the physical, moral, and intellectual qualities of the different characters as revealed by their actions.

To apply this analytical method consistently to all the reading matter as a preparation for the first steps in the study of literature to be introduced in connection with the third year work.

Methods

1. *Texts*: The problem in French II and French 8 is to continue the training in rapid oral and written reproduction of new material and at the same time to teach the student how to study a text. He is already familiar with the narrative form by his rapid reading in Malot's "*Sans Famille*," in Méras' "*Le Premier Livre*," but he is now expected to work intensively on another direct method text. In "*Sans Famille*," he became acquainted with the forms of the past definite tense and learned that it was replaced in conversation by the past indefinite, but he was not required to master the forms of the narrative tense. But at the very beginning of French II and French 8, the student is expected to master thoroughly the form and use of the past definite as illustrated in Porchat, "*le Berger et le Proscrit*." This text is adapted to the continuance of the first year method, as the notes are in French, there is an excellent French questionnaire for each page, and comprehensive direct method exercises covering every three or four pages of the text.

The method of procedure is as follows:

The student first reads the French, then gives French definitions of the more important new words which have been indicated by the teacher when the assignment is made, then answers French questions reproducing the text, and lastly translates into English such passages as are especially difficult and cannot be made entirely clear by the above means. Careful translation is then used but not to such an extent as to destroy the French atmosphere of the daily recitation.

After this first detailed recitation work, there is a brief discussion of the historical setting of the book. The first date mentioned, 1793, makes it possible to mention the Revolution, the Reign of Terror, Robespierre, the decapitation of Louis XVI and Marie Antoinette, and the subsequent political changes. The terms "Révolution," "Convention," "Directoire," "Consulat," "Empire," "Restauration," "Monarchie," and "Première, deuxième, and troisième République" will henceforth be familiar to the student.

After this historical setting has been well established, and the first incident thoroughly understood, the student is expected to give a good oral and written reproduction of the material in the following manner:

In the opening incident Germain, a young French boy of sixteen, discovers a fugitive who is being unjustly pursued for protecting the lives of innocent people. Germain generously offers his assistance at great personal risk. Class discussion develops an outline of the following type:

Germain and the Suspect.

1. The meeting.
2. The story of the suspect.
3. Germain's decision.
4. The gratitude of the suspect.

The student is asked, for example, to tell what characteristics the suspect reveals in telling his story, what qualities Germain possessed which enabled him to offer assistance under penalty of death, and lastly to comment on the gratitude of the proscrit. This brief discussion of gratitude can be later recalled to advantage in the study of "*Le Voyage de M. Perrichon*." After thorough oral discussion of such material, "résumés" are written which average about a theme page in length, and are written about once a week.

After the completion of Porchat, "*Le Voyage de M. Perrichon*" is begun. The same methods are applied in the study of the text, but the oral and written reproduction work has a new element of difficulty. In "*Le Berger et le Proscrit*," the text offers a model of narration for the résumé work with one exception, that the student is asked to change the past definite tense into the past indefinite, replacing the formal, narrative past tense by the informal past tense of conversation. His originality consists in choosing the right details, and changing the verbs. But in writing a résumé of actions which take place entirely in conversation, the student is forced to be much more independent. He finds in the text of "*Perrichon*" the vocabulary and the ideas but he must choose his own tenses. He reads for example:

Majorin (walking up and down in the station impatiently)—

"And still Perrichon doesn't come! Here I've been waiting for him a hour! But he is certainly leaving for Switzerland today! (Bitterly) The very idea of a carriage-maker going to Switzerland! To think of a carriage-maker having an income of 40,000 francs, and riding^{me} about in carriages. What a century! While I, an intelligent office employe, earn but 580 dollars. I absolutely must see him. I want him to lend me some money. I believe he's late on purpose."

From such remarks, the student must be trained to infer and formulate the following facts in an oral and written résumé:

When the curtain rose Majorin was walking up and down in the Lyons station in Paris and waiting for Mr. Perrichon who was to leave for Switzerland with his wife and daughter. Perrichon was late and Majorin was very impatient. His conversation while waiting revealed a most unadmirable character. He was jealous of Perrichon's success and money. He spoke of him with contempt because he was a tradesman. Instead of coming to the station to say a friendly farewell, he had come to borrow money. He showed clearly, in fact, that he was not Perrichon's real friend.

The development of such a résumé trains a student in such a way as to oblige him to tell not only what happened, but why it happened. In other words, the student is to look for the idea back of the action and to be trained to write on such subjects as the following: "Les Caractéristiques de Majorin." "Les Services d'Armand et ceux de Daniel." "Les Suites de la Pensée écrite par Perrichon dans le Livre des Voyageurs." "La Reconnaissance de Perrichon."

He thus acquires the ability to give not only the intrigue, but also to discuss the ideas and the characters developed in the play. This training, completed by the detailed study and analysis of the short stories "l'Obus" and "Nicette," in Lazare's "Contes et Nouvelles" lays a foundation for the work of the third year.

2. *Grammar*: While the student is being initiated into this detailed study of a text, he begins the study of grammar from a new point of view, the point of view of translation from English into French. The point of departure is the verb. The tenses previously learned are gathered together and reviewed. The forms of the past definite and its use are learned at once, and the pupils are taught to call it *Passé Absolu*. For the imperfect the term *Passé Descriptif* is used, and for the past indefinite the term *Passé de la conversation*. The model verbs of the four regular conjugations, *donner, recevoir, vendre, and finir*, and the two auxiliaries are then reviewed in the following forms:

Present, conversational past, past descriptive, future, conditional, imperative, infinitive, present participle, past participle, and the past absolute.

The irregular verbs in Angus,¹ sections 185 and 186 are studied just in these tenses, until after the subjunctive has been learned.

¹Fundamentals of French.

The use of each tense is also studied in "*Fundamentals of French*," Angus, and the English exercises are translated. This study of the verb continues through the first twelve weeks. During the next twelve weeks, the pronoun is emphasized and following this the subjunctive is the special subject for study. Thus by means of "*Fundamentals of French*" a review of grammar is carried on in which the point of departure is always the French explanation and practice of the previous year and the new training is the translation of English exercises. This review can be completed by the end of March, and the last part of the year can be devoted to a composition book, in this case Talbot.² The subjunctive is taught by the accumulation of examples from the reading to be grouped later by the student according to the classification of the subjunctive in Chapter XXXIII. The whole subject is then reviewed by translation from English into French. The irregular verbs are then reviewed in all forms with the help of Castarède³ and the Decourbey⁴ verb blank.

3. *Outside Reading*: There is a third phase of the work in French II and French 8 which plays a very important part in the development of the student's feeling for the language and his ability to use his knowledge. This is the outside reading, which was begun in the preceding course with "*Sans Famille*." After the first few weeks of the work a text is put into the student's hands with the understanding that it is not to be prepared for detailed recitation. It is read for an intelligent understanding of the plot and characters, and is made the basis for class discussion. It is distinctly understood that the student is to try to enjoy the story without looking up every word, and the standard for his work is a clear understanding of the action. This rapid reading is controlled by class discussion at the rate of three or four pages daily after the first three months. This furnishes lively and interesting material for daily conversation during five or ten minutes of the recitation, and is reviewed when completed by a written résumé.

The first book chosen, "*L'Abbé Constantin*," offers a great variety of subjects for discussion such as the war of 1870, Paris as a cos-

²*Prose Composition*, Benj. H. Sanborn & Co.

³*French Verb*, Hachette

⁴*French Verb Blanks*, American Book Co.

mopolitan city, the French in Canada, "le mariage d'amour" and "le mariage de raison" the French conception of American characteristics, and the role of the country curate.

The second book, "*Les Trois Mousquetaires*," is not only of absorbing interest, but also enlarges the historical knowledge by the opportunity it gives for acquaintance with Richelieu and Louis XIII. This makes it possible to mention the historical facts of importance from Louis XIII to the Revolution.

In connection with the composition work the rapid reading is done in "*Le Français et sa Patrie*" in order to give the student familiarity with French life as it is experienced by a traveler.

But after the reading of "*Les Trois Mousquetaires*," the students are allowed to choose from a selected list a book which they will read entirely outside of class. This liberty of choice gives a new interest in the rapid reading, develops greater independence, allows the student of great ability to set his own pace, and prepares the entire class for the independent outside reading to be done in the third year. For the student who cannot continue French beyond the Second Year High School Course, this method of independent reading offers the possibility of enjoying the knowledge already acquired and suggests self-development in the language.

4. *Variety in Class Work*: The course as outlined in the methods used in connection with the study of the texts, the grammar, and outside reading offers plenty of work and training for the entire year. But because of the certain flavor and benefit to be gained from the unexpected, simple anecdotes are told from time to time and reproduced by the class; songs, or short bits of poetry are learned by heart; sight translations are occasionally given, both oral and written; a *dictée* from an unknown source, calculated to arouse the curiosity of the student, is sometimes given. Now and then the student is asked to write a French letter, or to read a letter from France. Whenever opportunity offers the students are encouraged to take a French subject for their English themes. In short, every device is used which serves to give the needed variety, and which leads the students to feel their own power in the language.

SUBJECT MATTER AND TEXTS

I. Class Texts for detailed study:

- a. Porchat: *Le Berger et le Proscrit*, (Ed. Truan, Clarendon Press).
- b. Labiche et Martin: *Le Voyage de M. Perrichon* (American Book Co.)
- c. Lazare: *Contes et Nouvelles, L'Obus, Nicette*. (Ginn & Company.)

II. Grammar:

Angus: *Fundamentals of French*, (Henry Holt & Co.).

The verb.	The Past Absolute	Chap. XXV.
	Primitive and derived tenses,	Chap. XXVIII.
	The conversational past,	Chap. XXI, also section 180.
	The past Descriptive	Chap. XXII
	The Future	Chap. XX
	The Conditional	Chap. XXIV
	The Imperative	Chap. XV
	The Infinitive	Sections 189, 190.
	The Present Participle	Sections 190.
	The Subjunctive	Chap. XXXII (form)
	Simple tenses	Sections 193-202
	The Irregular Verbs	" 175-188
The article, the adjective, the preposition,		Chaps. I—XI
The partitive, the adverb		Chaps. XVI, XVII
Negative expressions		Chap. XI
The pronoun Personal, conjunctive		Section 163
	disjunctive	" 164
	Relative	" 165
	Interrogative	" 166
	Demonstrative	" 160
	Possessive	" 162
	Indefinite	" 168
The conjunction		Section 169
The subjunctive		Chap. XXIII (use)

Castarède: *French Verbs*, (American Book Company).

Décourbey: *French Verb Blanks*, (American Book Company).

Typed sheets for additional practice.

III. Composition:

Talbot: *Prose Composition*, (Benj. H. Sanborn & Co.).

Talbot: *Le Français et Sa Patrie*
(Benj. H. Sanborn & Co.).

IV. Rapid Outside Reading used as a basis for class discussion and for written "résumés."

Halvey: L'Abbé Constantin, (D. C. Heath).

Dumas: Les Trois Mousquetaires (D. C. Heath).

Talbot: Le Français et Sa Patrie, (American Book Co.).

A fourth book to be selected by the student from a list of books similar in difficulty and interest to:

Verne: Le Tour du Monde.

Dumas: La Tulipe Noire.

Labiche et Martin: La Poudre Aux Yeux.

De Vigny: Le Cachet Rouge.

Daudet: Le Petit Chose.

Time Required of Students

Five fifty-five minute class periods a week throughout the year are given to French. Ten minutes of this are used in preparation of the next day's work, and thirty-five minutes of home study is expected of the student of average ability, i. e. 45 minutes in all. The ten minutes of class preparation is spent either in supervised study during which the room is quiet, and each student works alone while the teacher passes from one to the other to discover individual difficulties, or it may be spent in oral preparation where teacher and pupils work together. The first method is more suitable to the writing of verbs and grammar exercises, and the second to the study of a text.

Standards of Attainment

At the end of French II and French 8 the student has acquired a good practical vocabulary, fluency in simple conversation, and ability to read with ease French of moderate difficulty. He has an intelligent mastery of pronunciation, not dependent on imitation, and a clear idea of the structure of the language. He is accustomed to analyzing what he reads and is ready to add to the study of the language the study of the literary qualities in the reading taken up in third-year French.

FRENCH 8

The students of French 8 have made the transition to the high school atmosphere without any loss of time by being placed with

students who speak with less readiness. This has given ample time for consideration of their special difficulties while preparing them for the Third Year Course. The best results are obtained even in the Third Year by keeping the students of French II and French 8 in separate classes, known as French III and French 9 respectively. The two groups are combined successfully in the Fourth Year Course.

FRENCH III AND FRENCH 9

Aims and Attainments

At the end of this course the pupil is able to understand the speech of the average French lecturer and three-fourths of what he hears in a French theater; he is able to carry on an ordinary conversation with a fair degree of accuracy; to read easily most modern French writers (see the list of books for home reading), to reproduce orally or in writing and to discuss what he has heard and read. He is able to write a simple letter or a "theme" (see below). He is able to translate from English to French or French to English with considerable ease such matter as is indicated in the course. He has acquired a familiarity with the elements of grammar; i.e. he is able to apply them in his written and spoken work as well as to give rules with examples.

He has made the first steps in the study of literature with his detailed study of the short story and play, which he is able to discuss technically, i.e. to analyze, discuss the plot, characterization, themes, humor, style, vision of the author. He has had a little History of Literature in connection with the authors studied, a few ideas on the development of literature through the seventeenth, eighteenth, and nineteenth centuries, the historical background necessary for his reading (chiefly from the Revolution on), and the simplest rules of versification with examples of different schools: all this presented in conversation.

To sum up, he is ready for such a course as is given in the fourth year. He has learned to work independently, to work for his own pleasure and benefit, and not to regard his French merely as a school task. He is also imbued with the idea that he must continue his work in French by one means or another, in this country or in France, until he has acquired a practical mastery of the language, its literature, and the history of its people; that

if he does not do so he wastes to a considerable extent the time and effort already spent on the subject and the power already gained.

Subject Matter and Methods

To achieve these results there has been devised the following course, which develops the various branches of the second year work and begins the study of literature, for which the foundation has been laid in the second year in the close study of the class texts and the home reading. This course may be considered under five heads, although the oral work, the written work, the literature, and the grammar are combined in the actual working out:

I. *Oral Work*, which has specially in view the development of speaking and aural understanding.⁵

II. *Detailed study of certain texts*, first from the language point of view, second as literature.

III. *Home reading*, for enlargement of vocabulary, independence in work, and wider knowledge of literature.

IV. *Translation and composition*, training in the use of the language, translation from English into French, from French into English—free and exact, sight and prepared; letters; themes.

V. *Grammar*, which completes the study of the essentials, all that is usually given in junior college work.

I. Oral Work

Oral work develops systematically the pupil's understanding of spoken French, and the vocabulary and rapidity of his own speech, but this latter only in so far as correctness can be attained therewith.

1. *Pronunciation and Speed*: For the first two weeks there is special emphasis upon the oral side of the work, with review of phonetics, of rules of pronunciation such as given in "*Fundamentals of French*",⁶ and practice in reading. The teacher reads a paragraph, re-reads it several times, emphasizing the rhythm of the French sentence, and the pupils imitate him, repeating the same paragraph or applying the same laws to another section. Or the teacher will stop in the middle of a sentence, which a pupil will

⁵By aural understanding is meant the understanding of the spoken language

⁶List of textbooks and reference books on pp. 324.

finish, trying to make no break in the reading; the pupil will be interrupted in his turn and the sentence continued by the teacher, and so on. This develops alertness of mind and speech and ease in handling the matter, and the pupil is led to carry on the teacher's manner of speaking. From time to time also the class hears the teacher speaking French with others who speak the language fluently.

There is, as has been said, insistence on oral work in the first two weeks, but *during the whole year the oral side of the work requires and receives the major part of the attention*. It could not be otherwise, for French is the language of the classroom (except in translation work), and consequently in all discussion of grammar, composition, literature, and history, the speech and aural understanding are being developed. In fact, these various subjects are grist to the mill of conversation. It is well to note here the habit that obtains of correcting all speech. The pupil finishes his sentence or his idea, and then there is criticism by class and teacher, first of the form, then of the matter. Another means of developing the rapidity of understanding and speech is the teacher's own speech, which, starting at the rate and with the vocabulary to which the pupil has been accustomed, increases in rapidity and in richness until it approaches the standard of speech of the average Frenchman. In doing this the teacher makes perfectly certain, by tests, that he carries his class with him. This same increase in speed is carried out during the year in the anecdote work and in the reading to the class.

2. *Conversation and Discussion*: From the moment of entry into the classroom the pupils speak French among themselves, and this club spirit is fostered by beginning the class with a few minutes of general conversation. The talk, simple at the beginning of the year, following directly upon previous work, becomes more complex gradually with such subjects as: what the pupil has done in the summer, what the teacher has done, plans for the winter, school affairs, clubs, sports, the theater, lectures, art exhibitions, shops, the University, and, to a limited extent, current events. Books and pictures having some connection with the work are also the occasion for class discussion. A little later such questions as: how do you study? do you get value for the time and effort you put on your work in knowledge and power to use

this knowledge? what is intelligent class work? can you see progress in your work from week to week, or month to month? are you studying merely to get credits for entrance to college or to develop your own powers? how will you continue your French work next year? with or without a teacher?⁷ would it be wasteful to stop French work at the end of this year? would your three years of work be justified if you allow your French to drop now? do we correlate our French with other school studies and the life outside? what do you know already of French history? of French literature?

Class discussion arises also out of the texts read. For example, "*Deux Amis*" offers the subjects: patriotism, friendship, war, humor, description of scenery, artistic devices. The stories and especially the play, give rise to discussion of the characters—what characteristics do their deeds or words or the author's suggestions indicate? or on the side of technique: why does the author use such and such a device in telling his tale; e.g., descriptions in "*La Peur*," the cannon of "*Deux Amis*," the umbrella episode in "*la Cigale*?" The subject must interest the pupil; otherwise the talk is not spontaneous.

The teacher is careful to guide the conversation, but there is no compulsion to think as he does. Each person is free to express his own ideas, subject to the correction of his French by pupils and teacher, and to counter-argument. This discussion develops accuracy in thinking and in expression. Correctness of speech is never lost sight of in these discussions. The mistakes are noted by the teacher while each pupil speaks and are corrected before the discussion goes on.

Another gain from these discussions is the insight into the individual's tastes and ability thus obtained by the teacher, who is in this way enabled to advise more intelligently the reading course of each pupil and consequently to make it doubly profitable. Still another advantage is the opportunity afforded the teacher of reviewing constantly, in this informal fashion, literature, history, and grammar.

3. *Anecdote and Story.* Another very satisfactory way of developing speech and aural understanding is by reading to the

⁷In this connection the possibilities of future work are discussed: college programmes, independent work.

class. The first essential is that the matter shall be well within their grasp. At the beginning of the year stories as simple as "*l'Indien et Son Cheval*," "*Frederic II et Son Page*," "*Premières Lectures* of Lazare are taken two or three at a time. Later, "*La dernière Classe*," "*les petits Pâtés*," "*la Chèvre de M. Seguin*" of Daudet, "*le Parapluie*," "*l'Apparition*" of Maupassant, "*le Joueur de Flûte*" (la Chronique du règne de Charles IX), "*Mateo Falcone*," "*l'Enlèvement de la Redoute*" of Mérimée. Sometimes the pupil rises and, facing the class, reads or repeats the anecdote, or parts of it; occasionally, at the beginning of the year, a pupil runs through the story in English. The most important new words and expressions are put on the board for the pupil to copy. He is taught to give as many ideas as possible with the minimum of words in reproducing these stories and to avoid padding; and this is a training for résumé work in general. He is trained to combine two simple sentences, to vary and solidify the structure by the use of the past participle instead of a clause (e.g. *l'Indien, embarrassé, a dit bien vite for l'Indien, qui était embarrassé, etc.*), to use the phrase with the present participle instead of a clause (*en arrivant, il a aperçu. . . for comme il arrivait, il a aperçu. . .*), to use the preposition and infinitive when possible instead of the subjunctive construction, etc. Sometimes, (for written work is always combined with oral and the pupil is responsible for the writing knowledge of everything that he is able to say and more,) one pupil writes the anecdote on the board, the others in their books, then there is correction of the board version by the class. Sometimes (combining translation) a few days later the teacher will give the same anecdote in English to be translated, sometimes orally, sometimes in writing, as explained above. It is this varied treatment of the anecdote and other matter that keeps the pupil alert in class and prevents him from doing mechanical work.

4. *Speeches and Reading*: The pupil prepares at home a talk of from two to ten minutes on some topic that interests him, such as the announcement or account of a club meeting, an episode of travel, criticism of a play seen, a book read. He may be called on any day to give such a talk, which is then criticised by class and teacher. There is reading aloud, as explained above, and sometimes a few lines are prepared at home and in this connection the rules for pronunciation are reviewed. There is also occasional

recitation of verse or prose. With regard to the poetry, a maximum time to be spent on it at home is fixed (see Poetry Section).

II. *Detailed Study of Texts*

Short stories, a play, a long story, and some verse are studied, first from the language point of view, second as literature. The pupil must understand each word, each construction, then reproduce the story paragraph by paragraph. In the reproduction the structure of the sentence is studied anew, for the pupil is obliged to form his own sentences in condensing the text. In doing this work the grammar and syntax are applied and a vocabulary for use acquired. Also in thus condensing the story the pupil is obliged to make choice of the essential, leaving out the accidental or unimportant, and he is obliged to defend his choice when challenged by the others. After this first detailed study of the text, the story (or play) is considered as a whole and reproduced from this point of view, so that the pupil is again obliged to weigh the relative importance of the parts. For further practice in this work, résumés of varying length are given. The vocabulary and ideas being now familiar to the pupil, he is ready to discuss the story as a piece of literature: setting, plot, theme, ideas, characterization, humor, structure, and to learn something of the author, his other work, his period and school.

Of course, as indicated above, the language and literature are not entirely separated, but the facts with regard to author, technique, etc., are developed with the study of the language. The short story is taken first for reasons given below.

