





Property of Canadian Committee  
on Modern Language  
c/o M. BULLMAN  
University of Toronto





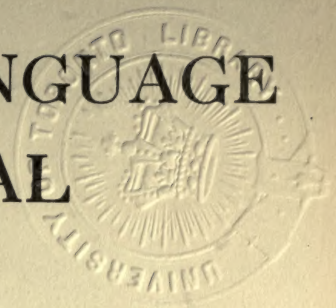




P  
Philo.  
M.

9139

# THE MODERN LANGUAGE JOURNAL



VOLUME II

October, 1917 - May, 1918



224334  
—  
8:8:28

NEW YORK and CHICAGO



PB

1

M47

Digitized by the Internet Archive  
in 2007 with funding from  
Microsoft Corporation



## CONTENTS

### ARTICLES

	Page
Advanced High School French in War Times. FRANCES R. ANGUS....	352
Brief Study showing the Relation between the Vocabulary and Treatment of the Annotated Reading Text, A. E. W. BAGSTER-COLLINS..	341
Cercle français, Le. R. P. JAMESON.....	321
Choosing a Grammar for Beginners. J. D. DEIHL.....	368
Committee Reports of the Romance Section of the Central Division of the M. L. A.....	260
Demonstration of Spanish Classroom Work, A. ROSALIE GERIG-EDWARDS .....	109
Desirability of a Syllabus of French and German Texts. JULIUS SACHS	139
Devices for Classroom Procedure. PAUL E. TITSWORTH.....	68
Devices for Teaching Oral French. C. EVANGELINE FARNHAM.....	203
Downward Extension of the Modern Language Curriculum, The. I. C. HATCH.....	47
Elementary Language Training as Art Training. WALTER MYERS....	293
French in the Pre-High School Period. JOSETTE E. SPINK.....	157
Function of Dictation in the Teaching of Modern Languages, The. ANNETTE BETZ.....	150
Ideals of the Profession, The. WILLIAM A. COOPER.....	1
Jeremiad on Modern Language Teaching, A. SAMUEL W. WAXMAN...	95
Laboratory Method in Theory and Practice, The. E. F. ENGEL.....	215
Literature of Modern Language Methodology. CARL A. KRAUSE....	29
Manuals of French with Reference to Overseas Service. KENNETH MCKENZIE.....	275, 360
Nineteenth Century German Literature for Undergraduates. FREDERICK W. J. HEUSER.....	248
Place of Poetry in the Teaching of French, The. LAURENCE H. PÉCHIN.....	9
Problems of the Elementary German Course. PAUL H. GRUMMANN...	102
Question of Spanish Pronunciation, The. KENNETH MCKENZIE.....	21
Quick Correction of Quiz Papers. ISABELLE M. DAY.....	19
Shall German be Dropped from our Schools? FRANK COE BARNES....	187
Spanish Texts and the Spanish Language. JOHN VAN HORNE.....	170
Study of French Literature, The. PHILIP H. CHURCHMAN.....	53
Teaching American Soldiers a little French. CHARLES A. DOWNER...	239
Teaching of Spanish Pronunciation, The, J. MORENO-LACALLE.....	304
Tense Terminology of the German Subjunctive. ALBERT W. ARON...	78
Translation Study and Immediate Study of German. FAYE BENNETT	114