1. *The short story* gives style, conciseness, interest, and a vocabulary presenting sufficient advance on previous work, and this condensed form holds the pupils' lively attention through the detailed work described above. In the first three to four months there is read in detail, as described above, five to seven masterpieces by Daudet and Maupassant, with "*l'Oncle et le Neveu*" by About (read in less detail) to contrast with the work of the others. The first story read is "*Deux Amis*" which presents sufficient advance to stimulate, but not discourage the pupil.⁸ The other

⁸It is better to have matter that is too easy rather than too difficult. From five to twenty new words to a page is about the rate. The first pages will present the greater number of new words.

stories, read usually in the following order, are: "*Siège de Berlin*," "*La Parure*," "*Maître Cornille*," "*la Peur*," "*l'Oncle et le Neveu*," "*Tamango*."

2. *A Play*: A suitable play to follow up "*le Voyage de M. Perrichon*" is difficult to find. The modern plays of value present for the most part themes for which the high school pupil is not ready and the play of intrigue lacks interest for detailed class study. Sometimes "*Mlle de la Seiglière*" is used or "*le Gendre de M. Poirier*," which offer a number of ideas for discussion and good technique, but whose characters do not really interest the average pupil. Last year less time was spent on the play, with "*la Cigale et la Fourmi*," which holds the interest of the class, which has a useful vocabulary, easier than that of "*Mlle de la Seiglière*," but which is not a sufficient advance on "*Perrichon*." There is opportunity for further experiment here.⁹ The play is worked over in detail, as described above: the language and ideas, the separate scenes, the act, the relation of acts, the play as a whole, the intrigue, characterization, theme, etc.

3. "*Le Livre de Mon Ami*," apparently a long story, consists of episodes of a child's life. It is an ideal book for class study on account of its style, vocabulary, and ideas. It leads inevitably to discussion (and all successful class conversation must appear to come about inevitably) and to the telling of experiences of one's own life, as soon as the vocabulary has been mastered. These reminiscences are utilized for the so-called original theme. After reading Chapters I and II of the book the pupil writes on some episode of his own childhood, having in mind the style and vocabulary of Anatole France. The text is thus worked over until the pupil is familiar with it. This story, which is a vehicle for France's ideas on the education and training of the child, is then compared with other stories of children,—"*le Petit Chose*," "*Roman d'un Enfant*," "*David Copperfield*," Kenneth Grahame's stories; and this comparative work leads the pupil to read more closely and intelligently.

4. *Poetry*: From twenty to thirty poems are read and studied and parts learned by heart. The approach to poetry is usually made through prose which the class is reading. For instance, some pupil, talking of "*Quatre-vingt-treize*," comments on Hugo's love

⁹"*Le Jeu de l'amour et du Hasard*" of Marivaux (Heath) was tried in 1916-17 and was fairly satisfactory.

of children and some of his poems on children are then read in class; or the nature descriptions in "*Deux Amis*" suggest the Rondel of Charles d'Orléans—"Le temps a laissé son manteau." Advantage is taken of work in other departments, and examples of the French sonnet read when the English class is working on the sonnet.

Sometimes a pupil brings in something, say a concert program, with a poem of Gautier. The class reads it and finds other poems by him in copies of Bowen's *Lyrics* (Heath) and Canfield's *Lyrics* (Holt) which are kept on the desk for convenience of reference and immediate use by the class. Occasionally after the poem has been read and discussed, the class is given from five to ten minutes to learn by heart as much as possible. Sometimes the pupil is requested to give fifteen minutes to it at home. It is wise to fix the maximum time limit that should be spent on this work; otherwise students who find it difficult to learn by heart put an undue amount of time on it, and then think that they dislike poetry, so defeating the end in view, which is to introduce the pupil to the enjoyment to be found in the realm of poetry. Many a pupil says that he dislikes verse when, in reality, he has had no chance to know anything about it. He is induced to lay aside prejudices and read with an open mind and then at the end of the year is asked to express his opinion. The poems studied are selected from the poets of the Romantic group and from the best known poets of preceding centuries. The simplest rules of versification are discussed.

Incidentally a number of English poems are read in class. It helps the students to realize what verse is. There have been read in this connection poems of Stevenson, Masfield, Tennyson, Browning, Noyes, Shakespere. Occasionally a French poem is turned into English verse or rhythmic prose.

III. *Home Reading*

This work is carried on more independently than in French II. The pupil is responsible for a minimum of 1200 pages, which he reads at the rate of about 150 pages a month. He reports orally in class from time to time on his reading and writes one or more résumés on each book. The author, his other works, his literary school, are talked over in simple fashion. The pupils learn from each other, advise each other what to read, and argue as to the

significance of the story. Such books as "*Colomba*," "*l'Oiseau bleu*," "*la Belle Nivernaise*," "*Robert Helmont*," "*la Jeune Sibérienne*," "*les Prisonniers du Caucase*," "*le Roi des Montagnes*," "*le Cachet Rouge*," are given as a first book.

The class talks have given the teacher an appreciation of the individual tastes and abilities of his pupils, so that when they consult with him in choosing their books he is able to advise most profitably their special series of books from the list given below.¹⁰ A pupil who is reading Galsworthy's plays with interest is given "*Les Misérables*," "*Crainquebille*," "*la Robe Rouge*," with perhaps "*Marie Claire*" or "*Mare au Diable*" for variety. To one who enjoys Conrad is given "*le Pêcheur d'Islande*" and "*les Travailleurs de la Mer*," with "*Servir*," "*Tartarin*," or others. "*Eugénie Grandet*," "*l'Avare*," and "*Silas Marner*" are read and compared. "*Eugénie Grandet*," "*Hellé*," "*les Femmes Savantes*," and "*les Précieuses Ridicules*" are grouped together. An occasional pupil toward the end of the year will enjoy "*le Cid*." The list given below is put into the hands of the pupils. The class is reminded from time to time of the aim and method of this work—that they are to throw themselves into the French story, to read without translating, looking up only the words that are necessary for the understanding of the principal idea of each paragraph, and that if this is done faithfully they will be able by the end of the year to read easily the ordinary French book. Outlines of courses of various kinds are given him at the end of the year and he is shown how to make use of a History of Literature for guidance in further reading.

Specimens of groups of books read by individuals:

1. *Travailleurs de la mer*, *Roi des Montagnes*, *Pêcheur d'Islande*, *la Mare au Diable*, *les Misérables*, *Jack* (vol. I).
2. *Cachet rouge*, *le Dernier Abencérage*, *la Mare au Diable*, *le Roi des Montagnes*, *Jettatura*, *Robert Helmont*, *les Misérables*.
3. *la Chute*, *Cachet rouge*, *Mare au Diable*, *Belle-Nivernaise*, *Travailleurs de la Mer*, *Pêcheur d'Islande*, *Tartarin*.
4. *les Misérables*, *Crainquebille*, etc., *Mare au Diable*, *Robe Rouge*.
5. *Belle-Nivernaise*, *Eugénie Grandet*, *l'Avare*, *Crainquebille*, *Tata*, *le Cid*, *Servir*.
6. *Roi des Montagnes*, *Robert Helmont*, *Au Maroc*, *Les Misérables*.

¹⁰The less mature student will choose his reading throughout the year from the above list with the addition of a few other books such as "*Tartarin*," "*Marie Claire*," "*la Mare au Diable*," "*Jeanne d'Arc*," "*les Misérables*," "*le Pêcheur d'Islande*."

List of Home Reading Books for Third and Fourth Years

Abry, Audie, Crouzet	Histoire illustrée de la littérature française
Aicard	Tata
Audoux	Marie Claire, ³
Augier, ²	Gendre de M. Poirier
Balzac	Eugénie Grandet, ^{2,1} Cousin Pons, Père Goriot
Banville, ²	Gringoire
Bazin	les Oberlé ¹ .
Beaumarchais, ²	le Barbier de Séville
Bourget	un Saint
Bernstein, ²	l'Assaut
Brieux, ²	la Robe Rouge, la Femme Seule, la Française, les Bienfaiteurs
Bruey, ²	l'Avocat Pathelin
Canfield	Lyrics
Capus, ²	Brignol et sa fille, l'Aventurier
Chateaubriand	René, Atala
Coppée, ²	Fais ce que dois, les Bijoux de la délivrance, le Trésor, le Passant, (les Vraies Richesses, ¹ un roman).
Coulevain	Noblesse américaine, Sur la branche
Corneille, ²	le Cid, Horace, Polyeucte
Curel, ²	la Nouvelle Idole, le Repas du Lion
Cyril-Berger	Cri-Cri
Daudet	Robert Helmont, ³ Jack, ³ Lettres de mon moulin, la Belle-Nivernaise, le Petit Chose, Tartarin de Tarascon, ³ Tartarin sur les Alpes
Dumas (fils), ²	Question d'argent
Fabre	Chanson de Roland
Flaubert	un Cœur simple
France	Crime de Sylvestre Bonnard, Crainquebille, etc., le Jardin d'Epicure.
Funck-Brentano	l'Affaire du Collier
Gautier	Jettatura, ³ Roman d'une momie, Voyage en Espagne
Hugo	Les Misérables, ^{3,1} les Travailleurs de la me, ^{r¹} Notre Dame, ¹ Quatre-vingt-treize, ¹ Ruy Blas, Hernani.
Labiche, ²	la Grammaire, le Chapeau de paille d'Italie, etc.
Lamartine	Graziella, Jeanne d'Arc, Premières Méditations
Lambert	le Roman de mon enfance et de ma jeunesse
Lavedan, ²	Servir, ³ Sire
Lavisse	Souvenirs, Histoire de la France (en abrégé)
Loti	Pêcheur d'Islande, ^{3,1} les Désenchantées, Roman d'un Enfant
Maeterlinck, ²	l'Oiseau bleu, l'Intérieur, l'Intruse, les Aveugles

¹School edition.²Dramatist.³Favorite books in 1915-1916.

Maistre	la jeune Sibérienne, Prisonniers du Caucase, le Lépreux, Autour de ma Chambre
Marivaux, ²	le Jeu de l'Amour et du Hasard
Maupassant	Contes (Ollendorff—Pour la jeunesse)
Mérimée	Colomba, ³ Carmen, and other stories, Chronique de Charles IX ¹
Michaut	Aucassin et Nicolette (in modern French)
Molière, ²	les Fourberies de Scapin, l'Avare, le Misanthrope, le Bourgeois Gentilhomme, les Femmes Savantes, les Précieuses ridicules
Musset	Pierre et Camille, Croisilles
Musset, ²	Fantasio, etc. (Trois Comédies-Heath)
Pailleron, ²	le Monde ou l'on s'ennuie
Saint-Pierre	Paul et Virginie
Sand	la Mare au Diable, ³ Fadette
Sandeau, ²	Mlle de la Seiglière
Sarcey	Siège de Paris
Sardou, ²	Pattes de Mouche
Scribe, ²	Bataille de dames, etc.
Sévigné	Lettres (Choix)
Tinayre	Hellé
Vigny	Cachet rouge et Canne de Jonc (Servitude et Grandeur militaires)
Vigny, ²	Chatterton
Voltaire	Zadig
Wolff	les Français d'Aujourd'hui, les F. en voyage, les F. en ménage (Edwin Arnold)
Prévost	Lettres à Françoise
Racine, ²	Athalie, Esther
Renan	Ma Soeur Henriette, Souvenirs de Jeunesse, Vie de Jésus
Rolland	Vie de Beethoven, Vie de Tolstoi, Vie de Michel-Ange, Jean-Christophe (l'Aube, etc.) les Romanesques, la Princesse Lointaine (édition Américaine)

IV. Translation and Composition

1. *From English to French:* Comfort's "Prose Composition" (Heath) is used for sight translation in class. The difficult passages are noted, grammatical rules and lists given à propos of the text, and the section then studied at home. At other times the pupil writes out the section at home, usually beginning it in class with the teacher. Next day each pupil writes a few lines on the board without his paper. The whole is then corrected by pupils and teacher and the corrected papers studied for the next day. A good deal of blackboard space is necessary

so that all the pupils may write at the same time. Sometimes the pupil is asked to recite as rapidly as possible the substance of a section. When he prepares his work he does not know the form of questioning he will meet, and this tends to make him less mechanical in the preparation. English exercises based on anecdotes read to class or texts studied¹² are read in English by the teacher and taken down directly in French by the class in note-books. This is then corrected from the board where one pupil after another has been working while the others wrote in their note-books. (See Anecdote work). This work is reviewed at home.

The English notes on Buffum's "*French Short Stories*" (lives of authors, notes on Franco-Prussian war, etc.) are turned into French, in class for sight work. Again, colloquial English (a conversation, an account of an evening, an article in the school paper, etc.) is turned into French. This kind of work develops the initiative of the pupil and makes him realize how much French he really has if it is only used. He is taught to proceed from his knowledge of French, to use the French idiom as far as possible, and not to give a literal translation of the English.

2. *From French to English*: Difficult sentences from class texts, prose and poetry, are translated as a test of the pupil's understanding of them, and an occasional studied translation is made of a particularly fine bit and the different versions read to the class. Some of this work can be utilized in the English course.

3. *The Theme and Letter*: The "original" theme, as noted under "*le Livre de Mon Ami*", is developed out of the text read. After class discussion of Chapters I and II of that book the pupil is asked to recount one of the earliest remembered events of his life, and to recount it in the way that Anatole France does, to use as far as possible the vocabulary, construction, and style of the text. He is to proceed from the French he knows, looking up in his dictionary the few necessary words; but he is not to translate from an English version. He chooses his own title, such as: *Premier Souvenir de Mon Enfance*, *Ma Première Ambition*, *Rêves d'Enfance*, *l'Automne*, etc. Again, after the study of

¹²Such, for instance, as a condensed English résumé of "*Grand'maman Nozière*." It is another way of making the text more familiar to the pupil without monotonous repetition.

"*la Dame en blanc*," a theme containing a description of a woman and a room, and an episode to bind them together, is required. Comparison between our education and Pierre Nozière's, between home life and hotel life, is modeled on "*Les Humanités*." Earlier in the year, "*Deux Amis*" with its spring and autumn descriptions, "*la Peur*" with its desert and forest pictures, give models that are studied in detail, and the variety in color and sound expressed by verbs especially noted. To begin work of this kind, the teacher tells the class what he has noted on coming to school, the changes of autumn or spring, or whatever season it may be, and he asks them to bring some notation of nature for the next day. After this a description of a corner in the park, the lake on a windy day, a day of fog, of wind, the first snow, etc., is not too difficult. The pupils who like this work are at liberty to give in as much as they wish, but only four or five papers are exacted. All voluntary work is read and criticized by the teacher.

For the letter, the beginning and the termination are given, some models read (see letter section in "*Fundamentals of French*"), one letter composed by the class is written on the board, and one or more are written at home. From time to time letters from French people are read to the class. In 1915-16, 1916-17 the pupils who wished to write to French soldiers in hospitals. In other years a correspondence has been arranged between pupils in a French lycée (girls' lycée and boys' lycée) and the pupils of the University High School. In 1917-18 all pupils (save two) are corresponding with French or Belgian soldiers, reading letters received to the class, discussing the needs of these men.

V. Grammar

It has been shown in connection with the other divisions of the work how grammar is taught. It has its share of almost every lesson. In the oral work, if a mistake is made, say, in the use of a disjunctive personal pronoun, it is corrected, then the list of these pronouns and sentences showing the different uses given, and the section in the *Grammar Résumé* is studied that evening. In the detailed study of texts, the grammar is taken up in connection with the study of each work and construction, both in the reading and in the reproducing of the text. It is so with the other branches of the work.

By the end of the year the pupil has worked over very thoroughly the contents of the above-mentioned grammar synopsis, going always from his need in a construction to the grammatical statement. Drill on the verbs is given in the same practical fashion, and special exercises are devised for pupils who are found to be weak in some particular construction.

Note-Books

The pupil keeps one or more note-books with different sections for anecdotes and the work on them, for class discussions, for translation, for literary and historical notes, for work on each story read in class, for notes on home reading. He is advised to keep for himself a brief résumé of every book he reads in French or English.

Examinations

Two or three weeks after the beginning of the year the class reviews the examination of the previous year. The first examination on the work of the current year is done with the class, showing the pupil how he is expected to answer such papers. In every examination paper there is an endeavor to ask questions that demand thought, not merely memory work, in the reply. For instance, in dealing with "*La Parure*," a question is asked that makes the pupil apply the facts already discussed to some new aspect of the story, as:—Comment le mari a-t-il aidé à amener la catastrophe? et comment ces actions montrent-elles le caractère du mari?—The answers, after the papers have been looked through by the teacher, are criticised before the class both as to the language and ideas. The examination is a means of finding out what the pupil does not know, in order to help him make good; it is also a means of satisfying the teacher as to the efficacy of his own teaching, as to whether he has "got across" to the class what he meant them to get; if not, he gives additional teaching on that point. For these reasons numerous small examinations are given during the year on the various branches.

Time Required of Pupils

The pupil has four and one-half to five hours a week of class work and is expected to give on an average three-quarters of an hour to an hour at home for each lesson. When the class lesson

does not require that time from the average pupil, or when he has some leisure, he goes ahead in the home reading book. An average of one evening a week is given to the pupil for this same book, but the time is given, when convenient, in connection with class work; for instance, when the pupils have prepared the text (story or play) beyond the point reached in class discussion and they need more work with the teacher before making the final study on that part, or when the class time is taken up with anecdote work or poetry; for these subjects require very little home work in proportion to the time given in class.

In short story work, the assignment for home varies from one and one-half to four pages, according to the amount of preparation done in class and the difficulties of the text. Usually the teacher goes over part of the home lesson with the class, letting them see what and how they are to study. There is a first preparation at home of these pages; the words and constructions are studied, difficulties noted, then there is class discussion of this part and final work on it at home again. The pupil is then able to reproduce it and discuss the ideas.

Correlation

There is effort to relate the work to the rest of the pupil's life, his school and outside interests. One pupil reports from the English teacher on some question which has been raised in the translation or literature work, another from the history teacher certain desired information, and so from the other classes, physics, botany, etc. This kind of report develops the independence of the individual who gives the information, broadens the interests of the pupils, and makes the French work more vital. The outside interests of the pupils are discussed and plans made for future work in the general conversation. (See *Oral Work*, page 310).

In 1917-18 after class discussion as to war-work possible in the French classroom, correspondence was carried on with the Belgian soldiers from the invaded districts (almost every pupil taking one), and funds were collected by passing money-boxes daily, for one orphan belonging to the classroom, for Belgian soldiers, for French wounded, and for the children of the devastated regions of France.

Text Books

- Buffum: French Short Stories (Holt).
Labiche et Legouvé: *la Cigale et la Fourmi* (or one of the other plays mentioned) (Ginn).
France: *le Livre de Mon Ami* (Holt).
Twenty-five poems typed.
Comfort: Prose Composition (Heath).
Angus: Fundamentals of French (Holt).
Le petit dictionnaire Larousse.
English-French and French-English Dictionary (Cassel's, Elwall's or Heath's).

Reference Books

- Lazare: *Premières Lectures* (Ginn).
Schinz: *Selections from Guy de Maupassant* (Ginn).
Daudet: *Neuf Contes Choisis* (Holt).
Mérimée: *Quatre Contes* (Holt).
Bowen: *French Lyrics* (Heath).
Abry, Audic et Crouzet: *Histoire illustrée de la littérature française* (Didier).

Library Facilities

One or more copies of the books on the reading list are in the school library and, by special arrangement with the librarian, the pupil is allowed to keep his French book for a month or more. There is also in the library the magazine *Lecture pour tous*, and various books of short stories, books of reference, and dictionaries, so that the pupil is able to do part of his work there, but he is urged to do much of his preparation aloud.

(To be continued)

THE TEACHING OF FRENCH PRONUNCIATION BY THE USE OF PHONETIC SYMBOLS

In all the work we do in languages, ancient and modern, I suppose there is no difficulty more serious than that of French pronunciation. The only way to conquer a difficulty is to face it squarely. How shall we approach this one?

The matter of pronunciation is surely one of vital importance. Without proper attention to it, our whole modern method of language teaching falls to the ground. If the pronunciation of the pupils is bad, what earthly use is oral work? It is a farce; is it not?

Suppose you are in a classroom in France or Germany where English is being taught. The teacher tells a story in English with excellent pronunciation and then questions the class. What would you think if the pupils were to answer in the Yorkshire dialect or with a Cockney accent and the teacher did not object? It would be odd as a sample of oral work, would it not? But would it be any worse than many glaring and uncorrected mispronunciations of French in classes where the teacher pronounces well?

What redeems oral work from being a farce is that those who believe in it and who can do it successfully are usually agreed on the importance of correct pronunciation, and are trained to give it to their pupils.

The pronunciation of Greek and Latin, Italian and Spanish, and German can be learned easily enough. A few directions and a little practice can make the work of beginners correct for, in the main, they *say* what they *see*. And when they begin to pronounce French, the method is reversed. What they see is what they do not say! Is not the best plan to place before beginners and before all who pronounce badly the very sounds they are to say? Shall we not teach them how to say them correctly, shall we not give them sufficient practice so that they will recognize these sounds the moment they are heard? The method is so very simple and such an economy of time. May I not outline it for you?

Each sound is taught by the correct pronunciation of a word containing it, a word in which it is easy to pronounce that sound correctly. For instance, in the very first lesson the words *lit*,

nez, met, table are pronounced first by teacher, then by class in concert. Then they are written on the board and beside them in brackets the sounds they illustrate (i), (e), (e), (a). The pupils are told that these are key-words—they must connect each with the corresponding sound. When there is any difficulty in pronouncing the sound in other words (there often is), they should pronounce the key-word, get the sound correctly and apply it to the new difficult word. For instance, they learn to say *une*, representing the sound (y). Any one can say “*une*” correctly. Many can copy it directly from the teacher. Others need to say (i) and round lips quickly. We do this in concert. All get it with little difficulty. Then we practise the list of words containing this sound, saying “*une*” before each. The list begins *dur, rue, plume, juste, jupe*. We say, *une, dur; une, rue; une, plume, etc.* This works admirably with any difficult sound. Every such sound has its own list for practice. The result is that later the class pronounces best the hardest sounds and recognizes them most rapidly. Every lesson begins with a complete review of all sound work taught. All sounds learned are dictated. In about six lessons of fifteen minutes each, the pupil knows the sounds of French and can write them from dictation. No English sounds are given as a guide unless they are exact equivalents. Nor are like sounds compared until they have become distinct by practice.

After the sounds have been taught, the phonetic text is opened. The teacher pronounces the sounds, then the word, the class repeating. After a few words, the class readily pronounces the word correctly, the separate sounds having been correctly pronounced. The lines read one day are reviewed the next. After a few pages have been gone over in this way, the teacher assigns as home work a page of regular text, corresponding to the phonetic text already prepared. The pupils are to compare one text with the other, line by line, pronouncing aloud first from the phonetic transcription and then from the regular spelling. That first page of French text has been pronounced with only one bad mistake—the (y) in *mur*—on the very first day that the regular text was opened in class. Extraordinary success is the reward of students who listen carefully, who practise aloud faithfully at home and who are prompt in asking for help. The rapid improvement in their pronunciation is little short of marvellous.

Their pleasure in it is a fresh incentive to diligent practice. On that all success depends.

Why is it that so often when a teacher pronounces excellently, half the class may pronounce almost as well as the teacher, a quarter rather badly, and the rest very badly indeed? Why does the teacher allow such a state of affairs? Does he not notice it? I can hardly think so. Does he not think pronunciation of importance? I can hardly believe it. Is he hopeless about improving the pronunciation of those who murder the language? When a teacher has been phonetically trained and trains his pupils phonetically he is never hopeless and that submerged quarter of the class pronounces decently at least. The pupils make mistakes, give the wrong nasal sound, but the sounds they utter are French sounds.

The truth of what I say has been proved over and over again. Prove it for yourselves anywhere. Listen to the French classes in any High School. Compare the pronunciation of pupils whose teachers have done practical work in French phonetics, with the pronunciation of other pupils whose teachers pronounce well but do not understand or use phonetic symbols. There is, there will be, and can be only one answer. However well the teacher pronounces without a knowledge of phonetics, half or one-third of her class pronounces badly and has no apparent hope of improvement for these bad pronunciations occur in second and third year classes. Such a teacher says that she does not believe in phonetics and depends on imitation. Imitation? Of course, we learn to speak by imitation! There is no other way. Why the French baby before he says a word is rounding his lips there in his cradle. He is imitating the mouths around him, And the British baby's little mouth is almost a straight line. He is imitating what he sees too just as perfectly as the French baby. They are Allies you know. Of course we learn to pronounce by imitation. What use could a singer make of his printed notes if he had never heard them sung? What use could a violinist make of his score if he had never heard the notes played?

If notes, *the phonetic symbols of music*, are useless to the singer, the pianist, the violinist, unless he has heard them sung or played, how can a student read from the sounds of French unless he has

heard them correctly pronounced? Of course, we teach our pupils to pronounce by imitation. The question is not whether we shall work by imitation but whether that imitation shall be definite, precise, and constant. Those who argue against the use of phonetic symbols should object to the use of printed music. Printed notes have exactly the same relation to the voice or to the musical instrument that the written sounds have to pronunciation. Shall a music student do definite and useful home work in practising from printed music the exercises set by the teacher; or shall he try to imitate the teacher in class and do nothing out of class? Shall the student of French pronunciation be deprived of the swiftest, surest, and most interesting method of attaining his object? Shall we not give him the tools that he can use and use effectually the moment he can pronounce the sounds?

After five or six lessons the student can practise his pronunciation at home from the phonetic text. He can and he will—for this method wins at once the pupils interest and willing effort. The results of such work are wonderful—the most encouraging phenomenon in the history of teaching. Many pupils who have never before heard a French word will read correctly from the phonetic text at the seventh French lesson. The lazy student is instantly detected. If he cannot pronounce well in class from the phonetic text assigned for home work, he has not practised aloud. The whole class knows that. For phonetic work not only sharpens the ear of the teacher, but trains the ears of the class and develops their critical faculty to an extraordinary degree.

They say that foreign language work is impossible for older students. I have never seen any reason to believe it. You know Cato learned Greek at eighty. In almost every class of students of any age about two per cent. are sound deaf and language dumb. *Those* I firmly believe are the people who when older are dull in language work. Some of the very best phonetic work is done by men and women of from thirty to forty-five years of age, and older who have never studied a foreign language, who have never had musical training.

It is the old story, you know: the dear old doctrine of interest and desire, the fine capacity, according to Kitchener the *American* capacity for lifting yourself very well indeed by your boot straps. There is no rule ever made by psychologists that such students

do not break—to the delight of the teacher and the vast admiration of the class.

It is *not* necessary for pupils to spend weeks reading from phonetic transcriptions before they see the French text. Reading aloud from the phonetic text goes hand in hand with reading from the corresponding French text. They do *not* confuse sounds and letters. A few words of explanation suffice. In two years' work with as many as seventy-five beginners each year, I have had only two cases of confusing the phonetic spelling of a word with its ordinary spelling. Perhaps the reason for this complete lack of confusion is my belief that pupils need not write whole sentences or even whole words in phonetic characters. The phonetic text is distinctly intended for the eyes, not for the fingers. From it they learn how to pronounce the regular text. It is useful just for pronunciation. What *is* very important for successful work is constant practice in placing the correct symbol over the hard part of difficult words. For instance, a list of words containing nasal sounds is put on the board. The pupils place the correct symbol over each nasal sound. Then the words are read in concert and by individuals. Or a number of typewritten questions are passed and answered rapidly either orally or in writing: What is the first sound in *guide, aura, ainsi*: the last in *fille, nous, neuf, fain, monsieur*: the second in *jeune, tête, cocher*, etc. Such a drill is excellent for review; it can be done with amazing rapidity and is welcomed by the class—there is no part of the work that arouses their enthusiastic interest more than this work in sounds. They are anxious to pronounce well even when their real object in studying French is a reading knowledge.

It is idle to dispute about the value of phonetics with those who have never studied the subject practically. "A little learning is a dangerous thing." A violent opponent of phonetics said to me once, "I have read book after book on phonetics and I don't believe in them." "If you have read all the books printed," I answered, "you have done just one-seventh of the work. The other six-sevenths consists in listening to someone who can say the sounds correctly. You must practice until you can say them." He was rather surprised for he was quite proud of his knowledge of phonetics and he happened to pronounce rather badly.

What are the facts? The important and difficult part is to pronounce excellently. I have often heard it said that native French teachers do not need phonetics. But their *pupils* do. Such teachers can learn in three or four hours how to apply their good pronunciation to the advantage of their pupils. All that is necessary is to connect the sounds they say with the symbols we use and to learn the easiest way to train their pupils to imitate them. These symbols are not arbitrary symbols: they are not Egyptian hieroglyphics. They represent the sounds uttered by one who pronounces well and who perhaps has never heard of the science of phonetics.

Pupils who have not been trained to pronounce French correctly blame their first teacher. It is much easier to train a beginner to pronounce with fair correctness than to improve the false sounds of the pupil who pronounces badly. If we would spare ourselves the condemnation of our pupils—and would one of us willingly deserve it?—we must be sure that the sounds of our beginners are correct. There is a charm in teaching first year French for anyone who loves to teach. It is the everlasting charm of the beginnings of things and of weakness depending on strength. For in this matter of pronunciation our pupils are absolutely dependent on us—on the correctness of our own sounds, on the carefulness with which we listen to theirs, on the skill with which we improve them, on our interest in having them pronounce well, on our hopefulness in the success of our labors. An adequate preparation, carefulness, skill, interest, hope—what ever resisted them successfully? Who ever taught well without them?

ANNA WOODS BALLARD.

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SUGGESTIONS AND REFERENCES

Material for insertion under this heading should be sent to Thomas E. Oliver, Urbana, Illinois. See the December 1918 issue for an announcement of the purpose and plan of this department.

FRENCH

We are very glad to call attention to an admirable bulletin prepared by Professor Barry Cerf of the University of Wisconsin and entitled *A Four Year Course in French for High Schools*. It is published as Bulletin No. 947 (High School Series No. 18) of the University of Wisconsin and was issued in July 1918. Price ten cents. Address the Secretary of the Committee on Accredited Schools, Room 119, University of Wisconsin, Madison, Wisconsin. The opening pages contain very sane and practical suggestions upon the method to be used, the way to teach pronunciation, simple conversation, composition and translation. We are glad to note that translation is not to be thrown into the discard as many would fain do, but that older methods of teaching translation are justly condemned. Professor Cerf wisely says that "in the first two years *accurate translation* is the sign of *thorough comprehension*." The slovenliness of too free translation must never be tolerated. Only in later work should the teacher permit paraphrasing of a passage and even then he must be sure that no essential element of the French is omitted in the rendering into English. Professor Cerf would also exercise a wise discrimination between the really vital and the less important elements of grammar. He offers on pages 11-12 very practical suggestions to that end. Later pages deal with the questions of outside reading, sight reading, memorizing, dictation, and the choice of texts. To this latter end there is given under the proposed course for each year a list of books whose use in that year has been well demonstrated as desirable and successful. On page 16 are a number of suggestions regarding the method of conducting a *Cercle Français* with lists of one-act plays that have proved practicable. Of this list the following have not yet been mentioned in *Suggestions and References* (1917 edition, pages 61-62):

Augier: *Le Post-scriptum*.

H. Bataille: *La Déclaration*.

T. Bernard: *Le Peintre exigeant*.

Brieux: *L'Ecole des Belles-mères*.

Courteline: *La Paix chez soi*.

Le Gendarme est sans pitié.

Le Commissaire est bon enfant.

Un Client sérieux.

A. France: *La Comédie de celui qui épousa une femme muette*.

Labiche: *Le Misanthrope et l'Auvergnat*.

Moinaux: *Les Deux Sourds*.

Musset: *Il faut qu'une porte soit ouverte ou fermée*.

Un Caprice.

We venture to cite the following references in Cerf's bulletin which we had not previously listed:

—Edgren and Burnet: *French-English and English-French Dictionary*. Henry Holt and Co. \$1.50. Indicates derivations.

—Elwall: *French-English and English-French Dictionary*. Two vols. G. E. Stechert. \$4.

—*Larousse pour tous*. Two Vols. Paris (Larousse). \$10.

—Nitze, William A., and Wilkins, Ernest H.: *A Handbook of French Phonetics*. With exercises by Clarence E. Parmenter. Henry Holt and Co., 1918. 40 cents.

—Meadmore: *Les Idiotismes et les Proverbes anglais*. Paris (Hachette). 40 cents.

—Bosseret et Beljame: *Les Mots anglais groupés d'après le sens*. Paris (Hachette). 40 cents. The above two books aid in a clearer conception of the meaning of the French equivalents.

—Guibillon: *La France: French Life and Ways*. Edited by W. Rippmann. E. P. Dutton and Co. \$1.

—Spiers: *Notebook of Modern Languages*. Heath. 25 cents.

—Bracq, Jean Charlemagne: *France under the Republic*. Scribner's. \$1.50.

—Duruy: *Histoire de France*. 2 volumes. Paris (Hachette). \$2.50. An English translation, also in two volumes, may be had in *Everyman's Library*. E. P. Dutton and Co. 70 cents per volume.

—Fallex et Mairey: *La France et ses Colonies au début du XXe siècle*. Paris (Delagrave). \$1.

—*Science and Learning in France*. McClurg. \$1.

—Strowski: *Tableau de la littérature française au XIXe siècle*. Paris (Delaplane). \$1.

—*Atlas Larousse illustré (première partie: La France et ses colonies)*. Paris (Larousse). \$4.

—*Histoire de France illustrée*. Two volumes. Paris (Larousse). \$14.

—*Histoire de France contemporaine, 1871-1913*. Paris (Larousse). \$8.

—Maps: *Paris monumental*. Paris (Garnier). 50 cents.

Levasseur: *Carte murale de la France*. Paris (Delagrave). \$5.

Levasseur: *Carte murale de l'Europe*. Paris (Delagrave). \$5.

—Perrot: *J'apprends les langues vivantes en jouant*. A game in two series. W. R. Jenkins. New York. 50 cents each.

For travellers Professor Cerf lists the following:

—*New French Conversational Dictionary*. London (Jaschke). 75 cents.

—*Murray's Handbook of Travel Talk*. Scribner's. \$1.25.

—The standard French tourist guide books, the *Guides Joanne*, are published by Hachette in Paris. They are in various forms at various prices, ranging from booklets on single cities and regions at ten or twenty cents to the *Grands Guides* at two dollars.

Periodicals: Not previously listed:

—Undoubtedly the best French newspapers are *Le Temps* and *Le Journal des Débats*, both published in Paris.

—*L'Opinion*. Political and literary. A weekly. Paris. \$6 a year.

—*Qui—Pourquoi—Comment? L'Encyclopédie de la Jeunesse*. Paris (Larousse). \$2 a year.

The best combination of the various editions of *Le Courier des Etats-Unis* (New York) is the weekly edition (\$5.20 per year) with the Sunday edition (\$2.50). One may substitute for this combination the daily (including Sunday) edition at a cost of \$12.60. The daily without Sunday is \$10.

In addition to lists of French masterpieces issued in series by the various Paris houses, Professor Cerf in closing his excellent bulletin calls attention to two series issued by American firms, the *Collection Nelson* published by Nelson of New York and the *Collection Gallia* issued by E. P. Dutton of New York. Each series sells at forty cents per volume. Catalogues will be sent on request to these firms.

The *Series Publishing Company* of Oxford, Ohio, have issued Handschin's *French Series for Beginners. A Practical Vocabulary for Beginners* (Copyrighted 1918). This is a companion set to the same author's *German Series for Beginners* which we have noted on page 21 of the second edition of the bulletin *Suggestions and References*. There are fifty loose leaves each containing one lesson based upon the conversational direct method. An accompanying "Manual of Exercises" gives instruction as to the best manner of using these lessons. The purpose is first to train the ear by constant repetition by teachers and pupils and most careful correction of all errors of pronunciation. For this reason the lessons are on loose sheets of a convenient size. The pupil does not see the printed French until he has thoroughly mastered it both aurally and orally. The series of mental pictures is so logical that the memory of them is almost automatic. The teacher may aid by gesture or movement, thus doing away with the need of pictorial help upon which so many conversational methods are based. If the suggested exercises are carried out conscientiously, grammatical difficulties cease to have that terror for pupil and teacher which is so common. It would be well if Professor Handschin would prepare a teacher's manual in somewhat greater detail than the brief outline that comes with the series. A *Livre du Maître* applicable to each lesson would be of immense value especially to the less-experienced teacher. The price of the *French Series* is 35 cents a copy if ordered by the teacher direct, with special rates for quantities of fifty and one hundred sets. A sample set will be sent to teachers for 20 cents.

GERMAN

Those who are interested in the influence of German drama upon American drama should know the following references. The editor would be glad of further contributions to this list:

Baker, Louis C., *The German Drama in English on the New York Stage to 1830*. German American Annals, New Series, Vol. 13, part 1, pp. 1-47; 98-130; 133-169 (1915); Vol. 14, pp. 3-53 (1916). (completed). University of Pennsylvania Thesis.

- Brede, C. F., *German Drama in English on the Philadelphia Stage to 1830*.
 German American Annals, Vol. 10 (1912), pp. 3-64; 99-149; 226-248,
 Vol. 11 (1913), pp. 64-99; 175-202. Vol. 13 (1915), pp. 67-130; 170-
 194. Vol. 14 (1916), pp. 69-110 (not completed).
- Brede, Charles F., *Schiller on the Philadelphia Stage to the Year 1830*. German
 American Annals. New Series, Vol. 3 (1905), pp. 254-275.
- Wilkens, Frederick H., *Early Influence of German Literature in America*.
 America Germanica. Vol. III (1899), pp. 103-205.

The above references are taken from *Representative American Plays*, edited
 by Arthur Hobson Quinn. New York. The Century Co. 1917. page 968.
 There must be other interesting literature bearing on the subject of the
 influence of foreign drama on the American stage. Such lists would be wel-
 come for publication here and under *French and Spanish*.

The following titles have come to our attention recently:

- Kürschner's Deutscher Literatur-Kalender* published annually by Göschen in
 Leipzig. Five marks. Bibliographically since 1888. An indispensable
 reference book for living German writers.
- Das Wissenschaftliche Studium der deutschen Sprache und Literatur* by Heinz
 Hungerland. Lund, Sweden, 1906. About 30 cents.
- Socialized Germany* by Frederick C. Howe. New York. Scribner's. \$1.50.
- Germany of the Germans* by Robert M. Berry. New York. Scribner's 1914.
 16mo. \$1.50.
- A Short History of Germany* by Mary Platt Parmele. New York. Scribner's.
 12°. \$1.
- Austria of the Austrians and Hungary of the Hungarians* by L. Kellner, Madame
 Paula Arnold and Arthur L. Delisle. Illustrated. New York. Scribner's.
 \$1.50.

QUERY AND ANSWER

All Queries and Answers should be addressed to Thomas E. Oliver, Urbana, Illinois. Each query will be run for two issues; if no answer is given, it will then be withdrawn, but may, upon request, be reinserted later.

QUERIES

1. What is a good reference grammar of the French language, printed in France, and suited to the use of English-speaking teachers?

3. What material published by American firms is available for the instruction of very young pupils in German, in Spanish, in French?

See the March 1919 MODERN LANGUAGE JOURNAL page 282-285 for partial answer.

5. Is the following phrase correct? If not, please explain why: "Qui ont fondé Rome?"

See the March 1919 MODERN LANGUAGE JOURNAL page 280-281 for some discussion of this query.

6. Does any one know if "perception cards" similar to Young's Latin Perception Cards (published by the American Book Company) are available for the modern foreign languages, and, if so, where they may be obtained?

See the March 1919 MODERN LANGUAGE JOURNAL page 281 for some discussion of the value and need of such cards.

7. What literature exists on 1) French actors or companies of actors playing in America in the French language? 2) The influence of French drama on American drama?

8. Will some one list the best class-texts of French, German, and Spanish history, the so-called "Historical Readers"?

9. What "Informational" books suited to class reading and dealing with the customs and manners of France, Germany, and Spanish countries are published by American firms?

ANSWERS

2. Can one give a list of the best scientific readers available in this country in French, German, and Spanish?

There do not seem to be any scientific readers in Spanish, the demand in that language having been more for commercial readers.

In German the following have come to our attention:

— *Technical and Scientific German*, by Eric Viele Greenfield. 12mo. viii-284. \$1. D. C. Heath. 1916.

— *Word Formation and Syntax. Exercises based on Greenfield's "Technical and Scientific German,"* by Roscoe Myrl Ihrig. vii-102. 12mo. paper. 40 cents. D. C. Heath. 1918.

— *An Introduction to Chemical German. Selected readings from recent standard works, with word lists, notes and vocabulary,* by Eric Viele Greenfield of Purdue University. 12mo. 23-384. \$1.40. D. C. Heath. 1918.

- *German Science Reader* by William H. Wait. Revised edition. 12mo. \$1. Macmillan.
- *German Science Reader* by Frederick Scholz. Illustrated. 12mo. \$1.10. Macmillan German Series.

In French the following were noted:

- *First Scientific French Reader* by B. L. Bowen. 12mo. v-288. \$1. D. C. Heath.
- *A Scientific French Reader, compiled, with notes and vocabulary*, by Francis Harold Dike. 12mo. viii-326. Silver, Burdett and Co. (126 Fifth Ave., New York). 1907.
- *A Scientific French Reader, edited with introduction, notes and vocabulary* by Alexander W. Herdler. 12mo. x-186. Ginn and Co. 1901.
- *French Scientific Reader, edited with introduction, notes and vocabulary* by Francis Daniels. (Oxford French Series by American Scholars). 12mo. xvii-748 (text 541). 13 illustrations. \$1.75. Oxford University Press, American Branch. 1917.

This seems to be the most inclusive of this type of reader yet published.

- In this connection mention might well be made of *La Nature* a weekly devoted to scientific matters published in Paris. \$5.50 a year.
- The Series by Cambon: *La France au Travail* in six volumes at \$1 a volume Paris (Roger), should likewise have our attention. D. C. Heath also have a little volume by Jago, *La France qui travaille*, for 50 cents.

While on the matter of scientific reading let us recall the list of technical dictionaries given on pages 35-36 of the second edition of *Suggestions and References for Modern Language Teachers* published 1917 by the University of Illinois (25 cents).

To this list of dictionaries we now add the following:

- *Dictionnaire technique de l'aviation, anglais-français et français-anglais* by J. Lycett. ii-180. 6 francs. Paris (H. Dunod et E. Pinat). 1918.
- *French-English and English-French Dictionary of Aviation* by Robert Morris Pierce. Paper. 60 cts. Languages Publishing Co. (143 West 47th St., New York) 1918.
- *Dictionnaire de termes d'Artillerie, etc. en trois langues*, by Edward S. Hodgson. Vol. I. English-French-Italian. 12mo. pp. 100. Vol. II. Français-Italien-Anglais. 12mo. pp. 115. Vol. III with Italian as the first language will be issued later. The two first volumes were issued in 1918, published by Griffin of London, and imported by G. E. Stechert.
- *A French-English Military Technical Dictionary* by Cornélis DeWitt Willcox. \$4. Harpers. This is the most complete book of its kind known to us.
- *Soldier's Service Dictionary* by Vizetelly. \$1. Funk and Wagnalls.
- *Diccionario general y técnico hispano-americano. Contiene la explicación de 138,762 palabras* by Manuel Rodríguez Navas y Carrasco. 4°. pp. 1869. 16 pesetas. Madrid (Tip. Moderna) 1918.
- *English, French, Italian Medical Vocabulary* by J. Marie, pp. 112. 50 cents. Philadelphia (Blakiston) 1918.

- *Vocabulaire Forestier French-German-English* by J. Gerschel. Revised by W. R. Fisher. Fifth edition. Fcap 8°, pp. 198. \$2. Oxford University Press.
- *French and English Artillery Technical Vocabulary* by Lieutenant Gondry. pp. 133. 4 frs. Paris (Henri Charles-Lavauzelle) 1918.
- The Macmillan Company publishes a technological dictionary by Alex. and Louis Tolhausen in three volumes: 1. *Français-Allemand-Anglais*. 2. *English-German-French*. 3. *Deutsch-Französisch-Englisch*. This work is 12mo., in its fifth edition, and sells for \$2.75 per volume. The *English-German-French* volume has "a large supplement including all modern terms and expressions in electricity, telegraphy and telephony."
- *Spanish-English and English-Spanish Technological Dictionary of words and terms* by N. Ponce de Leon. Two volumes. Half-leather. \$14.40. Supplement \$4.20. Milwaukee, Wisconsin (C. N. Caspar Co., 454 E. Water St.).
- *Pocket Glossary of English-Spanish, Spanish-English Technical Terms* by R. D. Monteverde. Leather \$1. Van Nostrand Co., 25 Park Place, New York. 1909.