## CONTRIBUTORS

	Page
ANGUS, FRANCES R. Advanced High School French in War Times . . .	352
ARON, ALBERT W. Tense Terminology of the German Subjunctive . . .	78
BAGSTER-COLLINS, E. W. A Brief Study showing the Relation between the Vocabulary and Treatment of the Annotated Text . . . . .	34
BARNES, FRANK COE. Shall German be Dropped from our Schools? . .	187
BENNETT, FAYE. Translation Study and Immediate Study of German	114
BETZ, ANNETTE. The Function of Dictation in the Teaching of Modern Languages . . . . .	150
CHURCHMAN, PHILIP H. The Study of French Literature . . . . .	53
COOPER, WILLIAM A. The Ideals of the Profession . . . . .	1
DAY, ISABELLE M. Quick Correction of Quiz Papers . . . . .	19
DEIHL, J. D. Choosing a Grammar for Beginners . . . . .	368
DOWNER, CHARLES A. Teaching American Soldiers a little French . .	239
ENGEL, E. F. The Laboratory Method in Theory and Practice . . . .	215
FARNHAM, C. EVANGELINE. Devices for Teaching Oral French . . . .	203
GERIG-EDWARDS, ROSALIE. A Demonstration of Spanish Classroom Work . . . . .	109
GRUMMANN, PAUL H. Problems of the Elementary German Course . .	102
HATCH, I. C. The Downward Extension of the Modern Language Curriculum . . . . .	47
HEUSER, FREDERICK W. J. Nineteenth Century German Literature for Undergraduates . . . . .	248
JAMESON, R. P. Le cercle français . . . . .	321
KRAUSE, CARL A. Literature of Modern Language Methodology . . . .	29
MCKENZIE, KENNETH. Manuals of French with Reference to Over- seas Service . . . . .	275, 360
The Question of Spanish Pronunciation . . . . .	21
MORENO-LACALLE, J. The Teaching of Spanish Pronunciation . . . .	304
MYERS, WALTER. Elementary Language Training as Art Training . .	293
PÉCHIN, LAURENCE H. The Place of Poetry in the Teaching of French	9
SACHS, JULIUS. Desirability of a Syllabus of French and German Texts . . . . .	139
SPINK, JOSETTE E. French in the Pre-High School Period . . . . .	157
TITSWORTH, PAUL E. Devices for Classroom Procedure . . . . .	68
VAN HORNE, JOHN. Spanish Texts and the Spanish Language . . . . .	170
WAXMAN, SAMUEL W. A Jeremiad on Modern Language Teaching . .	95

## BOOK REVIEWS

## Books

Avec une batterie de 75. Ma Pièce. Souvenirs d'un canonnier, 1914	134
Bibliography of the Best Books for the Study of German in High Schools and Junior Colleges . . . . .	332
Brief Course in German, A . . . . .	227
Colomba . . . . .	88
Contes Divers . . . . .	87, 234

	Page
Deutscher Lehrgang.....	227
Direct Method in Modern Languages, The.....	84
Edle Blut, Das.....	133
Erstes Jahr.....	227
España Pintoresca.....	338
First Lessons in Phonetic Spelling.....	227
Goethe.....	334
German Science Reader.....	386
Gustav Adolfs Page.....	385
Handbook of French Phonetics, A.....	335
Harzreise, Die.....	180
Hermann und Dorothea.....	181
Italian Grammar, An.....	177
Living French: A New Course in Reading, Writing and Speaking the French Language.....	376
Making of a Modern Germany, The.....	86
Manuals of French with Reference to Overseas Service.....	275, 360
Spanish American Composition.....	336
Spanish American Reader, Elementary.....	374
Spanish Reader for Beginners, A.....	231
Spanish Reader of South American History.....	374
Spirit of Modern German Literature, The.....	132
Suggestions and References for Modern Language Teachers.....	332
Trip to Latin America, A.....	389

#### Authors and Editors

DEVITIS (M. A.) A Spanish Reader for Beginners.....	231
DORADO (CAROLINA MARCIAL) España Pintoresca.....	338
FEISE (ERNST) Goethe, Hermann und Dorothea.....	181
FUENTES (VENTURA) and FRANÇOIS (VICTOR E.) A Trip to Latin America.....	389
HARVITT (HÉLÈNE J.) Contes Divers.....	87, 234
HOLBROOK (RICHARD T.) Living French.....	376
HOLZWARTH (CHARLES) Ernst von Wildenbruch, Das edle Blut.....	133
KEEP (ROBERT PORTER) Heinrich Heine, Die Harzreise.....	180
KRAUSE (CARL A.) The Direct Method in Modern Languages.....	84
LAMB (WILLIAM W.) Colomba.....	88
LEWISON (LUDWIG) The Spirit of Modern German Literature.....	132
LINTIER (PAUL) Avec une batterie de 75. Ma Pièce. Souvenirs d'un canonnier, 1914.....	134
LUQUIENS (FREDERICK B.) Elementary Spanish Reader.....	374
NITZE (WILLIAM A.) and WILKINS (ERNEST H.) A Handbook of French Phonetics.....	335
OLIVER (THOMAS EDWARD) Suggestions and References for Modern Language Teachers.....	332
PHELPS (RUTH SHEPARD) An Italian Grammar.....	177
PROKOSCH (EDUARD) and PURIN (CHARLES M.) Deutscher Lehrgang.....	227