4. Will some reader give the titles, publishers, dates, and prices of the best business or commercial readers or manuals in French, German, and Spanish, prepared for the instruction of English-speaking students?

Some answer to this query may be found on page 234 of our February 1919 issue. Much other material has since come to hand which we will publish later. The firms of Sir Isaac Pitman and Sons of New York (2-6 West 45th St.) and C. N. Caspar Company, Milwaukee, Wisconsin (454 E. Water St.) make a specialty of this type of book.

Of the material that we purpose listing in a later issue the following titles seem to be favorites:

Spanish:

- *Commercial Spanish* by Carlos F. McHale. 12mo. pp. x-322. D. C. Heath, 1918.
- This book is equipped with maps and with facsimiles of advertisements, checks, drafts, and other commercial and banking papers, so that the student is in reality practically in the atmosphere of the counting house. Moreover it is an excellent reader, furnishing a good commercial vocabulary. The National City Bank of New York uses this book in its training school.
- *Spanish Commercial Correspondence: Reader, Composition Book, Manual*, by Arthur F. Whitten and Manuel J. Andrade. viii-322. 12mo. D. C. Heath, 1918. A very practical and useful book.
- *El Comerciante. Spanisches Lehrbuch für Kaufleute, Kaufmännische Fortbildungsschulen etc.*, von Carl Dernehl, unter Mitwirkung der spanischen Lehrer D. Ezequiel Solana y D. Claudio Herreros. pp. 279. Leipzig and Berlin (Teubner) 1905. 2 marks. Although designed for students of German speech, this book has been recommended for its many excellent features. It could readily be used by those who know German moderately well.

French:

- *Nouveau Correspondent Commercial en Français et en Anglais. Recueil Complet de Lettres sur toutes les Affaires de Commerce, etc.*, by J. McLaughlin. xii-441. Sixth edition in 1912. Paris (Garnier). In this book the English and French model letters are on opposite pages. Unfortunately there is no vocabulary, but the above-mentioned juxtaposition atones in part for this omission.
- *Commercial French* by W. Mansfield Poole and Michel Becker. Parts I and II, each \$1.25. E. P. Dutton. First issued in 1904.
- *French business conversations and interviews; with correspondence, invoices, etc., each forming a complete transaction, including technical terms and idiomatic expressions, accompanied by a copious vocabulary and notes in English.* 16mo. pp. 84. \$.85. Isaac Pitman. 1918.
- *Models and Exercises in Commercial French* by Evan Thomas Griffiths. 12mo. pp. 130. \$1. Isaac Pitman. 1918.
- *Cours de correspondance industrielle et commerciale* by L. Dubus-Delos and J. Myard. 4 francs. Paris (Delagrave). Recommended by the Paris Ecole de Commerce
- *Cours de commerce et de comptabilité* by H. Fuzet and H. Deschamps. Paris (Delagrave). In two parts.
- *The French Commercial Letter Writer, etc.*, by Dr. F. Ahn. Strasbourg (Trübner) 1861. Despite its age this book is still of interest and value.
- The best *French-English and English-French Commercial Dictionary* seems to be that of F. W. Smith. 12mo. pp. 563. \$2.50. Isaac Pitman 1919.

German:

- *Gloeckner's Mercantile Correspondence in the English and German languages*, edited by John Clausen. Two volumes: *English-German. German-English.* Each 85 cts. G. E. Stechert. 1911.
- *German Commercial Correspondence*, by Joseph T. Dann. 80 cts. Longmans, Green & Co., no date.
- *Handbook of German Commercial Correspondence*, by Jethro Bithell. \$1.25. Longmans, Green & Co. 1908.
- *German-English Business Letter-writer.* \$1. Saalfield Publishing Co., Akron, Ohio.
- *Commercial German* by Gustav Hein and Michel Becker. Two parts; each \$1. E. P. Dutton.
- *Commercial German* by Arnold Kutner. \$1. American Book Co. 1903.
- *Graduated German-English Commercial Correspondence* by Maurice Deneve. 8°. pp.220. \$1. Isaac Pitman. 1918.
- *Commercial German* by Whitfield and Kaiser. \$1.10. Longmans, Green and Co.

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THE ACQUISITION OF A VOCABULARY*

INTRODUCTION

The most important aim of modern language instruction is the acquisition of a reading knowledge as a means of getting, through its literature and "Realien," intimately at the spiritual life of another people. This reading knowledge is to be interpreted to mean not a stumbling translation with the help of the dictionary, such as we are wont to associate with the classics, but a fluent reading of a text in such a manner, that the meaning shall be clear from the page, as read. Now the difficulties in the way of acquiring a foreign language are roughly twofold, the difficulties of structure and the difficulties of connotation or meaning. It is safe to say that of these two types of difficulties, the former has received the most, if not exclusive, attention in modern language teaching as it is generally conducted in this country.

a) THE VARIOUS METHODS

May we now take a brief moment to go through the various methods that have been employed, to define them, and to indicate in what manner they have tried to solve the difficulties of structure and connotation. Roughly there have been and are being applied three different methods in our language instruction—a) the grammar-translation method, b) the natural method, and c) the direct method. The very name of the first defines its scope and aims. It is analytical in character. It makes a great deal of knowing the details of grammatical structure, regardless of their applica-

*Paper read before the Modern Language Teachers of the Central West and South at the Chicago meeting, May 4, 1918.

tion very often, and it insists that the best way of getting at the connotation of the foreign language is by translation. It is generally in favor of reading much, i.e., *translating* much. The natural method, on the other hand, insists that language is imitative, that we learn to read a language as we have first an oral "Sprachgefühl," that we learn a language by repeating what others say, and that if we merely hear enough German and make sufficient attempts to repeat it accurately, the grammatical structure will take care of itself, as in the case of the child. The natural method places the stress upon the acquisition of thought content by means of mere "Vor-und Nach-sprechen." The direct method leans toward the natural method in its insistence upon the language as over against the structure, but it realizes that without a skeleton-grammar-language is bound to be a pretty immobile body, and can not in the last resort lead very far. The direct method, far from being a method without grammar, turns out to be a method with this as a very vital and necessary part. It differs from the grammar-translation method in one important aspect: for the direct method, the language and grammar form an organic unity and the latter is the means of interpreting the former. So much for definition.

b) THE TYPES OF VOCABULARY

Before we can answer how these separate methods have attempted to solve the difficulties of language learning, we must again resort for a moment to definition that we may better understand the terms we shall employ in this discussion. There is a general division between an active vocabulary and a passive vocabulary. The *active* vocabulary is the vocabulary which we actively employ, either in written or oral fashion, and is consequently much more limited than the *passive* vocabulary or vocabulary that is understood or read. This holds true for the foreign language as well as for the mother tongue. Take the college student of English. To hear him speak on the campus, one would not be led to believe that he could write an acceptable theme or read Shakespeare. The fact of the matter is, that his speaking vocabulary is smaller than his writing vocabulary and this in turn again more limited than his passive vocabulary, i.e., the

vocabulary which he understands, if spoken by another, or the vocabulary which he finds in his reading.

c) THE VOCABULARIES AS INTERPRETED BY THE METHODS

Now when we analyze the various methods, we must keep these divisions very clearly in mind. When the grammar-translation advocate and the direct-method advocate discuss vocabularies—if indeed they can be brought together closely enough to discuss a matter which requires such calm, dispassionate judgment—they are thinking of entirely different things. The grammar-translation advocate speaking of an active vocabulary, is by the very nature of his method confined to the idea of a written form of composition. The direct-method advocate, on the other hand, supposes the active vocabulary to include a great amount of oral work as a necessary basis for this written type. And when they speak of a passive vocabulary, the grammar-translation man is thinking of the words read, which the pupil can translate, even if he cannot use them. The direct-method man, however, means by the passive vocabulary, the ability to get a direct meaning from the text context, much as is the case in his mother tongue.

I. THE CHARACTER OF LANGUAGE*

Since this is the case, it is proposed that we analyze for a moment the psychological basis of language learning, first of all, to indicate the lines along which we should weigh the various methods; and secondly, to indicate the directions which our pedagogic efforts should take in the acquisition of a vocabulary.

a) WHAT CONSTITUTES "SPRACHGEFÜHL?"

Language is the means we use to convey ideas from one mind to another, be that by oral or written means. A sentence is the unity of thought which constitutes the state of consciousness of a given individual which he proposes to communicate to another. If the one to whom we wish to communicate this idea has had a similar training, the idea expressed in our sentence will be con-

*The following paragraphs on the psychology of language learning are a resumé of ideas set forth in a Ms. as yet unpublished in which Prof. Karl F. Münzinger, Prof. Charles M. Purin and the writer share authorship.

veyed to him. These words spoken to a Fiji Islander, on the other hand, would be just so many sounds, which might delight him, but which he would not understand; or if they were written, would be a form of hieroglyphic, granted that he had such a concept as hieroglyphics. Now all this means that this sentence is a series of symbols which, to be understood, require a training on the part of the one, to whom we wish to communicate the idea, which is similar to our own. To express such an idea readily or fluently means that we have developed a habit. If our hearer, on the other hand, readily understands, it means that he too has formed, by constant repetition, the habit of understanding. It is a curious fact, that while the sentence contains several parts, almost universally there is the need for expressing one's self in the full sentence. A strong habit makes that feeling of unity necessary. Moreover, the smaller parts of the sentence each have a relation to one another that also is built upon a strong habit. If I say, "He came home with me yesterday," there is satisfied a feeling for proper order. Should I say, however, "He yesterday with me home came," it would at once go against the grain, so to speak, of the hearer's feeling for the proper habit. This set of habits which are different for each language, we term "Sprachgefühl."

b) THE DIFFERENCES OF TWO LANGUAGES

Suppose we lay aside for the moment the imitative manner in which a child acquires its "Sprachgefühl," and see what actually goes on in the mind of those who are bilingual, that is, who have a ready command of two languages. In German one says, "Er kommt mit mir nach Hause." In English one says, "He is coming home with me." Repeat these sentences several times and you will be conscious of an entirely different "Satzmelodie" in each. What is more, "is coming" is substituted for the simple "kommt," "home" takes the place of "nach Hause" and there are differences of inflection. Why is it that the translation method produces so many sentences like, "Er ist kommen nach Hause mit mir?" It is simply because the English habit is working itself through; and the student, far from being chided, should be worshipped as an example of God's inscrutable laws of habit! "Er ist kommen nach Hause mit mir" is wretched German and a

person who speaks both tongues will not make such a mistake. Why not? Because he has two sets of habits, entirely independent of one another, not hampered by translation efforts. Take another example. "He went by the house of the tailor" becomes in German "Er ging an dem Hause des Schneiders vorbei." If the student has the translation habit, he will likely say, "Er ging bei dem Haus des Schneiders." Now every German will understand him from the context probably, but he will also have the feeling of something going against the grain, in other words, a violation of a language habit. Now we are of the opinion that there are many more differences between the languages than similarities and therefore believe that reference to the mother tongue harms the making of the habit in the foreign language, in the beginning years certainly; less and less after the fundamental habits have been fixed. This is the very reverse of our usual procedure.

c) RECAPITULATION

Before we go to the next step, let us recapitulate what we have said thus far about the psychological basis of modern language learning. First of all, a sentence is the means of communicating an idea, or state of consciousness from one person to another. To have this idea expressed fluently, on the one hand, and have it readily understood, on the other, presupposes the formation of a set of similar habits in both speaker or writer and the hearer or reader as the case may be. Secondly, the sentence fulfills the feeling of satisfaction necessary in expressing a state of consciousness, and is used most often in expressing an idea, as against a word or mere phrase. Thirdly, even for similar ideas, the "Satzmelodie" in both languages is different. Fourthly, if two languages represent, as they do, two separate sets of habits, more unlike than like in so many phases of inflection, order and word-formation, it seems wise to try to avoid the stronger habit until the weaker one is formed. This means the exclusive use of the foreign idiom from the beginning and the very sparse use of the mother tongue, i.e., its use only as a last resort.

This law of habit is substantiated by William James over and over again. "Launch yourself with a strong initiative," he says. "And let no exception occur until the habit is formed;" hence

the foreign idiom should be used until it is habitual. He gives one other good piece of advice. He indicates that the actual effort, the doing, the acting is what determines the making of a habit, not the talking about it. The mere intention to form a habit is, to be sure, the first step in the development of a habit, but only *self-activity*, by constant repetition, can produce the desired results. Hence we should insist on speaking the language, not analyze merely its grammatical structure.

II. MORE DETAILED ANALYSIS OF LANGUAGE LEARNING

Now let us go one step further in our quest of the psychological basis in order to determine what our pedagogic procedure should be. In a language, speech is produced by the motor activities of the speech organs which are related to muscular sensations. The complement of these active phases of speech production is speech reception. This is represented by the auditory apparatus and its sensory tract. The activities of the speech organs on the one hand represent the active, the auditory sensations the more passive receptive side of the oral language process. This is primal language or at least a modification of primal language, which is primarily a form of movement: language as it existed as a means of intercourse before the invention of any printed or carved symbols to represent certain sounds values. But language today is not merely oral, it is also written and printed. And the genius of a people is bound up in its written literature. Hence reading facility is so very important. In psychological terms then, the reading of these symbols from the printed page i.e., visual sensations, are the more passive complement to the active part which would be represented by the writing movements.

Now just what does this mean? It means that the primal factors in the speech image are articulatory and auditory sensations. It means also that in modern times this speech image is a plexus, reinforced by the kinaesthetic sensations of writing movements, on the one hand, and the visual sensations of the printed symbols, on the other. Now the criticism of modern language teaching as it is generally conducted lies in the fact that teachers have attempted to build up a reading knowledge by means of the visual sensations, reinforced by some means of writing movements

and have, broadly speaking, almost wholly disregarded the most important phases of all, the active articulatory movements and the auditory receptivity that complements them, those phases which are primal in the speech image and those phases which are the most economical naturally and pedagogically in the acquisition of a permanent speech image. This means then, that in order to get the more receptive reading habit formed, we must first get an active or speaking-hearing habit formed, in order that we may lay the foundation of a known quantity—call it apperceptive mass, if you will—with which to attack the printed page.

We have now gained some further points for our general discussion. We have shown that oral work is absolutely essential at the beginning of our efforts, that this must be reinforced also by writing as an active agent to produce what we are after, namely, the more receptive feature of language acquirement as it is represented in reading power. Now on the basis of this discussion, what are we justified in saying about the pedagogic character of our efforts in the first, second, third and fourth years that shall develop this reading power? The answer to that question will be the answer to the query as to how we are to acquire a vocabulary in a foreign language.

III. THE DEVELOPMENT OF A VOCABULARY

a) THE FIRST YEAR

Contrary to general supposition, the first year is of primal importance in laying the basis for the acquisition of a vocabulary. Just why the matter of vocabulary building should be considered the exclusive province of the later years has never been clear to me from anything that I have ever read in modern language methodology, nor substantiated by common sense. To be sure, such work in the first year must of necessity be circumscribed compared to the work of the later years, but there certainly is justification for some system of vocabulary acquirement in the first year, other than the answers given in response to questions or "Freie Reproduktion."

Since the first year is primarily the "speaking" year, that is, the year in which to fix the grammatical usage by means of oral exercises, it is obvious that intensive work in this direction is

desirable. One of the best ways to fix the attention solely upon the structure, rather primarily on the structure, is to work with a limited vocabulary. The less the total number of words and the consequent more frequent repetition within a given period, the more easily assimilated they will be. But there is obviously a lower limit below which we cannot go, without approaching the ridiculous. So there arises at once the question whether one may not use some means other than those mentioned by which to acquire a vocabulary.

b) ITS SIZE

Let us first direct our attention to the problem of the size of the vocabulary. In order to get at the problem, we shall analyze, first of all, some beginners' texts from this angle. We shall label the texts A. B. C. D. and E.

A. Contains 284 standard pages,* with a German-English vocabulary of 2460 words and an English-German vocabulary of 1000.

B. Contains 234 standard pages, with a German-English vocabulary of 1200 words and an English-German vocabulary of 1100 words.

C. Contains 241 standard pages, with a German-English vocabulary of 1550 words and an English-German vocabulary of 650 words.

D. Contains 215 standard pages, with a German-English vocabulary of 1100 words and an English-German vocabulary of 380 words.

E. Contains 135 standard pages, with a German-English vocabulary of 2200 words.

Undoubtedly allowances must be made for the manner of making up a vocabulary. And allowances must be made for the fact that a text which bases its vocabulary on the cognate idea is therefore less formidable. But after all allowances are made, there seems to be a very wide disagreement as to the ideal size for a vocabulary for the first year. This variability only becomes conspicuous when we examine the figures a little more carefully.

*A "Standard page" consist of 300 words. Vocabularies and notes are obviously excluded in the study. These figures are based upon studies made at the University of Wisconsin by Prof. Chas. M. Purin.

Is the vocabulary of "E"—2200 words—the right number (leaving out of the question whether a book for beginners should have the number of pages indicated) or is the "A" figure of 2460 (less than 300 more than the former), spread over more than twice the number of pages, the right one? And if one were obliged to use a text, containing English exercises, should one choose "A" with 1000 words, or "B" with 1100 or "C" with 650 or "D" with 380? It is understood, of course, that many other considerations enter into the choice of a textbook. But the amount of vocabulary in a given text should at least be one of the important categories for the reason given above. If "E" contains 2200 words within 135 pages, the number of new words to the page, theoretically, would be almost 16. The number of times they could reoccur in proportion to the standard page of 300 words would be about 20. On the other hand, if we take "B," we find 1200 words, or about 1000 less than "E," within 234 pages, or almost 100 pages more than "E." Applying the same process to these figures, we find that not quite 5 new words occur to the page, as compared to 16 in "E," and that the porportion of this figure to the standard page of 300 words is 60 as compared with 20 in the case of "E." In other words, the amount of repetition in the case of one book is almost three times that in the other! These data are very illuminating in view of the fact that we have emphasized repetition in the vocabulary and also the necessity for a gradual introduction of the new words. Experimental data are not yet at hand as to what an ideal vocabulary in the first year should be. But, in the absence of such data, our logic tells us that the book, containing the greater amount of repetition is the preferable one.

C) HOW SHALL WE PROCEED?

I. "ANSCHAUUNGSUNTERRICHT"

Based upon these theoretic considerations, how shall we proceed? It has already been shown that the use of the mother-tongue is undesirable in the acquisition of the new language. It is obvious that not only is it not economical, but it is an actual hindrance in the acquirement of the new mode and pattern of expression. Two languages are two separate sets of habits. Where they are spoken together and where great conscious care is not exercised,

each language suffers. Each will bear the marks of the other, but neither will remain any longer a "language." In the case of English and German, there are so many positive dissimilarities of inflection, word order, idiom, etc., that reference to the English harms the making of the new habit in German, in the beginning years certainly, less and less as these more fundamental modes of expression fix themselves. It is interesting to note in this connection that the beginner who learns German by the translation method, translates words and puts them together after the pattern of his mother-tongue. Such wonderful specimens as "Er ist gehen die Strasze hinab" are points in illustration of the persistence of an older and stronger "pattern." He simply insists upon expressing himself in the line of least resistance, which he does by translating *words*. That translation doubtless has many arguments in its favor, cannot well be denied, but it is of value in direct proportion to the number of already fixed German habits a student possesses. In other words, it will be most useful later in the course. And then the student, *instead of translating words in terms of his own language will transfer ideas in the manner of the German itself*. So we come to the conclusion that translation at the beginning must be avoided, if at all possible.*

There must be devised, then, means of introducing the student at once into the element of the foreign language—he must learn the language in terms of itself. Now how is this to be accomplished? The answer is "Anschauungsunterricht." It is highly "desirable that the first time a new word is introduced, it be accompanied by a strong sensational experience." If we therefore present an object, or a picture of an object, or a motion simultaneously with the new word, we shall supply this strong sensational experience.

This object teaching may take one of two general directions. On the one hand, it may concern itself with connecting the new foreign symbol—the new word—with an object; as a result, lays great emphasis upon the noun, the names of things. On the other hand, it concerns itself with connecting the new foreign symbol with a series of associated actions; as a result, lays great emphasis upon the verb. When these actions are brought together in a

*The above considerations are entirely omitted in Professor Morgan's "In Defense of Translation" in *The Modern Language Journal*, Vol. I, No. 7.

logical series, they resemble the Gouin Series System. The latter in its original form was not an "Anschauungsmethode." Its principle rested on the theory that one should mentally present a series of connected actions and then express them. In present practice the series system is used as object teaching, suiting the action to the word.

2. SPEAKING LEADING TO "FREIE REPRODUKTION"

By means of pronunciation, perfected in the early weeks, and the gradual introduction to the foreign sentence by means of the object teaching, described above, the student has begun to speak, in the only sense in which "speaking" is used in this paper, namely, oral practice of the foreign idiom, always with one specific end in view, whether it be the drill on some sounds, learning the gender of a series of nouns by object teaching, the formation of the present tense of verbs by a series of actions, or the development of any other grammatical principle. Speaking, as here used, refers to *oral composition, not conversation*. This very distinction between the two types of speaking, composition and conversation, is of the utmost value for the Direct Method. *It is not a conversational method at all*—it utilizes speaking merely as a means of acquiring the fundamental expressive habits which are of such prime importance in the impressive phase of the speech process—reading.

If there is in the minds of most teachers a misconception as to the elementary distinction between "conversation" and "speaking" or oral composition, there is almost as much misunderstanding of the meaning and purpose of "Freie Reproduktion." This, undoubtedly one of the very best ways of acquiring the foreign idiom, may discourage if begun too early, or fail of its purpose if attempted too ambitiously. In the beginning the correct reading (with especial emphasis on good intonation) of a particular text should be followed by "Fragen" and "Einübung" of a certain grammatical element which is prominent in the constructed text. For almost the whole of the first semester this procedure will be sufficient. Now and again a good student may be asked to give orally or in written fashion the "content" of a given "Lesestück" after preparation at home. But such work should be assigned

only to the very best students. *Fluency* and *correctness* should be the standards, *not freedom of construction*. Before the student may be assumed to give *free* reproductions, it must be understood that he already has some constructions *mastered*. Otherwise the "free" rendering may lead to precisely the same errors as in translation itself, namely a tendency to follow the line of least resistance—the *pattern of the mother-tongue*. Keeping close to the text, however, helps build up a German habit. Only when the aggregate of such habits is large enough, may the student be allowed to produce a text "freely."

Toward the second semester even more students should be called upon—*after thorough preparation with "Fragen," "grammatische Einübung" and home study*—to reproduce, first orally and then in written form some of the stories. By way of parenthesis, two things should be noted here. First, it cannot do one whit of harm to have a story memorized in this way. The thing upon which the instructor should insist, however, is *fluency* and *excellent intonation*. The corollary to that fact is that *the correction should come at the end of the story*, not in the midst of a sentence or paragraph or story. Such interruptions can only serve the purpose of disturbing the fluency and "Satzmelodie" and also the coherency of the ideas which the student is trying to express. Moreover, it will *ipso facto* discourage the student from further efforts toward attaining this fluency and intonation. If the "Fragen" have been sufficient in number and the "Einübung" sufficiently thorough and varied, one may leave the rest to take care of itself. Certainly there will be errors. To prevent them, one should prepare the ground even more carefully. But the habit of rendering a story fluently and coherently is after all of the utmost importance. The next step in the process is to suggest the rendering of a story with changes in persons, "ich" for "er," "wir" for "sie" and vice versa. It is not of as much practical value to change to the second persons "du" and "ihr." Not only are they much more difficult, they are not productive of such gains as the changes suggested above, for in reading they are comparatively easily recognized and do not occur in any such ratio as the former. Another step is to make a change in the tenses, the past or future for the present or vice versa. This can be done only after a thorough grammatical study of these tenses with many verbs.

The instructor may also, by skillful questioning, call the attention of the better students to certain changes in the way of similar phrases and turns and synonymous expressions found in previous stories. Again the warning: only for the best students!* By and by these students will of their own accord make changes, not only in the way of new constructions used in other stories, but in the very mode of expression or arrangement itself.

So at the end of the first year, the reproduction is freed only partly from the book, the better students being allowed to reproduce more freely than the others. "Freie Reproduktion" can only find its consummation in the later years. It will, however, be clear that keeping pretty close to the expressions in the book all of the first year will be the very best means, if not the only means, of acquiring a *correct* "Freie Reproduktion" later on. We may say, then, that this type of work will only then net the results expected of it, when the preparation has been thorough and when one does not expect too much too early. Here, as elsewhere, one makes haste slowly. Such a type of intensive work is of the very utmost importance in the acquisition of an active vocabulary.

3. SPECIFIC METHODS OF ACQUISITION

We now come to the specific methods of acquisition. A word is to a certain extent an abstraction. It exists primarily in an entity, in the sentence or the phrase. If this be true, then it follows that mnemonic memory must be a memory that deals with sentences or phrases. A word only then gains its true significance when it stands in relation to other words. In fact, it has now this, now that meaning, depending upon its relations. Hence to recall a word, the easiest way is to lay up a store of sentences in which it is used. Therefore it follows also that speaking—in this case that aspect of it which is represented by questions and answers and "Reproduktion"—is the very best way of acquiring a word. That is the way we learn our mother tongue, incidentally. But in the foreign idiom, we are faced with the problem of using our time more economically. There must be devised methods, which shall produce greater facility than the above alternatives. And since we are speaking of the first year, where the problem

*Cf. in this connection the writer's "Qualitative vs. Quantitative Standards" in *Monatshefte*, Vol. XVIII, Nos. 6-7.

is one of building up an active vocabulary, they must be methods which shall utilize the sentence as a basis.

The answer to this question was given in a first year text, published several years ago, and which has influenced later books.* Every seven lessons there is a review of the words occurring in the preceding lessons. Categories are set up, which test the student's knowledge in various combinations. For example,

1. Wer (Was) ist: dick, lang, jung, alt, glatt, hoch, kurz, usw. (To bring out the nouns with the definite and indefinite articles.)

2. Wovon sind die folgenden Dinge ein Teil: der Fuszboden, der Knopf, das Wort, der Buchstabe, die Wand, usw. (To bring out the genitive.)

3. Wie ist: die Tafel, der Bleistift, ein Stuhl, der Fuszboden, ein Satz, die Kreide, die Wand, usw. (To bring out the adjectives. It should be noted that in each case there may be several adjectives.)

4. Was tut man mit: einem Bleistift, einem Stuhl, einem Buche, einem Federhalter, dem Messer, usw. (To bring out the dative.)

5. Wer (was): beiszt, fängt, tötet, frisst, iszt, greift, sieht, usw. (To bring out nouns.)

6. Wo ist: der Tisch, ein Satz, die Tafel, der Hase, der Bauer, das Pult, usw. (To bring out the dative.)

7. Was hört, sieht, fühlt, riecht, schmeckt der Mensch?

8. Was ist das Gegenteil von: dick, jung, hoch, kurz, scharf, klein, usw.

These are the first categories. All of them contain long lists of words, of which these are but the beginning. Later categories are more involved. Some are taken at random:

Wann iszt man sein Frühstück, sein Abendbrot? wann arbeitet man, schläft man?

Gebrauchen Sie folgende Ausdrücke in Sätzen: auf der Landstrasse, auf der Strasse, auf dem Hofe, am Arme, am Boden, usw.

Bilden Sie Sätze mit: sitzen, kommen, gehen, reiten, fahren, aufstehen, sich hinlegen, hinausgehen, hineingehen, hinaufgehen, hinuntergehen, sich umdrehen.

begegnen, treffen, usw.

*Gohdes-Buschek: *Sprach und Lesebuch*. Holt.

Vergleichen Sie die folgenden Wörter:

- der Staub, staubig.
- der Hof, höflich.
- der Durst, durstig.
- die Hitze, heisz.
- die Spitze, spitz.
- die Zeit, die Zeitung. usw.*

Nennen Sie ein Synonym von: sich befinden, aufheben, erscheinen, stehen bleiben, packen, usw.

Wer arbeitet: auf dem Felde, auf dem See, im Walde, in der Werkstatt.

Gebrauchen Sie mit den folgenden Verben alle möglichen Substantive. z.B. Er betrat—. Er betrat das Schloss, die (meine) Wohnung, das (sein) Haus, die Höhle, den Garten, usw.

Wir besahen—.

Hast du dir—angesehen?

Er betrachtete—. usw.

Was bedeuten die folgenden Wörter: abends, morgens, eines Tages, heute, morgen, gestern, stundenlang, usw.

The very fact that a list of words is grouped according to a certain category is valuable. The most important part of these exercises lies in the fact that they stress the learning of words in the sentence, the most economical way in the first year, and that they lay the foundation for further vocabulary study in the following years. It is true that structure is the most important consideration in the first year, but it is also true that until quite recently the first year did not concern itself with that other problem, ever before the student, the problem of connotation. Toward this, such a study, as outlined, will make its contribution.

d) THE LATER YEARS

Now how about the second, third and fourth years? In a well-planned course, the second year will contain less grammatical elements to be acquired than the first year. Even if the passive voice, the subjunctive of indirect discourse and unreal condition and the modals with dependent infinitives be developed during

*How much more valuable such a series of words is than the statement of rules on word-formation!

this second year—and, in an extended course, it is not at all necessary that all of these be developed—the essential grammatical elements of the language which will be used constantly are those of the first year. This should call our attention to two things; first of all, to the extraordinary necessity of developing a good basis in the first year; and secondly, the fact that we have proportionately less grammatical elements, should allow us during this year to pay proportionately more attention to the problem of vocabulary or connotation. And if this is true of the second, it is even truer of the later third and fourth years.

I. QUALITY VS. QUANTITY

It should be noted again that to attack any problem, the more highly developed the experience, the richer the "appreceptive mass" which one can bring to bear, the more certain is one to solve the problem. This is especially true in reading a foreign language. We must face a new page with as much experience as it is possible to muster. First of all, this means that reading should be carefully gradated. To read such a text as "Immensee" after an ordinary first year is simply pedagogic suicide. There must be a review and a transition text. But not only is it essential that we should be careful to grade the difficulty of this reading, but we must do it intensively enough and drill sufficiently upon the "constant" vocabulary to fix some elements absolutely. It is my personal opinion, based upon considerable observation in schools located in widely separated parts of the country, that we read from two to three times as much as we should. Not only do the students fail to get qualitatively results proportionate to the expenditure of time and effort, but, because of these inferior results, become disinterested at the realization of their lack of power over the foreign idiom. If we read far less than is usually suggested and follow such lines of vocabulary building as in the first year to begin with, the obvious result when one finishes a given text is that the student has mastered a certain vocabulary ever thereafter recognizable and useful to him. With this known material he attacks the next text, just a bit more difficult, and goes through a similar process, adding to his fund. But we are actually saving him time. Where under the old system a student

looked up a common word perhaps 25 times, we have now taught him either a synonym, an antonym, or a derivative, or a dissection of the word into its several parts so that he will from this basis of association get at the meaning. In short, reading knowledge, like any other knowledge, can be gained only through consistent intensive work, which involves much repetition, review, and careful choice. What I have pleased to call the constant vocabulary is after all rather limited. To try to do more than this is to fail. Words which do not occur frequently should and must be avoided. I should like to add that those who insist upon gaining a reading knowledge by simply asking the student to read, read, read, still have the surprise of their pedagogic experience in store for them. Between quality and quantity there should never be any question as to the real choice.

2. DIFFERENCES IN VOCABULARY

Let us now therefore spend a brief moment with the problem involved in the second and third years. For while the vocabulary of the first year is concrete, objective, active, the vocabulary of the later years add materials which concern themselves necessarily with the more subjective and more highly involved concepts, which are for most people in any language largely part of the passive vocabulary. Now in this respect the second year is the year of transition from the vocabulary that represents the former type to that which represents the latter. But it should not be forgotten that the concrete objective vocabulary must be learned first and *absolutely learned*. It is fundamentally essential to the other. Practically every more highly involved concept can be analyzed into elements of a concrete and objective character. Vocabulary building is a matter of making haste slowly.

3. EXAMPLES OF PROCEDURE

To give you a practical illustration, let me quote first from *Geschichte und Sage*.^{*} Practically every lesson of this text contains some specific helps in the direction of vocabulary building. Each lesson also makes a great deal of the idioms which occur in the story. A thorough working over of the material

^{*}Gronow, A. T., *Geschichte und Sage*. Ginn.

by means of this vocabulary building and drill on idioms is absolutely essential to the later reproduction of the text.

On page 48 there is suggested a "Wiederholung" by means of "Synonym" and "Gegenteil" exercises. All these words have already been given in the vocabularies of the preceding lessons.

Wiederholung.

Was ist das Gegenteil von: Das Tal; der Tod; die Insel; der Krieg; der Norden; die Stille; die Kindheit; die Schwäche; oft; hoch; traurig; viel; hinten; hinter; lang; trocken; leicht; faul; demütig; krumm; offen; rechts; tot; aufwärts; breit; herrschen; münden; gut; den Weg finden; halb?

Geben Sie Synonyme von: da; lustig; sehr schön; sofort; einmal; wütend; einige Kinder; die Masse; jeden Tag; jedes dritte Jahr; seltsam; die See; schnell; manchmal; seit der Zeit; sehen; von jetzt an; ohne Plan; das Geschenk; sprechen; nicht sprechen; näher kommen; die Hand geben; der Platz; ein Heer schlagen; der Moment; die Idee; antworten; klar machen; regieren; darum; die Sache macht mir Vergnügen; froh sein; immer; die Freude; das Monument; fassen; die Armee; die Schlacht.

A little later, page 54, there is another exercise, which explains itself. It should be indicated that all these words have already occurred in the material thus far read.

Wiederholung (von Stunde 1 bis hier)

1. Bilden Sie Sätze mit folgenden Wörtern; handeln; reiten; bauen; lagern; blitzen; betteln; zählen; erzählen; kleiden; tun; schlagen; helfen; ziehen; zurückkehren; schreiten; duften; heimkehren; schlafen; stellen; versprechen; teilen; mitteilen; zerstören; dunkel; schön; selten; merkwürdig; ähnlich; hoch; neblig.

2. Bilden Sie Hauptwörter aus diesen Wörtern und geben Sie deren Bedeutung.

3. Bilden Sie Sätze mit folgenden Ausdrücken; gefallen; befehlen; nachrufen; nachlaufen; bestehen aus; teilnehmen an; blicken nach; schauen nach; hinausblicken auf; vorbeilaufen an; vorbeiflieszen an; hinunterschreiten; herkommen; hingehen; hängen an; sich interessieren für; geschehen; sich nähern; nennen; bitten um; Freude haben an; warten auf; gegenüberwohnen; folgen; mitten in; mitten auf; mitten durch; glücken; gelingen; halten für; sich freuen über;

Vergnügen machen; hinaufsteigen; recht haben; verändern; sich umsehen nach; in Gang bringen; danken; denken an; suchen nach; begegnen; treffen; winken.

Or take Wildenbruch's *Das edle Blut*. These first pages contain passages so difficult that I have always found it necessary to recast them, using so far as possible, Wildenbruch's own words, but making the structure far simpler.* That will account for several passages that sound almost like the original text. Again all types of vocabulary building, thus far discussed, are illustrated. On one thing, however, I wish to place great emphasis, namely, that these stem-groups, synonyms, antonyms, and explanations are confined as far as at all possible to the words occurring in the story. This therefore intensifies the attention upon the particular material in hand, and by confining the quantity of material, helps to produce better qualitative results.

(Weil die ersten Paragraphen dieser Geschichte schwierig sind, sollen die zuerst etwas einfacher wiedergegeben werden).

Ich (der Erzähler dieser Geschichte) möchte wissen, ob es Menschen gibt, die *nicht neugierig sind* (Menschen *die ganz frei von Neugier sind*). Ich möchte wissen, ob es Menschen gibt, die hinter jemandem, der aufmerksam nach einem unbekanntem Gegenstand ausschaut, vorbeigehen können, ohne neugierig zu sein, d.h., ohne dass es sie ein wenig prickelt, der Richtung seiner Augen zu folgen, um zu *erforschen (entdecken)*, was jener Geheimnisvolles sieht.

Wenn ich (der Erzähler dieser Geschichte) gefragt würde, ob ich mich zu dieser starken Menschenart zähle, d.h., ob ich mich zu denen zähle, die frei von Neugier sind, so weiss ich nicht, ob ich ehrlicherwise mit Ja antworten könnte. Es hat einmal einen Augenblick in meinem Leben gegeben, wo es mich nicht nur geprickelt hat zu erforschen, was ein anderer Geheimnisvolles sah, sondern wo ich sogar dem Prickeln nachgegeben habe, wo ich tat, was jeder Neugierige tut.

Es gibt (es mag Menschen geben; es hat einen Augenblick in meinem Leben gegeben), mit Akkusativ, there is (are). Ich habe *dem* Prickeln nachgegeben; geben, give; die Gabe, gift; die Aufgabe, assignment.

Es gibt keine Menschen, die frei von *Neugier* sind; neugierig,

*Cf. the writer's edition, published by Macmillan.

curious; der Neugierige, the curious one; ein Neugieriger, a curious one.

Sie *sind* nicht *imstande* vorbeizugehen—Sie können nicht vorbeigehen; der Gegenstand, object; stehen, stand.

Er sieht etwas *Geheimnisvolles* (*Rätselhaftes*); das Geheimnis, secret; heimlich, secret; unheimlich, uncanny.

Man schaut *aufmerksam* nach einem Gegenstand; die Aufmerksamkeit, attention; merken, remember; bemerken, notice; merkwürdig, noteworthy.

Ehrlicherweise musste der Erzähler nein sagen; die Ehre, honor, ehrlich, honest.

Jedenfalls hat es einen Augenblick gegeben.—*Auf alle Fälle* hat es einen Augenblick gegeben; der Fall, the case.

Nur—bloss.

Seite 2.

Der Ort (*der Platz, die Stelle*) war eine Weinstube.

Die Stube—das Zimmer; Was bedeutet die Kammer? der Raum? der Saal?

Er war Referendar am *Gericht*; der Richter, judge; recht, right; richtig, right; das Recht, justice; die Richtung, direction.

Die Weinstube lag an dem grossen Platze und zwar zu ebener Erde. Von den Fenstern der Weinstube konnte man den Platz nach allen Richtungen übersehen. Um diese Stunde war die Weinstube beinahe leer. Für mich (den Erzähler der Geschichte) war das um so angenehmer, weil ich von jeher immer ein Freund der Einsamkeit gewesen bin.

Die Stube war *leer* (*nicht voll*).

Sie war *beinahe* leer—Sie war *fast* leer.

um diese Stunde—zu dieser Zeit.

Der Erzähler war ein Freund der *Einsamkeit*.—Er wollte allein sein; einsam, lonely.

In der Weinstube waren unser drei; erstens der dicke Küfer, der mir (dem Erzähler der Geschichte) Wein (einen goldgelben Muskateller) in das Glas goss und zwar aus einer grau verstaubten Flasche; dann ich selbst—ich sass nämlich in einer Ecke des winkligen, gemütlichen Raumes—und endlich noch ein Gast. Dieser Gast hatte an einem der beiden geöffneten Fenster Platz genommen. Vor ihm auf dem Fensterbrett stand ein Pokal Rotwein. Im Munde hatte er eine lange, braun ange-

rauchte Meerschaumspitze, aus der er Dampf Wolken um sich verbreitete. *Der Küfer (der Kellner) war dick (nicht dünn oder mager).*

Er goss Wein *in den Pokal (in das Glas).*

Der Erzähler sass in einer *Ecke (in einem Winkel).*

Die Flasche war *verstaubt (mit Staub bedeckt, staubig).*

Der Erzähler *schlürfte* den Wein *in sich ein—er trank* den Wein *sehr langsam.*

Er verbreitete *Dampf Wolken (Qualm Wolken)* um sich; die Wolke, cloud; wolzig, cloudy.

Dieser Mann hatte einen langen grauen Bart, der sein Gesicht umrahmte. Das Gesicht war etwas rötlich, stellenweise bläulich. Er *gehörte zu der Kolonie* von alten Soldaten; hören, hear; das Gehör, sense of hearing; aufhören, stop; zuhören, listen to. Sie hatten sich *in dem freundlichen Ort (in der gemütlichen Stadt)* niedergelassen.

Sie gingen *langsam (nicht schnell oder hastig)* durch die Strassen der Stadt.

Sie gingen *bedächtig* durch die Stadt; die Bedachtsamkeit, deliberation; denken, think; er *dachte an den Mann—he thought of the man*; der Gedanke, thought; gedankenlos, thoughtless; nachdenklich—in Gedanken versunken.

Demnächst—einen Augenblick später, darauf.

Seite 3.

Sie *versammelten sich*—sie kamen zusammen. Die Versammlung besteht aus Personen; sammeln, collect; die Sammlung besteht aus *Gegenständen.*

Eine Wolke *schwebte* über dem Tisch—sie *hing* über dem Tisch. Man *vernahm (hörte)* die Stimmen.

Sie *unterhielten* sich über die neuesten Ereignisse.—Sie *sprachen über die* neuesten Ereignisse; die Unterhaltung, conversation, entertainment; halten, hold; behalten, keep; erhalten—bekommen, kriegen, receive; enthalten, contain; der Inhalt, contents.

Der Oberst war ein *Stammgast*—er kam täglich.

Er war eine einsame Natur—Er liebte die Einsamkeit.

Man sah ihn *selten (nicht oft).*

Seine *Wohnung (Behausung)* lag jenseits *des Stroms (Flusses).* Das Wiesengelände—die Wiese+das Land—tract of meadowland.

Manchmal (dann und wann, mitunter), ging ich an seiner Wohnung (Behausung) vorbei (vorüber).

Er blickte *unverwandt (ohne sich zu rühren)* auf den Platz hinaus. Der dicke Küfer war *auf das Gebaren des Obersten aufmerksam geworden*—Er hatte die Andacht des Obersten bemerkt.

Er *langweilte sich* mit uns; die Langweile (lange + Weile) boredom.

This, I should say, is the first step in the reading of a particular text. It ought to help interpret. After this step has been thoroughly covered, then only should there be questions based upon the chapter in question. Hereafter also should come whatever grammatical drill is found necessary. Then first should come the "Freie Reproduktion" of the material. This is undoubtedly a much more thorough process than we usually associate with our work. It is much longer, but it is absolutely the shortest way to permanent qualitative results:

CONCLUSIONS

If we return now at last to the methods which we discussed at the beginning, we shall see, I think, that the grammar-translation method, whatever advantages it has, has not sufficiently accented this very important matter of vocabulary building. Nor has the direct method in many instances made use of this, so very profitable field. The point I wish to make is that it is inherently a very vital part of the principles underlying the direct method of teaching a modern language. From the very first year on, such a direct method of procedure will do what has not been done in any large way as yet in modern language teaching—it will put into the hands of students the power to read comparatively fluently and with interest a modern foreign language. It is psychologically and pedagogically well founded, is *practically* feasible, and produces results. It involves the principle of working intensively rather than extensively. It lays the emphasis upon the quality of work done as over against the quantity accomplished.

It is, of course, impossible to do justice to a problem of such importance within the scope of this paper. But if I shall have called attention to a badly neglected phase of modern language teaching, my aim will have been accomplished.

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FURTHER NOTES ON FRENCH PRONUNCIATION

The purpose of these pages is to supplement a previous discussion of the same theme¹. What is herein contained (some of it possibly an unconscious echo of Bahlsen² and others) is derived from devices recently tried out in conventional college classes and in some less academic groups interested in war French. Our best hope of progress must lie in continued experimentation, with reports upon results; but not every such report should be expected to present momentous discoveries; even the listing of a few modest class-room tricks may be worth while.

It is not always realized that there are two distinct problems in the practical mastery of pronunciation by the learner who uses books,—the production of sounds and the comprehension of spelling; one involves muscular skill (aided by keenness of ear in appreciating distinctions), and the other demands expertness in an orthographic "system" that may be far from logical or clear. These problems are distinct and should be distinguished. The word *rural*, for instance, can be theoretically analysed by anyone; we all know how it *ought* to be pronounced, but few there be who turn off French *r*, *l*, and *u* in the same word with anything like success. On the other hand *doigt* contains no difficult sounds, but no unsophisticated person would ever guess that such a combination of letters stands for "dwa." Could we ignore books we might neglect spelling; but until we can do just that, we shall have not only to drill in sound production but also to struggle with the mysteries of spelling. In this discussion we shall treat these problems separately and shall say very little about the second; our suggestions have to do chiefly with the major difficulty of sound formation.