	Page
PROKOSCH (EDUARD) Erstes Jahr.....	227
First German Lessons in Phonetic Spelling.....	227
ROULSTON (ROBERT B.) Conrad Ferdinand Meyer, Gustav Adolfs Page	385
SCEVILL (FERDINAND) The Making of Modern Germany.....	86
SCHOLZ (FREDERICK W.) German Science Reader.....	386
SUPPLE (EDWARD W.) Spanish Reader of South American History...	374
THOMAS (CALVIN) Goethe.....	334
WARSHAW (J.) Spanish-American Composition.....	336
WEIGEL (JOHN C.) Ernst von Wildenbruch, Das edle Blut.....	133
WHITNEY (MARIAN P.) and STROEBE (LILIAN L.) A Brief Course in German.....	227
<b>Reviewers</b>	
BONILLA, R. H. Spanish American Composition.....	336
BLONDHEIM, D. S. A Handbook of French Phonetics.....	335
CANNON, LEE E. Das edle Blut.....	133
Contes Divers.....	234
COLLINGS, H. T. Goethe.....	334
The Spirit of Modern German Literature.....	132
COLEMAN A. Living French.....	376
DEIHL, J. D. Deutscher Lehrgang.....	227
Erstes Jahr.....	227
First German Lessons in Phonetic Spelling.....	227
A Brief Course in German.....	227
FAUST, ALBERT B. The Making of Modern Germany.....	86
GLASCOCK, C. C. Gustav Adolfs Page.....	385
HESS, JOHN A. German Science Reader.....	386
KOLBE, P. R. Die Harzreise.....	180
LANCASTER, H. CARRINGTON. Avec une batterie de 75 etc.....	134
MCKENZIE, KENNETH. Manuals of French, etc..	275, 360
PANARONI, ALFRED G. Colomba.....	88
POTTER, M. T. España Pintoresca.....	338
A Trip to Latin America.....	389
ROMERA-NAVARRO, M. A Spanish Reader for Beginners.....	231
Vos, B. J. Hermann und Dorothea.....	181
Bibliography of the Best Books for the Study of German in High Schools and Junior Colleges.....	332
Suggestions and References for Modern Language Teachers..	332
WARSHAW, J. Spanish Reader of South American History.....	374
Elementary Spanish American Reader.....	374
WEIGEL, JOHN C. The Direct Method in Modern Languages.....	84
YOUNG, MARY V. Contes Divers.....	87
An Italian Grammar.....	177

**NOTES AND NEWS**

Notes and News.....	44, 90, 136, 184, 235, 284, 320, 340
---------------------	--------------------------------------





THE  
Modern Language Journal

---

Volume II

OCTOBER, 1917

No. 1

---

THE IDEALS OF THE PROFESSION<sup>1</sup>

The older and more experienced the human race grows, the more attention men pay to the world they live in, both the physical and the spiritual. Accumulating knowledge makes life more and more intricate. The solution of one problem leads to other problems before unknown. Old subjects assume new phases and new subjects enter the field. Education is not to be compared to a placid lake, but to a swift, widening river. Today we take our bearings by fixed objects along the shore, and tomorrow we can no longer use our reckonings.

If it were possible to plot as a curve the average education of each century for the last three thousand years, studying particularly the tendency to rise from the dead level, we should be amazed at the higher reaches of the lines of the last few centuries. Remember, I refer to average lines, taking into account the whole century and all progressive countries, not to the lines of individual brilliant men, which, even in dark ages and backward countries, often shoot far above any level hitherto reached, to heights before undreamed of. But every time one such bold line soars aloft it lifts all later lines a little bit higher.