In the article in the *School Review* of which these remarks form the sequel a plea was made for a sound phonetic method, for an inductive approach, and for the use of the principle of contrast; then followed a few suggestions concerning intensive study of the various sounds. The additions herein contained are the

¹*On the Teaching of French Pronunciation. School Review, XXII, 8.*

²L. Bahlsen: *The Teaching of Modern Languages*, Ginn and Co.

following: (1) Some setting-up exercises through which to apply the principles referred to above; (2) A suggestion regarding semi-vowels; (3) Exercises on the consonants (particularly finals); (4) Quantity; (5) Songs; (6) Spelling.

1. *Setting-up Exercises*—As suggested in the *School Review* article, one should begin his study of the vowel sounds, not with the finer distinctions (i, é, è)³, but with the more obvious differences (i, ou; i, a, ou). Enlarging upon this principle, experience has developed the following "setting-up" exercises which seem to have proved useful. (Each phrase should be repeated at the discretion of the teacher):

(1). ou, i; ou, â, i, â; ou, â; ou, ô, o, â; ô, o; â, a; a, i; a, è, é, i; è, é; ou, ô, o, â, a, è, é, i; ou, ô, ô, o, o, â, â, a, a, è, è, é, é, i.

(2). i, ou; i, a, ou, a; i, a; i, é, è, a; é, è; a, â; â, ou; â, o, ô, ou; o, ô; i, é, è, a, â, o, ô, ou; i, é, é, è, è, a, a, â, â, o, o, ô, ô, ou.

(3). œ, œ̃, u.

(4). â, ã: è, ë; o, o; œ, œ̃; ã, ë, õ, õ̃.

Practice of these sounds may well be accompanied by simple phonetic explanations and a list of rough English equivalents. The exercises might conceivably be printed; but it is perhaps better to have the vowels in some convenient tabular form before the class (for instance in the familiar vowel triangle) and for the teacher to derive his exercises therefrom by means of the pointer. Chorus work will be the usual procedure, but individuals must not be overlooked in the crowd.

One incidental advantage resulting from patient repetition of such setting-up exercises expressed in phonetic symbols is that the meaning of these symbols becomes so familiar through the process that half the battle for phonetic transcription is thus won, early and unnoticed.

³For a discussion of the merits of the International Phonetic Alphabet see *School Review*, XXII., 8, pp. 553-4. In this present article a simple, popular alphabet is used because it will be clear to all, even to I. P. A. enthusiasts who may not approve of it; whereas the exclusive use of the I. P. A. might make our discussion blind for some very worthy people. For elementary classes, or for soldiers and others with an immediate practical purpose, there seems to be no serious objection to further simplification by ignoring fine distinctions; thus I. P. A. [ø], [œ], and [ə] may be treated as one sound; possibly [ɑ] and [a] also. More than one author of a war French manual has been wise enough thus to simplify and it may be that the process deserves respect in peace times.

2. *Semi-vowels*—The real nature of these important sounds, experience has taught at least one teacher, is not often accurately understood until students are made to see how they are derived from the related vowel sounds. Let the class (following the pointer) pronounce slowly and carefully *ou-i*, and then (as the pointer makes a quick jerk over the same vowels) let them say *wi*; in like manner we may transform *i-a* into *ya*, and *u-a* into *ua*.⁴ With a simple explanation of the differences between syllabic *ou*, *i*, and *u* and the semi-consonantal *w*, *y*, and *u* we may pass to the new setting-up exercises:

(5). *ou*, *i*, *wi*; *ou*, *é*, *wé*; *ou*, *è*, *wè*; *ou*, *a*, *wa*; *ou*, *â*, *wâ*; *ou*, *o*, *wo*; *ou*, *ô*, *wô*; *ou*, *ou*, *wou*; *ou*, *œ*, *wœ*; *ou*, *œ̃*, *wœ̃*; *ou*, *u*, *wu*⁵; *ou*, *ã*, *wã*; *ou*, *ẽ*, *wẽ*; *ou*, *õ*, *wõ*; *ou*, *œ̃*, *wœ̃*.

(6). *i*, *ou*, *you*; *i*, *ô*, *yô*; *i*, *o*, *yo*; *i*, *â*, *yâ*; *i*, *a*, *ya*; *i*, *è*, *yè*; *i*, *é*, *yé*; *i*, *i*, *yi*; *i*, *œ*, *yœ*; *i*, *œ*, *yœ*; *i*, *u*, *yu*; *i*, *ã*, *yã*; *i*, *ẽ*, *yẽ*; *i*, *õ*, *yõ*; *i*, *œ̃*, *yœ̃*;

(7). *u*, *i*, *ui*; *u*, *é*, *ué*; *u*, *è*, *uè*; *u*, *a*, *ua*; *â*, *uâ*; *u*, *u*, *uo*; *u*, *ô*, *uô*; *u*, *ou*, *uou*; *u*, *œ*, *uœ*; *u*, *œ̃*, *uœ̃*; *u*, *u*, *uu*; *u*, *ã*, *uã*; *u*, *ẽ*, *uẽ*; *u*, *õ*, *uõ*; *u*, *œ̃*, *uœ̃*.

3. *Consonant Exercises*—The vowels and semi-vowels having been successfully introduced, we may now undertake a systematic study of consonants, beginning with initials. All but *r*, *l*, *ñ* [ɲ]—and perhaps *d* and *t*—may be introduced with but little comment; but even these easier consonants may well be practiced (*in initial position*) in combination with all the vowel sounds, some or all of the setting-up exercises being used for this purpose; we shall thus get at least a useful review of the vowel difficulties with various consonant neighbors. It is usually interesting to pay incidental attention to the difference between the voiced and voiceless consonants, which may well be written beside our vowel table in two parallel columns (*p, k, t, f, s, sh; b, d, g, v, z, j*)⁶.

The more difficult consonants (in particular *r* and *l*) should be

⁴It is at least an open question whether the beginner derives any practical benefit from having the semivowel [ɥ] treated as a distinctly different sound from the vowel [y] needing a separate symbol.

⁵Such combinations as *wu* are not French and practice of them has no value beyond the realm of gymnastics. The teacher may well omit such fantastic sounds.

⁶Teachers will find it convenient to put the vowel table and accompanying symbols into some permanent form,—say on good cardboard in an old picture-frame.

practised with the greatest care, first of all *before* or *between* vowels. Some attention may well be paid to initial *d* and *t*; but initial *n̄* is perhaps a mere accomplishment.

Trouble will sometimes arise in passing from a consonant to a following vowel even when the student can pronounce correctly each sound by itself; thus *fée* will insist on becoming "feh-ee" and *faux* will degenerate into "foh-oo." To preserve the correct vowel sound one should form the lips in the necessary position before beginning the consonant and then endeavor to form the latter without disturbing this lip-position any more than is necessary. Help in this direction will be derived from exercises which place the vowel before the consonant as well as after; thus:—

oufou, fou; ôfô, fô; ofo, fo; âfâ, fâ; afa, fa; èfè, fè; éfé, fé; ifi, fi; œfœ, fœ; œfœ, fœ; ufu, fu; âfâ, fâ; ěfě, fě; õfõ, fõ; ãfã, fã.

And so on for the other consonants. Be sure that the stress is kept on the second syllable.

In *final* position no consonant is to be complacently passed over as "easy." In fact, as the important article of Prof. James L. Barker points out⁷, there are really no final consonants in French at all; "all end consonants in French, if analyzed with respect to the manner of their production, are not final at all, but initial, that is, produced by means of a following explosion." Careful attention to this peculiarity of French consonants will not only eliminate our slovenly American pronunciation, so disastrous to good clear finals in general, but will also usually help the learner to conquer the specific difficulties of *r* and *l* when other means fail⁸. The point to remember is that every French "final" consonant should, during the early stages of one's progress in pronunciation, be followed by a sort of light *æ* or *e* (I. P. A. [œ] or [ə]),—"coming up for breath," as it were, to give clearness and character to the so-called "final." It may be admitted that this sort of pronouncing is an exaggeration, but it is one that will do no possible harm, at least to the beginner.

Turning back again to the seven exercises on vowels and semi-vowels, we now review some of them, *postfixing* each of the several

⁷*Modern Philology*, XIV., 7, *End Consonants and Breath-Control in French and English*.

⁸For details consult Prof. Barker's article.

consonants, easy and difficult alike, each consonant being followed by *æ*. It may be noted that certain combinations (*é*+final consonant, open *o*+*z*⁹) seldom if ever occur; students should be warned against these un-French sounds, which might be eliminated from the exercises.

4. *Quantity*—Final vowels are short, but the question of quantity emerges as soon as one introduces exercises containing vowels followed by consonants. At this point, then, the question of length may be judiciously raised. Many of us may have hesitated hitherto to inject this extra complication into the elementary stages of our difficult subject, though we must have all noticed that a proper consideration of quantity is essential to a good "accent," and that some good pronouncers never reach perfection because of failure to consider this element of speech.

The matter can really be made quite simple. We may first present to the eye—by a slight addition to our vowel table—the only two rules for quantity that are essential. Explaining that the semicolon is used to indicate length, we place that sign after *â, ô, â, ã, ê, õ, ã*, in our class chart of sounds and instruct students to dwell on each of these seven vowels thus marked every time they meet it in our exercises *with a consonant following it*; and then we explain that four consonants and one semi-vowel *lengthen any vowel they follow*, which fact we indicate on our chart by inserting a list of these five sounds each *preceded* by the semicolon,—thus: *:v, :j, :z, :r*¹⁰, *:y*. It will of course be explained that no vowel is ordinarily long unless it is in the final syllable and is followed by a consonant¹¹. If these details are introduced one at a time there will be no difficulty in mastering them. It would seem that the use of the quantity marks in the chart will at least fix certain facts in the student's mind so that subsequent study of length in connection with orthography will present few difficulties; and that the emphasis upon quantity in the exercises will so train the ear that words will later tend to be correctly pronounced almost unconsciously.

5. *Songs*—There is certainly nothing new or original in the

⁹Except in *philosophe*.

¹⁰Phonetically final.

¹¹It may be of interest to add that *y* is the only semi-vowel that may follow a vowel.

suggestion that singing may be made useful in language instruction, but the rediscovery of its value, even for decorous college classes, may encourage those hesitant to attempt such a radical method. The singing itself, if one prefers, may be reserved for use in informal groups outside of class, but at least the words of the songs may be learned, explained and carefully pronounced in the most dignified classes. When one sees a group of middle-aged "Y" men training for overseas work take up *Frère Jacques* and sing it lustily from morning till night for a month, when one comes to an early morning class to find S. A. T. C. men (and beginners at that) singing on their own account *La Marseillaise*, which they had begun to learn in class, one begins to realize that a new note has been struck. In addition to the obvious increase of interest and enthusiasm, we may be certain that some of the language has been implanted in the memory through rhythmic repetition, but best of all (from the view-point of the pronunciation enthusiast) is the practice in *sound*,—the language element that singing may be said to emphasize above all.

Songs should be given to our students in phonetic form, with the "correct" spelling and the meaning added, if you will. Students who have already had some French are found to need the traditional spelling more than beginners, such is the slavery to the written word!

6. A final word as to spelling. Our constantly repeated exercises using phonetic symbols as the medium of a common understanding will have created a complete familiarity with this enlightened method of representing sounds and will thus have gone far to break down the prejudice against "phonetic spelling." But, of course, our students wish to learn to read and write French as the French do; and, besides, we cannot expect to teach them much without using books printed in the traditional spelling, so we must naturally do something to bridge the wide gap between sounds and their dreadfully misleading representatives in "correct" French. One device that will help this process is the informal, off-hand remark about the relation between genuine words and certain sound exercises which are used; for instance *è, ã*, with *m* prefixed, gives *mè mẽ* (= *mes mains*). Furthermore we may now and then construct a vowel triangle consisting of words having some vital significance; thus:

Lille	Bruges	Toul
Douai	Meuse	Vosges
Aisne (Reims)	Meurthe (Verdun)	Somme (Mons)
Marne		
	Châlons (France)	

Or these from some early chapters in a well-known French course:

qui	mur	rouge
été	-reux	jaune
bel(pin)	heu-(un)	robe(monde)
parle		
	âme(danse)	
livre	plus	tout
thé	feu	vos
lettre(bien)	feuille(un)	bonne(tombe)
poire		
	pas(quand)	

Or one made up of words all beginning with the same consonant:

fi ¹²	fut	fou
fée	feu	faux
fête(fin)		fort(font)
fade		
	fable(fange)	

We shall need also some systematic summary of spelling; such may be found in a special manual of pronunciation, in the introductory chapter of our lesson book, or in a simple tabulation prepared by the teacher. At any rate the student should get these facts and should every day apply them by pronouncing a certain amount of normal French from the printed page.

PHILIP H. CHURCHMAN.

Clark College.

¹²Incomplete.

THE FRENCH COURSE OF STUDY

FOURTH YEAR FRENCH¹

Aims and Attainments

At the end of French IV, which is the equivalent of a junior college course, the pupil understands spoken French, writes that language with a fair degree of correctness and translates at sight, with few errors, such English as is found in Jaques' "*Intermediate French*." In literature, he has studied in some detail (see below) the Romantic group, and has gained a general idea of the movement of French literature from early times to the present. This work has been done by the so-called laboratory method, which means that the pupil has worked on the material himself, has had much practice in the discussion of such questions as could arise out of the course, and in the writing of reports on books read. He is ready for such courses as are described under numbers 7, 8, 9, 16 of the Department of French of Harvard University, courses on special periods of literature and for advanced language work.

Subject Matter and Methods

The class work is conducted in the same way as in French III and the course of literature, around which the oral and written work centers, is given informally and practically, with the technical summing up at the end.

Oral work continues, with progress along the several lines described in the third year course. There is special emphasis, at the beginning of the course, on pronunciation and practice in reading. The matter for reading is from class texts or from books referred to, and the standard for the pupil is to read with correctness, with a certain rapidity, and in such a manner that he can be understood by the others. To speak as well as the teacher is what the pupil is to work for in the fourth year. He does not reach that standard, of course, but he does better by trying to

¹Written by members of the French Department of the University High School and Elementary Schools, University of Chicago, Arthur G. Bovée, Head of Department, Frances R. Angus, Josette E. Spink, Ethel Preston, Katharine Slaught.

than he otherwise would. The stories and other matter read to the class for reproduction, dictation, or notes, are chosen from the authors of the course of literature. The topics for class conversation are more numerous, and are carried further as the vocabulary and interests of the class dictate. The pupil is encouraged to express his own opinion, the teacher gives his, and the question is argued out, the pupil being urged to think for himself and not to accept the conclusions of others unless he sees the force of the reasoning. From these informal conversations, as in French III, the teacher gains an insight into the pupil's mind, is able to direct his work to the best advantage, to give him special exercises for his particular failings, to suggest work that will correlate with his English literature or other studies for the "long" papers or essays. It is in these talks that the future work is discussed, the various possibilities shown, and the desirability made evident of getting a mastery of a subject to which one has already given so much time.

The translation book, Jaques' "*Intermediate French*," is used for sight translation in class (usually written on the board, as explained in Third Year French); then the French model in the first part of the book is read and the work is gone over at home. There is further practice in the various types of translation as described under French III. For rapid sight translation from English into French, sections from the Introduction to "*Hernani*," etc., are used.

Letters are written from time to time and a few long papers during the year. The long book-analysis is on a novel of Hugo or Balzac; another long paper is based on some aspect of the Romantic School that interests the individual pupil and upon which he wishes to put some extra work (e.g., *Le drame romantique, la tragédie et la comédie, les poètes romantiques*, etc.); another paper represents the pupil's special interest (e.g., *L'aveuglement et la mort dans quelques-unes des pièces de Maeterlinck et Synge; Trois Avares-Harpagon, Grandet, Silas Marner; La pièce "bien-faite"*, etc.). The pupils realize perfectly that they are only clearing the way for more advanced work, that these papers are a very elementary treatment of the subject, that what they are doing is thorough as far as it goes, but that it moves within the defined limits of the course.

What is said of the examination in the third year applies here. It is made a part of the course, not given merely to fix the standing of the pupil. Every book read at home is discussed in class and is written up by the pupil. One or more poems of each author are learned by heart.

Grammar study has been completed in the third year, but there are constant reviews and applications of rules. Note-books are used as in third year. About the same amount of home work is given as in the previous year, but the pupil has more liberty with regard to the time of his home reading. The work on class texts must, of course, be prepared day by day.

It is to be understood that the training of the pupils to understand, to speak, and to write French receives always the major part of the attention and that the course of literature as worked out here contributes to that end. Varied matter, richer matter, is constantly needed to enrich the pupil's language and ideas, and it is found in the books read and discussed. The books chosen must interest him, must be within his power of comprehension, if he is to draw full benefit from them as regards both language and ideas. To work intelligently he must also realize that what he is doing is part of a whole and that he must attach his present work to a wider field.

The teacher talks over with the class, the first day, the possibilities of fourth year work and reasons are discussed for choosing the first half of the nineteenth century for somewhat detailed study with a general survey course, which will be worked in gradually, as the need is felt. The general background is necessary for the understanding of a particular period, so that the pupil will not consider it as suspended in the air. It also orients him in choosing his college work, for he has had a taste of different periods, sees their relation to one another, and realizes that they form one whole.

The course is begun by reading in class³ "*le Merle blanc*," where de Musset's later attitude toward the Romantic movement is shown, and where some characteristics of the Romantic school are described in satirical vein. It amuses the pupil, and obliges him to review or acquire some ideas on the history of that time.

³Class text means detailed study for language and ideas, and as literature (French III).

There is gathered up what the pupil has already learned of the Romanticists, of the Revolution, of the causes leading to it, its results, and its effect on literature. He is then ready to go back to the precursors, to Chateaubriand and Madame de Staël, to discuss their works, to read extracts from them (at home and in class), to talk of their lives and influence, and then to read over in class (to be studied afterwards at home) what is in the textbook, "*Histoire de la littérature française*" par Abry, Audic et Crouzet.

Of Chateaubriand, "*René*" and "*Atala*" are read at home; and extracts from "*Mémoires d'outre-tombe*," "*le Génie du christianisme*," are read either in class or at home. The extracts from Mme de Staël (fewer in number) are from "*Corinne*," "*de l'Allemagne*," "*de la Littérature*." The reading of de Musset is then continued. "*Trois Comédies*" is read in detail, some of his poetry⁴ is gradually worked in, and talks on his life, role, works. Then the class reads and studies what is in the History of Literature, making the omissions or additions desired. Extracts from "*Lettres de Dupuis et Cotonet*," selections from Sainte-Beuve and other critics⁵ on de Musset, are read to the class. "*Pierre et Camille*" is read at home. Along with this work Romanticism is traced back through its immediate precursors to Rousseau and his disciple Saint-Pierre, and some general idea of the eighteenth century is given; then later, in connection with Hugo and versification (Bowen's "*Lyrics*," Canfield's "*Lyrics*," Introduction of Schinz's Verse of Hugo and Preface of "*Hernani*"), there is discussion of the classics of the seventeenth century and of the free verse to be found in Racine and in Lafontaine, then of the sixteenth century with Ronsard.

Of Hugo, "*Hernani*" and from twenty to thirty of the poems are read in class. There is a discussion of his life, his personality, his works, then the History of Literature is studied. One of his novels mentioned below is read at home. For most of the pupils this is the third novel of Hugo. On this one they write a long paper—a critical analysis. In the meantime Lamartine's poetry has been taken up—"le Lac" and five or six other poems—with a

⁴See what is said on teaching poetry in third year. M. L. J., p. 315.

⁵Other critics cited or consulted by the class during the year are: Faguet, Brunetière, Lanson, Doumic, Pellissier.

consideration of his work as a whole and what he stands for in the Romantic movement. Extracts from the Preface of his works and from his works themselves are read in class and at home. "*Graziella*" or "*Jeanne d'Arc*" is also read at home. While working along with the poets of the Romantic school, the class reads at sight (studying afterwards at home) "*le Jeu de l'amour et du hasard*" in connection with the general course, for variety in class work, and for the real interest and value of this comedy. Along with the study of Balzac and Gautier there is a forward look into the development of literature in the second half of the nineteenth century with its Realists, Parnassians, Symbolists, and Modernists. The general course is completed (save for what will be done with "*Cyrano de Bergerac*") by the extracts read during the course of the year from "*Chanson de Roland*" (Fabre), etc., of the earlier centuries. (See list below). The old French (in "*Chrestomathie du Moyen-Age*") is shown to the pupils, so that they may realize the changes the language has undergone and look forward to the study of old French after they have acquired a good knowledge of the modern language and literature.

In the last months "*Cyrano de Bergerac*" is taken in class as a manifestation of the later romantic movement and as one of the most interesting and beautiful plays of the world. The French being very difficult, it is read first in class, then each section studied at home. *En passant*, the various subjects necessary for the understanding of the text are taken up (les *Précieuses*, les salons, the real *Cyrano de Bergerac*, his life, his works), showing the pupil the reality of the revival of this romantic part of the seventeenth century. In this connection "*les Femmes savantes*," "*les Précieuses ridicules*," and "*les Fourberies de Scapin*" are read partly in class and finished at home.

In the informal class discussions, as noted before, the teacher calls the attention of the pupil to the various channels of future study. Every opportunity is taken to attach his work to what has preceded and followed. For instance, when working on "*Hernani*," the drama of the seventeenth, eighteenth, and nineteenth centuries is spoken of. Outside the class a play of each of the three great classicists is read; in class the play of Marivaux, and outside, "*le Barbier de Séville*," as the first specimen of the "well-made" play, since carried to such excess in France. Plays

from Scribe, Labiche, Brieux (see reading list of third year) are read or have already been read, and so the pupil learns to distinguish the play where technique is the only ideal, the play in which there is the combination of technique and theme, and finally the play in which theme predominates.

The following table shows the work done on the subjects of Romanticism, Revival of Romanticism, and General View of French Literature. The "*Histoire de la littérature*" is studied⁶ with regard to the authors of the first group and consulted from time to time with regard to the second.

Romanticism

Author	Detailed Study	Selections read	
		in Class	Home Reading
de Staël		Extracts from: Corinne, de l'Allemagne, de la Littérature	
Chateaubriand		Extracts from: les Martyrs, le Génie du christianisme, Mé- moires d'outre tombe.	Atala and René
de Musset	le Merle blanc, les Nuits, and six to ten other poems.	Extracts from Trois Comédies, Lettres de Du- puis et Cotonet. Extracts from Sainte-Beuve's Essay on de Musset	Pierre et Ca- mille or Croisilles, and Il ne faut jurer de rien.

⁶See Method, p. 000.

Lamartine	le Lac and six to ten other poems	Extracts from Jocelyn, les Confidences, et Préface de ses oeuvres.	Graziella or Jeanne d'Arc
Hugo	Hernani, Twenty to thirty of the principal poems		One of the following: Notre-Dame, les Travailleurs de la Mer, Quarante-treize, les Misérables (American edition)
de Vigny	Moïse, le Loup, Samson		A few other poems; Episodes de Servitude et Grandeur Militaires, Chatterton.
Gautier	Poems in Canfield's Lyrics		Jettatura or le Roman de la Momie
Dumas			Henri III et Sa Cour, Comment je devins auteur dramatique.
Sand			la Mare au Diable, or Fadetie
Stendahl	Work and influence talked of; nothing read.		

Text Books

The pupil has the school and University libraries to draw from. He needs for himself the dictionaries noted under French III and the class texts:

Histoire illustrée de la littérature française	Abry, Audic et Crouzet	Didier	
le Merle blanc	de Musset	in Buffum's Short Stories, used in third year	
Trois Comédies	de Musset	Heath	
French Lyrics	Canfield	Holt	
Hernani	Hugo	(Matzke)	Holt
Poetry,	Hugo	(Schinz)	Heath
Atala and René	Chateaubriand	Nelson	
Jeu de l'amour et du hasard	Marivaux	Heath	
Cyrano de Bergerac,	Rostand	(Kuhns)	Holt
Fifty Fables	Lafontaine	American Book Co.	
Intermediate French	Jaques	Ginn	

Books of reference on desk for consultation: Chrestomathie du Moyen-Age (Langlois et Thomas). Aucassin et Nicolette (G. Michaut), Bowen's Lyrics. de Musset (Kuhns) Selections of Pellisson, Premières Méditations (Lamartine), les Destinées (de Vigny). Histoires de la littérature française by Lanson, Doumic. Pellissier, Faguet.

REVIEWS

Grammaire de Conversation et de Lecture. Cours Complet.

By Daniel Créhange Rosenthal and Victor Chankin. H. Holt & Co. 1918. viii+423 pp. Price \$1.32.

The "Grammaire de Conversation et de Lecture" of Rosenthal and Chankin offers an exceedingly practical combination of the direct and grammatical methods. Each lesson opens with a passage of connected French, which with a little ingenuity on the part of the teacher can readily be explained without recourse to English, and with the books closed: When the books are opened the pupil finds before him the passage of connected French, a section of French questions forcing a lively reworking of the material, and a French exercise which by the use of blanks calls to his attention the grammatical difficulties in the following way: "Montrez-moi—brosse et—canif." In addition to this material built up according to the principles of the direct method, the pupil finds a French-English vocabulary classified according to parts of speech and arranged not alphabetically but according to the appearance of the words in the text. This has the great advantage of forcing the student back to the sentence as a unit rather than the word and helps him to follow a connected line of thought in French. There is also a clear explanation in English of the grammar involved and an English exercise. This six-fold division, French text, French questionnaire, French exercise, French-English vocabulary, English explanation, and English exercise, is continued in every one of the sixty-four lessons, followed by an appendix containing setting-up exercises, proverbs, and all the important irregular verbs. The book is preceded by a table of contents and followed by French and English vocabularies and an index. Foot-notes are reduced to a minimum and the printed page is a delight to the eye because of its excellent spacing and its judicious use of heavy type for emphasis.

Every provision is made for keeping the atmosphere of the lesson French by introducing gradually the necessary grammatical vocabulary accompanied at first by the English: "Remplacez le tiret par le pronom interrogatif convenable (Replace the dash by the suitable interrogative pronoun)." At pleasing intervals pupil and teacher come upon a French picture offering free play to the ideas of the teacher as it is not made a part of the lesson. The grammatical progression is excellent and is derived from a text which does not hesitate to introduce at once such verbs as "mettre" and "prendre." "Etre" is reserved for the eighth lesson and "avoir" for the eleventh. Nothing but the present tense is used in the first twelve lessons. The vocabulary of the first ten lessons deals entirely with the activities of the class-room. Such subjects as the family, John's birthday, and Mary and the hidden box of candy then follow. The vocabulary progresses rather rapidly, and lays the emphasis on the noun rather than the verb. The vocabulary of the first fourteen lessons includes 103 nouns, 49 verbs, 28 adjectives, 26 adverbs, 24 phrases, 18 prepositions, and 15 pronouns, a total of 275 words. In this

connection it is well to stress the warning given by the authors in the preface, that at least three or four days must be spent on each lesson. Would it not have been better perhaps to have split the lessons into smaller units adapted to a single day's work? The analysis given of the first fourteen lessons indicates the wealth of material contained in the entire book. Fifty lessons will carry the student through all the grammatical knowledge that should be included in the first year of high-school and give him a vocabulary rather above the average first-year vocabulary in extent. There are two features of the book which deserve special mention: the admirable review lessons which synthesize the preceding material, and the careful introduction of irregular verbs in connection with interesting reading matter.

The one great drawback to this work is the treatment of pronunciation. The statements made are inadequate and unscientific. If followed exactly, bad results would be produced. In the treatment of vowels no effort is made to tell the exact position of the lips and tongue. In the discussion of consonants, the statement is made that consonants are pronounced as in English or approximately so. This is precisely the worst thing to tell a student who must be impressed with the necessity of discarding his usual habits of speech. The best way to make a student sensitive to the difference between a French and an American "l," for example, is to show him that it is the position of the tongue that makes the difference. Such omissions assume a great deal of additional instruction on the part of the teacher. The same is true of the first lesson, which introduces all of the French vowel sounds except the closed "eu." This does no harm if the first lesson has been preceded by a slow initiation into French sounds; otherwise, it is pedagogically wrong. Consideration of these facts leads to the following conclusions: Either the statements in regard to pronunciation should be made completely accurate or they should be omitted altogether and teachers should be referred for matters of pronunciation to a manual such as the phonetic manual of Wilkins, Nitze, and Parmenter, University of Chicago Press or The Knowles-Favard "Perfect French Possible," D. C. Heath & Co.

A much less important criticism is suggested by the following sentences in the English exercises: "What do you put the boy's grammar on?" p. 29. "What are the pupils erasing the sentences with?" p. 36. Why the preposition at the end of the sentence when it makes equally bad French and English? Occasionally the English is odd: "To whom does the teacher pronounce the words?" p. 33 "How do you say 'on me'?" p. 41.

On the whole, however, the book deserves high commendation, and it seems as if it could not fail to give fine results in the hands of a good teacher.

University High School, University of Chicago.

ETHEL PRESTON.

Tres Comedias por Jacinto Benavente, edited by John Van Horne.

D. C. Heath & Co., 1918. 12mo. xxxvi+ 189 pp. Price 72 cents.

Spanish Fables in Verse, edited with introduction and vocabulary by Elizabeth C. Ford and J. D. M. Ford. D. C. Heath & Co.,

1918. 12mo. xxii+. 132 pp. Price 60 cents.

El Sí de las Niñas por Don Leandro Fernández de Moratín, with notes, vocabulary and exercises by Percy Bentley Burnet. Henry Holt & Co., 1918. 12mo. vi+175 pp. Price 64 cents.

Tres Comedias of Benavente edited by Dr. John Van Horne of the University of Illinois is the first of a series of contemporary Spanish texts projected by the D. C. Heath Co. under the general editorship of Professor Federico de Onís. Teachers of Spanish should note in the general introduction to the series written by Professor Onís the sentence, "El estudio práctico del español, para ser verdaderamente práctico y eficaz, requerirá en el mayor grado posible el conocimiento y el uso de las obras puramente literarias." The general editor notes also the rather extraordinary fact that most available texts in Spanish are works of Spanish writers of the later 19th century and that American editors have paid little attention to the very noteworthy new school of Spanish writers.

It has long been a matter of surprise that Benavente should not be represented among the Spanish authors for the use of American students. He began writing some twenty-five years ago. His plays, running the whole gamut of dramatic production from the lightest farce to the depths of modern tragedy, are written with a grace, a sureness of taste and a cosmopolitanism that make Benavente a writer of infinite charm to the non-Spaniard, who is inclined at times to regret that the 19th century Spanish dramatists have not studied French drama more closely and profitably.

Dr. Van Horne has chosen for the present text *Sin Querer*, *Los Intereses Creados* and *De Pequeñas Causas*. All these are perhaps to be classed among the lesser works of the author and illustrate his irony in its lighter phases. It is to be regretted that a play showing his more serious preoccupations was not included in the selection, though these, of course, usually present some difficulties to an editor who must remember the fact that all of our texts must have in view mixed classes in a country that is still Puritanical in its prudishness. Among the lesser plays, however, the present selection is a most happy one.

Besides the introduction to the series by the general editor, *Tres Comedias* contains two others: one short and in Spanish to be translated by the students, the other a critical discussion in English of the works of Benavente. This is a careful and well written study of the development of the ideas and method of the dramatist, including summaries of the more striking of the serious plays. The notes and vocabulary are up to the high standard set by the introduction. The book is intended for students who "have had one year of Spanish" presumably in college. The notes, chiefly grammatical in character and well adapted to broadening the student's knowledge of the facts of the language, are correct and clearly expressed. The vocabulary, so far as examined, is complete and gives adequate meanings for all special uses and idiomatic phrases.

Dr. Van Horne is to be congratulated on having produced a competently edited text fully up to the best traditions of American scholarship. It is to

be hoped that this will not be his only effort in producing satisfactory Spanish texts for the use of American students.

From the same publishing house comes *Spanish Fables in Verse*, edited by Professor J. D. M. Ford and his sister, Miss Elizabeth C. Ford. This collection contains sixteen fables of Iriarte, eighteen of Samaniego, three of Hartzenbusch, ten of the Chilean Daniel Barros Grez, and four of Campoamor, fifty-one in all; and is offered as an introduction to Spanish fabulists and also as material for memorizing. The slight critical apparatus, which includes a brief discussion of writers of fables and of Spanish prosody, and a vocabulary, indicates that the editors had primarily in view the second of these two objects.

Spanish fables in themselves are not of first rate importance as literature and those of Iriarte especially, with their morals applicable to the literary controversies of the later 18th century, are not of special interest, but the collection should prove useful to teachers who are coming to see the importance and value of memory work.

El Sí de las Niñas, now edited for the third time in a school edition in this country, would seem from the number of editions to share with *El Capitán Veneno* the honor of being the most widely read text in Spanish. The earlier well known editions by Professor Ford and Professors Geddes and Josselyn antedate by many years the present popularity of Spanish, and the new editor has apparently felt that there was need of an edition better adapted for use with younger pupils of less linguistic equipment. He has entered upon his task with praiseworthy zeal, providing rather full notes and exercises for oral practice, in addition to an introduction and a vocabulary. Abundant use of parallel passages shows that he has read widely in the other works of his author. In spite, of all this, however, the edition leaves much to be desired.

The introduction is a mere outline, the kind of an article one would expect to find in a note or in a biographical dictionary. The account of the author's life is too vague to be of any assistance in placing him in the history of Spanish literature, and little or nothing is said of the importance of the play itself.

The text is "that of the edition of 1806." It differs, nevertheless, in some twenty instances from the reading of the Ford text, also of that year, and conforms neither to the Geddes and Josselyn text nor to that of the B. A. E., the only other one accessible to the reviewer. Still greater discrepancy between the Ford text and that of the present edition is to be noted in matters of punctuation and capitalization. In one instance (p. 38, l. 16) the insertion of a comma falsifies the meaning. A considerable number of errors occur also in accentuation. In some cases it has been impossible to determine whether the difference between the texts are variants or errors in the present edition, *medrināques* for *meriñagues* (24:15) seems to be an error, as do also *pero* for *por* (24:23), *yo* for *y* (30:2) and *sí* for *si* (47:12). *Y* for *ya* (24:21) may be a variant, though the latter is the reading of the other texts.

But it is especially in the notes that the inadequacy of the edition is evident. In the case of the proper nouns no helpful information is given. "Alcalá,

birthplace of Cervantes" (2:1) is an example. The editor seems to avoid intentionally the most obviously indicated kind of a note on grammatical points, a simple statement. Instead, he gives quotations from the other works of Moratin which simply illustrate further, but do not explain, the difficulty. At times these illustrations are utterly pointless (Note 3:7). In a number of cases the statements are so cryptic or confused as to be difficult to understand. (Notes 5:8, 7:10, 8:22, 9:22, 16:10). In other cases the construction is not discussed at its first occurrence. The preposition governing a clause, for instance, occurs as early as 4:3, the note discussing the construction is on 8:19. Similarly, *la* is found 12:4 and is treated 16:16; *el* with the infinitive occurs on the first page of the text and is discussed 17:25. Again the statement in the notes is wrong. *Mire usted* (7:30) does not represent a change of the pronoun of address. The remark is a kind of aside, similar to our "Well, what do you think of that?" A similar failure to understand the change of the pronoun is shown by the notes to 36:2 and 55:22. On the other hand, the editor has failed to call attention to the very real and suggestive change in the pronoun of address found in Act II sc. 11 and Act III sc. 10. The statement (8:22) that *haber de* with the infinitive "occurs oftenest after the same verbs" is incorrect. Its use independently is more frequent even in the present text. It occurs so often and with such different shades of meaning that it would have been well worth while to make a serious study of it for the student's benefit. The statement that *continuar* and *empezar* (10:4) are used, like *seguir*, with the gerund instead of the infinitive, is only partly correct for *continuar*, and utterly incorrect for *empezar*. *Dar en* is not the equivalent of *empeñar* (18:29). Most curious of all, perhaps, is the fact that the editor of a Spanish play should see comic effect in the use of *Dios le perdone* (14:10) and a similar phrase in 32:12 after the mention of the names of persons who have died, and that *Circuncisión* (13:18) as a name for a nun should suggest "zarzuela farce." *Serapión* (14:14) is a good Spanish name of the highest antiquity and should no more suggest "sarampión" than Henry does "hennery."

The above remarks are limited largely to the first act and are not exhaustive. In view of the number and nature of the defects noted it seemed unnecessary to call attention in detail to the errors and inadequacies of the translations, to the real difficulties that have been overlooked and to the vocabulary.

Few plays in Spanish appeal to the student as does *El Sí de las Niñas*. It is written, however, in rich, idiomatic language, difficult to translate into close accurate English. The editor who attempts to lighten this difficulty for younger students should be well equipped in every respect. The editor of the new edition has shown most commendable enthusiasm for his work, but the reviewer is forced to the conclusion that he has only partly measured up to his task.

Ohio State University

EDGAR S. INGRAHAM.

SUGGESTIONS AND REFERENCES

Material for insertion under this heading should be sent to Thomas E. Oliver, Urbana, Illinois. See the December, 1918 MODERN LANGUAGE JOURNAL, p. 128, for an announcement of the purpose and plan of this department.

GENERAL

The following report is of great significance to the study of modern foreign languages: *Report of the Committee appointed by the Prime Minister to Enquire into the Position of Modern Languages in the Educational System of Great Britain*. Presented to Parliament by Command of His Majesty. London: Published by His Majesty's Stationery Office, 1918. Price ninepence.

The above committee consisted of seventeen members and was appointed August 26, 1916. The report is dated April 2, 1918. It consists of 82 pages with about 70 lines to a page (about 1,000 words). While much of this extensive material concerns conditions in England, all the general questions of modern language teaching are discussed, such as the value of modern language study; the relative importance of the several languages (1. French; 2. German; 3. Italian; 4 and 5. Russian and Spanish); methods of instruction in schools and universities; the supply and training of teachers, etc., etc.

Professor Kenneth McKenzie, Director 1918-1919 of the Italian Branch of the American University Union in Europe (Hotel Royal, Rome) has prepared a pamphlet entitled "The Italian Universities and their Opportunities for Foreign Students." This is for free distribution. For copies address Anson Phelps Stokes, Secretary of Yale University, New Haven, Conn.

GERMAN

The following material came to us recently from Professor L. L. Stroebe of Vassar College to whom we wish to express herewith our appreciation:

BOOK LISTS

For the study of German geography, history, art and daily life

Though I know that just now not much interest in the teaching of German can be found, I am sending the following list in the hope that it may serve as a stimulus for colleagues in the romance departments to compile similar lists for teachers of French and Spanish. And that this sort of list, containing only a few books for one special purpose, is very much needed by all modern language teachers, I know from experience as director of a summer school where teachers ask continually for help and guidance of this kind.

In selecting the books the following five points were of prime importance:-

1) The books must be written in the language of the country they describe, as teachers must keep up and improve their knowledge of the foreign idiom, and the constant reading of foreign books is the best and sometimes the only way of doing it in this country.

2) The books must be short, and only a few of the very best ought to be recommended, which together will give a comprehensive understanding of the subject. It is comparatively easy to find an extensive bibliography on almost any subject; and to read all the works recommended would take years and years. But a high school teacher, as a rule, is hard worked, and all that can reasonably be expected of him is to give about two hours a week for his self-improvement. Therefore, he ought to be able to study and get through the books on one particular phase during one school year.

3) The books must be of a kind that can be understood by the general reader; they should not be technical nor too difficult, since a high school teacher is not a specialist in history, or in art or in any other subject, and he is studying topics only in order to acquire a good general knowledge of the foreign country. The demands on the professional education of teachers of modern languages have increased tremendously within the last fifteen years. Not only is a speaking knowledge of the foreign idiom demanded, but a sound and thorough knowledge of the foreign country is an important requisite for effective and successful teaching.

4) The books on art and geography must be well illustrated. The things the teacher reads about, must be before his eyes continually; otherwise the reading about pictures or buildings or landscapes is of little value.

5) This point perhaps ought to come first. The books must be inexpensive enough so that they are within the reach of each small high school, or, better still, of every high school teacher. A large number of teachers live in small places, where the public library does not buy books in a foreign language, and if they can have the books sent from one of the large libraries, they can keep them only for a short time. The books on each of these lists do not exceed the cost of five dollars. A modern up-to-date teacher must own a reference library of his own and he ought to be willing and able to spend five dollars a year on his self-improvement.

These lists have grown out of my experience as director of a German summer school, and very likely some of our colleagues of the romance departments have compiled similar lists for their needs. This little publication might remind them of the fact that there are many teachers of French, Spanish and Italian, who would be most grateful for help and guidance of this kind.

A BOOK LIST FOR THE STUDY OF GERMAN GEOGRAPHY

Friedemann, <i>Kleine Schulgeographie von Deutschland</i> ,			
Huhle, Dresden,		—	Mark 45 Pfennig
Kullmer, <i>A Sketch Map of Germany</i> . Kramer Publ. Co.,			
Syracuse, N. Y.	I	"	—
Sach, <i>Die deutsche Heimat</i> . Waisenhaus, Halle	10	"	—
Weise, <i>Die deutschen Stämme und Landschaften</i> . Teubner,			
Leipzig	I	"	25
Rodenberg, <i>Bilder aus dem Berliner Leben</i> . Hendel, Halle			75
Trentini, <i>Südtirol</i> . Velhagen und Klasing. Leipzig			60
Bittrich, <i>Der Schwarzwald</i> . Velhagen und Klasing, Leipzig			60

Baum, <i>Die schöne deutsche Stadt. Süddeutschland.</i> Piper, München	1	Mark	80	Pfennig
Wolf, <i>Die schöne deutsche Stadt. Norddeutschland.</i> Piper, München	1	"	80	"
Trinius, <i>Der Rhein und seine Lieder.</i> Kammers, Leipzig	1	"	80	"
<i>Deutsche Burgen und feste Schlösser.</i> Langewiesche, Leipzig	1	"	80	"

The first five books are chiefly descriptive, the other books contain mostly illustrations. All these books can be bought for five dollars.

BOOK LIST FOR THE STUDY OF GERMAN HISTORY

Ploetz, K. <i>Auszug aus der Geschichte.</i> (Leipzig, Ploetz)	3	Mark		Pfennig
Stoll, H. <i>Geschichtliches Lesebuch.</i> (Hamburg, Boyson)	5	"	50	"
Biedermann, K. <i>Deutsche Volks- und Kulturgeschichte.</i> (Wiesbaden, Bergmann)	7	"	50	"
Kahnmayr, L. und Schulz, H. <i>Geschichte für Volks- und Bürgerschulen.</i> (Leipzig, Velhagen und Klasing)	1	"		
Weber, O. <i>Von Luther zu Bismarck. Zwölf Charakterbilder aus deutscher Geschichte.</i> (Leipzig, Teubner) zwei Bändchen	2	"	50	"
Total	19	"	50	"
				about \$5.

PICTURES AND BOOKS RECOMMENDED FOR THE STUDY OF GERMAN ART

Erste Schwind-Mappe	7	Bilder	1	Mark	50	Pfennig
Zweite Schwind-Mappe	7	"	1	"	50	"
Erste Richter-Mappe	6	"	1	"	50	"
Zweite Richter-Mappe	6	"	1	"	50	"
Böcklin-Mappe	6	"	1	"	50	"
Dürer-Mappe	15	"	3	"	00	"

Herausgegeben vom *Kunstwart*. Verlag von Geo. Callwey. *Kunstwart*-verlag München.

Volksbücher der Kunst:

Ludwig Richter; Moritz von Schwind; Dürer. Herausgegeben von Velhagen & Klasing. Each 60 Pfennig.

Böcklin Monographie; Die moderne Malerei in Deutschland. Hrsg. von Velhagen & Klasing. Each 4 marks.

The total cost of all the above is 20 marks 30 Pfennig.

Art reproductions which can be bought *singly*:

Bildkunst. Verlag von E. A. Seeman, Leipzig. Price: 40 Pfennig each.

The coloring is beautiful. "Hochzeitsreise" by Moritz Schwind has the full list on the back of the folder.

Meisterbilder fürs deutsche Haus:

Herausgegeben vom Kunstwart. Verlag von Geo. W. Callwey. Kunstwart Verlag, München. The series contains reproductions from artists of all lands. Some of the Germans who are represented in the series are: Dürer, Rethel, Holbein, Cornelius, Schwind, Uhde, Thoma, Richter. Dürer's "Hieronymus im Gehäus" has the full list on the back of the folder. Each folder contains a description of the artist's life and the subject represented. Price: 25 Pfennig each.