Education is a process of self-culture under influences, in the home, the school, and the church, all three more or less simultaneously, but completed for the most part out in the world. Ideals are formed in the home, the school, and the church; they are put to the test in the world. Knowledge is acquired through

---

<sup>1</sup>Paper read before the Modern Language Conference at the meeting of the National Education Association, held at Portland, Oregon, July, 1917.

all these agencies; it is tested in the world. Some of the teaching of early life may not stand the test of experience, and may have to be discarded, perhaps with pain and regret. Much may in time be found to have no further usefulness and be painlessly forgotten. These experiences are common to all educated people. Correction of error, clarifying of perspective, overcoming of prejudice, and broadening of sympathy, these are the basic processes of education.

In a well built monument every piece that enters into the structure has the proper size, shape, and material. So it is with a well ordered education. If one part is too small or too large, or its shape does not fit the design of the whole, the harmony of the finished structure is marred. If one bit of material is defective it is sure to be discovered and will have to be replaced. But the great accuracy and full knowledge with which an education should be designed needs no further illustration before such a body as this. The seriousness of the matter, however, is not universally recognized.

Most of the defects in the American educational system are well enough known to most of our live educators, but unfortunately not to most of the lay officials clothed with political authority over them. And yet if there is any one part of the system to which comprehensive expert knowledge is absolutely indispensable it is the court of final appeal. But as a nation we have not yet grasped that idea. We are still too young, too conceited, too full of inertia, too given to saying that what was good enough for father is good enough for me,—a reactionary doctrine which lies like a mountain of death athwart the path of progress.

Who is to overcome this inertia and lack of vision? The teaching profession. We must not neglect the youth under our care, neither must we fail to see to it that the older public, at least the next generation, if not this, is enlightened and inspired with loftier ambitions. Our educational ideals need to be raised to the proper level. They need also to be clearly defined and made a matter of public pride. When that is accomplished, our country, the youngest of the greater nations, may erect as a companion piece beside the statue of Liberty enlightening the world another statue of Enlightenment liberating the world.



What I have said thus far bears on all branches of our educational system, more or less. We here are concerned primarily with one of these branches, that of modern foreign languages. We are here to discuss their proper place in our general curriculum, and more specifically the ideals of foreign language instruction and how to realize them.

The time in life when it is easiest to learn modern foreign languages is early childhood. Isn't it strange that this fact, so well known to the world as well as to educators, is not reflected in the course of study of our schools? To be sure, teachers who could employ a method suitable for eight-year-old pupils are few and far between. But they could be produced if wanted. And it would be easy enough to make a place for foreign languages by eliminating the stupid repetitions of work in the graded schools, which serve chiefly the purpose of holding back the bright pupils till the dull ones can catch up with them. It would in fact be a real blessing if the curriculum were enriched at the bottom, so that our young children could have more steaks and chops to eat instead of such an overdose of hash.

It is a mistaken notion that thin dilutions of the strong mental pabulum of mature humans is the best food for the delicate minds of children. Unquestionably, such a dietary lightens the burden of the cook, but is that a worthy motive for its selection? Haven't we about reached the point where we can afford a bill-of-fare better adapted to child nature?

Children have such wonderful imaginative power, and imitative power, and emotional capacity, all of which begin to wane as soon as the little ones are introduced to the grind of big folks' studies, which lead to self-consciousness and discouragement with a consequent lowering of ideals. How little children do love a story told concretely! How they enjoy hearing it over and over, even after they know it by heart! How quickly they learn one in a foreign language, almost unconscious that the language is foreign. And what past masters they are at deriving the meaning of a word from its context! They use their visualizing faculty, and their thinking is concrete, till they are initiated into the meaningless mysteries of English spelling and the abstract logic of mathematics, a treatment which only a persistent fancy can survive.

Instead of giving children the one important thing they could most easily learn while young, viz. a modern foreign language, but which they will find more and more difficult the older they grow, we give them some other things which are hardest in childhood and easiest later on. In other words, we deliberately, or perhaps thoughtlessly, make the acquisition of an education as difficult as possible. Apparently it is not the actual achievement that we delight to see, but the struggle against a handicap. I have known teachers who adhered to the principle that as soon as pupils show signs of becoming able to do the thing in hand they must be shifted to something they cannot begin to do. This style of pedagogy reminds me of that sometimes applied to roosters to keep them from crowing in the early morning. They are made to roost on perches so close to the roof that there is no room to get their heads high enough to crow. I hope you realize that roosters thus treated need sympathy.