Seemann and Jugend prints can be bought at the Art Shop, 234 Fifth Ave., New York, opposite Brentano's.

BOOKS RECOMMENDED FOR THE STUDY OF GERMAN DAILY LIFE

MODERN GERMAN FICTION

Cheap Editions

E = Engelhorn edition, bound, 20 cents a volume.

F = Fischer edition, bound, 25 cents a volume.

U = Ullstein edition, bound, 25 cents a volume.

I. Bauer und Kleinbürger

Westkirch— <i>Geschichten von der Nordkante</i>	(E)
Villinger— <i>Die Dachprinzess</i>	(E)
Knöckel— <i>Maria Baumann</i>	(F)
Strauss— <i>Der Engelwirt</i>	(F)

II. Bürger und Kaufmann

Zobeltitz— <i>Die papierene Macht</i>	(E 2 vol.)
Busse— <i>Das Gymnasium zu Lengowo</i>	(E 2 vol.)
Fontane— <i>Frau Jenny Treibel</i>	(F)
Fontane— <i>L'Adultera</i>	(F)

III. Theater-und Künstlerleben

Bartsch— <i>Elisabeth Kött</i>	(U)
Viebig— <i>Dilettanten des Lebens</i>	(U)
Zobeltitz— <i>Frau Carola</i>	(E)
Wolzogen— <i>Der Kraftmayer</i>	(E 2 vol.)

All these books can be bought for less than five dollars.

All the books on the four lists can be ordered from G. E. Stechert, 151 West 25th Street, or Lemcke & Büchner, 30 West 27th Street, New York, or from any other importer of foreign books in this country.

Vassar College.

L. L. STROEBE.

FRENCH

We have frequently emphasized in these columns the importance of the interpretation of masterpieces of foreign drama. In the December 1918 number, page 134, we gave a list of the German plays given at Harvard. We now have the similar pleasure of giving the list of French plays performed by Harvard students aided in more recent years by those of Radcliffe under the auspices of their respective *Cercles Français*:

- 1888 *Le Misanthrope et l'Auvergnat* of Labiche.
 1889 *Les Deux Sourds* of Anicet Bourgeois [in collaboration with Jules Moinaux.]
 L'Affaire de la Rue de Lourcine of Labiche.
 1890 *Le Voyage à Dieppe* of Wafflard and Fulgence.
 1891 *Les Précieuses Ridicules* of Molière.
 La Poudre aux Yeux of Labiche.
 1892 *Le Bourgeois Gentilhomme* of Molière.
 1893 *Le Mariage Forcé* of Molière.
 1894 *Les Fourberies de Scapin* of Molière.
 1895 *Le Malade Imaginaire* of Molière.
 1897 *Le Bourgeois Gentilhomme* of Molière.
 1898 *Le Médecin malgré Lui* of Molière.
 La Comtesse d' Escarbagnas of Molière.
 Le Sicilien of Molière.
 1899 *Le Pédant Joué* of Cyrano de Bergerac.
 1900 *Crispin Médecin* of Hautroche and Truffier.
 Un Jeune Homme Pressé of Labiche.
 1901 *Les Plaideurs* of Racine.
 1902 *Le menteur* of Corneille.
 1903 *Le Barbier de Séville* of Beaumarchais.
 1904 *Les Folies Amoureuses* of Regnard.
 1905 *L'Amour Médecin* of Molière.
 L'Anglais tel qu'on le parle by Tristan Bernard.
 1906 *Le Chapeau d'un Horloger* by Mme. Emile de Girardin.
 Le Médecin malgré Lui by Molière, with the music of Gounod.
 1907 *J'invite le Colonel* by Labiche.
 Gringoire by Banville.
 La Gifle by Dreyfus.
 1908 *La Famille Poisson* by Samson.
 1908 *L'Affaire de la Rue de Lourcine* by Labiche.
 1909 *Les Boulinards* by Valabrègue, Kéroul, and Ordonneau.
 1910 *Les Romanesques* by Rostand.
 1911 *L'Echéance* by Meilhac and Delavigne.
 Permettez Madame by Alphonse Daudet.
 Les Absents by Labiche and Delacour.
 1912 *La Double Belle-Mère* by Bisson and Mars.
 1913 *Le Château Historique* by Bisson and de Turique.
 1914 *Les Petites Godins* by Ordonneau and Chivot.
 1915 *L'Ecole des Belles-Mères* by Brieux.
 L'Intruse by Mæterlinck.

Les Deux Sourds by Moinaux.

And in "Représentation Extraordinaire": *Servir* of Lavedin.

Edgar et sa Bonne by Labiche.

1916 *L'Aventurier* by Alfred Capus.

Conditions due to the war prevented, apparently, performances in 1917 and 1918, but it is to be hoped that the excellent histrionic work of the Harvard and Radcliffe students may soon be resumed. We point out especially in the above list the great number of classical plays, particularly of Molière. Clubs in New England may be glad to learn that the *Huyden Costuming Co.* (786 Washington St., Boston) and, for wigs, *A. Rothe* (611 Washington St., Boston) have given the Cambridge clubs entire satisfaction.

The Association Press, 347 Madison Avenue, New York City, publish a series of card-board models of French coins cut to actual size and differently colored, brown for copper, white for silver and nickel. There are six models; the five and ten centime pieces in copper, the ten and twenty-five centime pieces in nickel, the fifty centime piece and the one franc piece in silver. Presumably legal objections prevented exact reproduction of the actual designs of these coins, but nevertheless these card board models would prove of use in class work of a conversational character to familiarize the pupil with French money of the lower denominations. For 26 cts. ten models of each of the six coins will be sent.

The war, and more especially its outcome, have re-awakened great interest in Alsace-Lorraine. The following are some of the books that have come to our attention recently on this topic:

- *L'Alsace-Lorraine doit rester française* by Abbé Emile Wetterlé, former deputy to the Reichstag. 18°. 3.50 francs. Paris (Delagrave). Procurable through Brentano's, Fifth Avenue and 27th Street, New York City. The writer is the author of "Behind the Scenes in the Reichstag" Doran 1918.
- *Le Livre d'Or de l'Alsace, pages choisies, avant-propos et notices*, by Maurice Devire. Fourth edition. Paris (Delagrave), New York (Brentano). 18°. 3.50 francs. The chapters of this book, which is described as more and better than an anthology, are as follows: I. *La Terre d'Alsace.*—II. *Les Légendes d'Alsace.*—III. *Quelques pages d'histoire.*—IV. *Sites et Cités.*—V. *Epilogue. Bibliographie.*
- *L'Alsace-Lorraine, son Histoire, son Héroïsme, son Martyre, ses Aspirations* by A. Prignet, Professor in the lycée of Montpellier. Preface by Daniel Blumenthal, former mayor of Colmar. Illustrations after Hansi and Raynolt. Fifth edition. Bound 5.50 francs. Paris (Delagrave): New York (Brentano).
- *The True Story of Alsace-Lorraine* by Ernest Alfred Vizetelly. With a map. Cloth, 8°. net \$4. F. A. Stokes Co. New York, 1918.
- *Alsace-Lorraine, Past, Present, and Future* by Coleman Phillipson. With four maps. 8°. pp. 327; With four maps. \$8 net. T. F. Unwin, (E. P. Dutton & Co.) 1918. Favors the German point of view but declares that autonomy is the best solution.

- *Alsace-Lorraine* by George Wharton Edwards. (Author of *Vanished Towers and Chimes of Flanders; Vanished Halls and Cathedrals of France*). Size, eight by eleven inches. 36 pictures by the author in full color and monotone. Boxed. Weight 72 ounces. \$6 net. The Penn Publishing Co., Philadelphia (926 Filbert St.), 1918. The text of this charming book might well be the saying of Napoleon I when the pronunciation of his Alsatian soldiers was criticised: "What matters their dialect. They "saber" in French."
- "France"—*Alsace—Lorraine. The Inviolable Pledge; 1er Mars 1871—1er Mai 1918*. A pamphlet of 48 pages issued by the Comité "L'Effort de la France et de ses Alliés." We received our copy through the kindness of the Consul Général de France of New York. Copies were distributed through his instrumentality to members of the Fédération de l'Alliance Française (200 Fifth Ave., New York). In this interesting booklet are given the English translation of the speeches delivered at the Sorbonne in Paris on the 47th anniversary of the celebrated protest by the deputies from Alsace-Lorraine on the occasion of the enforced cession of the provinces to Germany. Some of these commemorative addresses contain material of great historic interest. The principal speakers were Paul Deschanel, Welschinger, Jules Siegfried, Maurice Barrès, Stephen Pichon, G. Clemenceau. The pamphlet closes with a summary of the commemoration held in Bordeaux, where sat in 1871 the French parliament, and with an address by Albert Lebrun.
- *Alsace-Lorraine under German Rule*, by Charles Downer Hazen, Professor of History in Columbia University. 12mo. pp. 246. Henry Holt & Co., New York 1917. This seems to an impartial reader a thorough and unprejudiced view of the subject under discussion written by a competent historian.
- *Question of Alsace-Lorraine*, by Whitney Warren. A lecture delivered March 14, 1917. 31 pages. 10 cents. New York (W. Warren, 16 E. 47th St.), 1917.
- *Alsace Lorraine, A Study of the relations of the two provinces to France and to Germany, and a Presentation of the just claims of their people*, by Daniel Blumenthal, with an introduction by Douglas Wilson Johnson. 12mo. pp. 60. 75 cents. Putnams, 1917.
- *Alsace throughout the Ages*, by Charles Eugène Rodolphe Kaepelin. [Translated by M. L. Hendee. \$1.50. Franklin, Pennsylvania, 1908 (Charles Miller).
- *L'Alsace-Lorraine et l'Empire Allemand (1871-1911)* par Robert Baldy. Préface de M. René Henry. 8vo. xvi-270. 6 francs. Paris (Berger-Levrault) 1912.
- *Voix d'Alsace et de Lorraine* par Gaston Phelip. Préface de Maurice Barrès. 8vo. pp. 117. With 39 portraits and engravings. Frs. 2.50. Paris (Editions et Librairie, 40 rue de Seine) 1911.
- *Alsace-Lorraine (La Carte au Liséré vert)* by Georges Delahache (pseudonym of Lucien Aaron). A work crowned by the French Academy. 16mo. Frs. 3.50. Paris (Hachette) 1910. Third edition.

- *La Cathédrale de Strasbourg. Notice historique et archéologique* by Georges Delahache (pseudonym of Lucien Aaron.) 12mo. pp. 192. 30 plates. Frs. 4. Paris (D. A. Longuet) 1910.
- *Images d'Alsace-Lorraine* by Emile Hinzelin. 12mo. pp. 343. Frs. 3.50. Paris (Plon-Nourrit) 1910. This book was awarded the Montyon prize by the French Academy. Its author wrote also a moving romance of Lorraine life, *Le Trésor de Marie-Anne*.
- *Alsace-Lorraine, a Study in Conquest* by David Starr Jordan, Indianapolis (Bobbs-Merrill Co.), 1916. \$1.
- *Germany, France, Russia and Islam* by H. G. von Treitschke. xiv+336. \$1.50. New York (Putnams) 1915. This is the first English translation of the German historian's work, in which the problem of Alsace-Lorraine finds its important place, naturally from a German point of view.
- *Alsace and Lorraine from Cæsar to Kaiser, 56 B. C. to 1871 A. D.* by Ruth Putnam. viii+208. Maps. \$1.25. New York (Putnams) 1915.
- *Alsace-Lorraine* by Francis Yvon Eccles. pp. 24. paper, 8 cents. Oxford University Press 1915. [War pamphlets, Series XVII; No. 76.]
- *Under the German Ban in Alsace-Lorraine* by Matilda Barbara Betham Edwards. pp. 5-213. New York (Dutton) 1914. 40 cents.
- *Récits et Légendes d'Alsace-Lorraine: en pays Messin*, by Paul and Geneviève Lanzy. Vol. I (*Pays Messin 1220-1552*). 18 illustrations. Paris (Berger-Levrault) 1904. This work was to have been in three volumes of which only the first seems to have been issued.
- *La Limite de la langue française et de la langue allemande en Alsace-Lorraine. Considérations historiques*, by Christian Pfister. 8vo, pp. 44. Frs. 1.50. Paris-Nancy (Berger-Levrault) 1980.
- *La Délimitation de la Frontière franco-allemande [1871]. Souvenirs et Impressions*, by Colonel A. Laussedat [one of the French commissioners]. 8vo. 6 plates. Frs. 5. Paris (Delagrave) 1901.
- [Alsatian French]: *Supplément de la grammaire française, ou Recueil des fautes que l'on commet le plus et des règles que l'on observe le moins dans le français alsacien*, by Joseph Cron. Fr. 1. Strasbourg (Herder) 1902.
- *L'Ame alsacienne* by René Bazin. 12mo. 25 centimes. Paris (5 rue Bayard) 1903. This is by the celebrated author of *Les Oberlé* which is one of the most impressive novels dealing with the effect of the German occupation of Alsace-Lorraine.
- *L'Alsace sous la domination allemande* par Frédéric Eccard. 18°. 4 francs. Paris (A. Colin) 1918.
- *La France de l'Est (Lorraine-Alsace)* par P. Vidal de la Blache. 8°. 3 cartes hors texte; index alphabétique. 2e édition, 10 francs. Paris (A. Colin) 1918.
- *The Question of Alsace and Lorraine* by Thomas Willing Blach. 8°. pp. 89 with folding map. \$1. Philadelphia (Allen, Lane and Scott) 1918.
- *Alsace-Lorraine since 1870* by Barry Cerf. \$1.50. New York (Macmillan) 1919.

NOTES AND NEWS

The New York State Modern Language Association held its tenth annual meeting, originally planned for last November, on March 29, at Barnard College, New York City. An excellent program had been prepared by Dr. J. B. E. Jonas of the DeWitt Clinton High School, President of the Association, and papers and discussions held the interested attention of the many teachers in attendance.

"Classroom French and the War" was the subject of Mr. William Milwitzky of the Barringer High School, Newark, N. J., who had found at Camp Merritt that the time allowed for the study of French was, in general, too short to develop in the soldiers any readiness of foreign speech. He had found it more advantageous to lecture in English on the customs of the French and to recommend that the boys use English freely, supplemented by gestures, until they could acquire a small working vocabulary in France.

In a carefully prepared paper on "The Future of German Instruction in America," Professor Calvin Thomas of Columbia University pointed out the folly of the extreme attacks on the German language, and at the same time urged a thorough-going Americanism. The value of the study of German will again be appreciated. The speaker has, however, for twenty-five years held the opinion that foreign languages were out of place in grades below the high school. In the American educational system the emphasis must be on the language and traditions of our own country. This principle must be made to apply to the numerous localities that have maintained foreign schools and an alien press instilling European ideals, and which, though in the country, are not a part of it.

Professor Robert H. Fife, Jr., of Wesleyan University, spoke on the future of German in the high schools. Arguments, during the past two years, against the retention of the language have been based upon emotion; arguments for, upon reason. The need of German for scientific use will no doubt be increased after the war, with new discoveries and inventions. Commercially, also, English, French and German will be important. The use of a modern foreign language must be begun while the pupil is in the plastic stage; elementary German is a high school subject, and should

not be eliminated; it is to be recommended as a regular subject for the junior high school.

"Handicaps in the Teaching of Spanish," pointed out by Professor Edith Fahnstock of Vassar College, include lack of properly prepared teachers, owing to the increased demand; lack of texts; and lack of *realia*. The chief agency in equipping teachers is the summer school, which is also the only available substitute for residence abroad. As for texts, some are duplicated by different publishers and others are missing, while some of those published have been hastily prepared. There is need for more *realia*; maps, post-cards, and other illustrative material; a Spanish weekly or daily is valuable.

Professor Anna Woods Ballard of Teachers College, Columbia University, emphasized the importance of "The Use of Phonetic Symbols in French Pronunciation," urging that French sounds and words correctly pronounced should be taught first, then the symbols for the sounds; this can be done in eight lessons. Then a phonetic text should be used, with constant practice in reading. The enthusiasm of the teacher is a large factor in starting the pupil on the road to success in the difficult matter of French pronunciation.

Dr. Charles F. Wheelock, State Commissioner for Secondary Education, in discussing the topics on the morning program, urged that we keep in mind the purpose of language instruction. Is it for business use, or for literature? This question is most naturally brought up in connection with the phenomenal growth of Spanish, the commercial value of which is generally over-estimated. Many educators claim there is waste of time in instruction in the foreign languages and in English. How to reduce, overcome, and eliminate the waste is an urgent problem.

The afternoon session started with a consideration of "The Outlook for Modern Language Instruction after the War" by Professor David Snedden of Teachers College, Columbia University. As a result of this war, more languages will probably be included in the curriculum; there may be an increased call for Italian, Portuguese, and Russian, and even for Japanese and Chinese. There is a need for much research work, to determine the real purpose and aims of the study, and the best means to attain the ends. How much language? At what age? More

stress should be placed on achievement in *one* foreign language; rarely should a pupil be permitted to study more than one in the high school; nor should he be left to choose at random which language that should be. Training in one language should develop power to use the language; pupils who will have no use for the language, or who have no language ability, should not be offered the subject. The speaker discussed the commercial, political, social, and cultural values of foreign language study.

In a paper on "American Summer Schools as a Substitute for Study in Europe" Professor Lilian L. Stroebe of Vassar College spoke of the increased importance of these schools during the last four years, since study abroad has been out of the question. The speaker recommended that only the foreign language be used during the course, English to be excluded; that only one foreign language be studied; and that several courses be pursued in that language. The ideal summer school will provide lectures and social gatherings, and teachers enough to insure individual help.

Professor Ernest H. Wilkins of the University of Chicago, in a paper on "The Place of Italian in American Schools and Colleges" reported the disproportionate number of students in three Romance languages in this country: French, 300,000; Spanish, 250,000; Italian, 4,000. For vocational and other aims, the balance is too great in favor of Spanish as against Italian. For both cultural and utilitarian reasons, more Italian should be encouraged; the literature is of the richest, and mutual understanding between Italy and America should be fostered. Professor Wilkins quoted from several heads of Romance departments in support of his position.

Election of officers, with other business usually transacted at annual meetings, was deferred until next November.

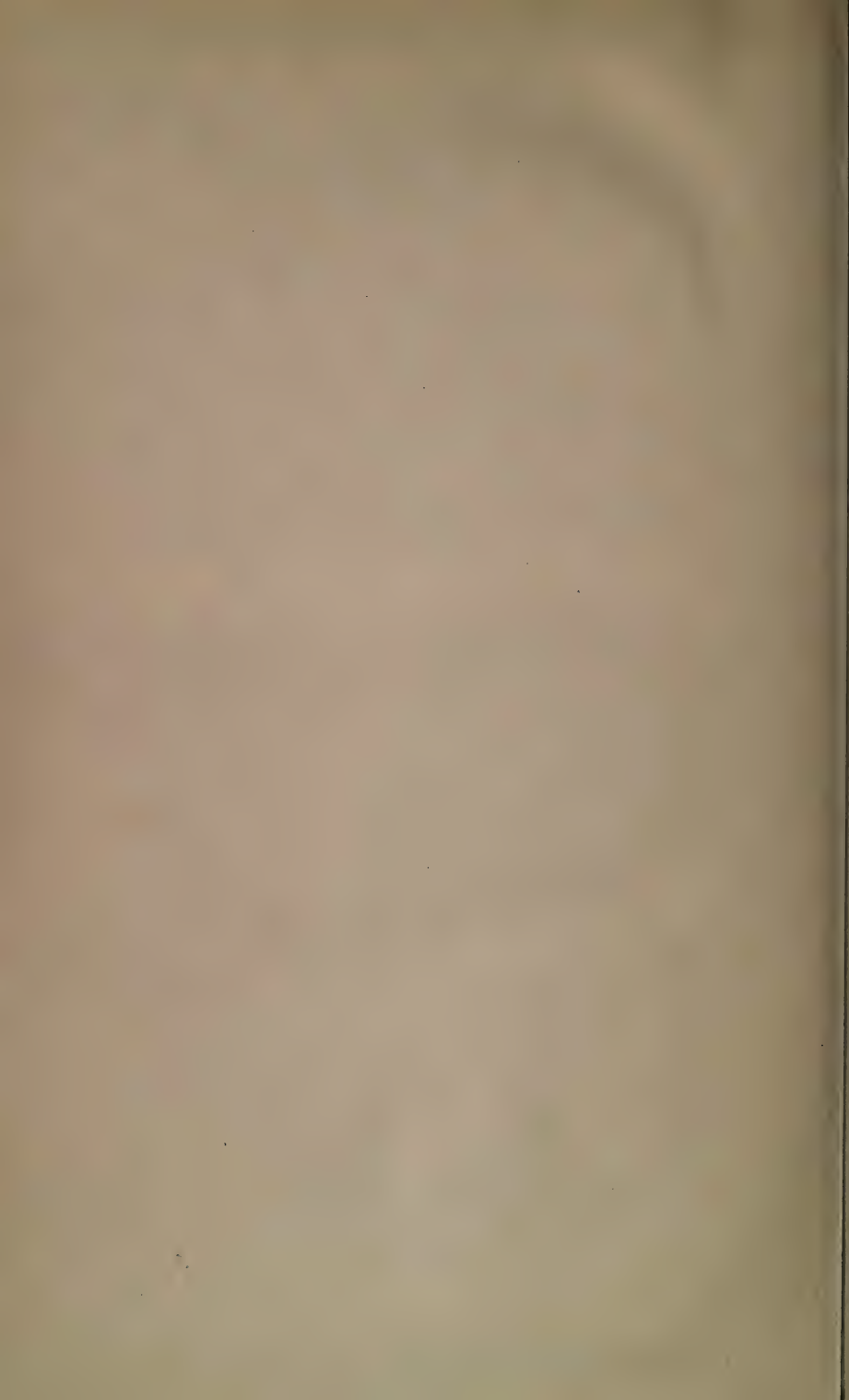
ARTHUR G. HOST, *Secretary*.

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Teachers desiring to use Silent Reading Tests A and B, for first or second year French, German or Spanish, or any Grammar and Comprehension Test for first year French or German can be supplied with copies by addressing the undersigned.

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