The period when the imitative and imaginative faculties are most active, and repetition of things known does not bore, but entertains, viz. childhood, is the logical time to lay linguistic and literary foundations, and to give these most human of studies such an impetus that the purely intellectual studies which enter the field later will not be able entirely to choke out the things that make for culture of the spirit. For cultured taste and feeling are absolutely indispensable for a people that aspires to a leading part in the higher life of the world. And we certainly want our "land of the free and home of the brave" to be noted, not only for its practical inventions, commercial enterprises, and personal liberty, but also for its education and refinement.

Perhaps I ought to say in this connection that the foreign language instruction I am advocating for elementary schools is intended for American children, not for children of foreigners. The latter can gain some of the good results of foreign language study by learning American English, which it is impossible for them to master too well.

When we compare the output of our schools with that of some of the leading countries of Europe and find that in actual mental equipment our graduates are about two years behind, does this not suggest that there may be some room for improvement somewhere? True, our children may have more mastery of

things not in the ordinary school curriculum, which may help to restore our pride after the unfavorable comparison in things scholastic, but it is not at all necessary that superiority in practical matters should be accompanied by inferior scholastic attainment. We would not for anything forego our practical accomplishments, but we would, if we could, make our scholastic equipment at least as good as the best. Not from a spirit of jealous rivalry, which would be vulgar, but from the conviction that nothing but the best is good enough.

Why is it that we fall so far behind? Not because our children have inferior mental capacity, but partly because we are satisfied with inferior mental attainments. Not because we have less devoted teachers, but partly because we put up with inferior organization and administration, out of loyalty to the American system. Not because our children are lazy, but partly because our traditional course of study is the outgrowth of primitive conditions, a compromise, made while the bulk of our thought and energy had to go toward opening up and settling the country and developing its resources. So we must not be too impatient with the present, but we must not be content with a future no better than the present.

Something must be done to equalize the drift toward commercialization; otherwise the dollar ideal will become all-dominant, and we shall be known as a monied middle-class nation. Our educators must not be satisfied with mediocrity. We must aspire to contribute liberally to the higher life of the world.

In order to do this we must know the leading contributing nations of the past and present, and here is where the instruction in foreign languages looms large. That we begin this instruction too late has already been pointed out. That we devote far too little time to it to achieve results that count is, in my judgment, one of the chief defects of our course of study. The public knows that the results are not what they should be, and I have recently read editorials in Ohio newspapers advocating the elimination of all foreign languages from the public schools, on the ground that pupils fail to acquire even a reading knowledge of them. The writers of these editorials are obviously too uneducated to give value to their judgment. But their utterances may serve to point out a danger that threatens from below. The real

remedy is to expand the modern language curriculum, and modernize the pedagogy where the progress of the last thirty years has yet to be heard of.

Another defect in our procedure is the study of a dead language before a living one, which results in less satisfactory attainments in both, and in lower aims and poorer methods in both, than if the languages were taken up in the reverse order. Against this point of view vociferous protests are to be expected from some teachers of Latin. But they fought tooth and nail to keep modern languages off the program as major subjects, and when they were finally forced to receive them into the house they treated them as Cinderellas and Latin remained the haughty sister.

There may be still some language teachers who would contend that the grammar, let us say, of French is not to be compared to the grammar of Latin. Even if that were true, what of it? It is not systems of declensions and conjugations that enrich the inner life, but the thoughts, experiences, and ideals, contained in the literature of the language, and in this regard the superiority of French over Latin is beyond question. It is contact with the human element in literature that is vital. The formal art of expression is second in importance, though very important. But even here French has nothing to fear from a comparison. However, I would not think of eliminating Latin from the curriculum. I would only put it in its logical place, a few years after a modern language has been taken up. It is only common sense to begin with the easier and less remote and then proceed to the harder and more remote. In view of these facts it behooves us to see to it that the modern languages are so effectively taught that their logical place will be conceded to them in the future course of study.

That there is room for the improvement in the teaching of modern languages is frankly admitted by the teachers themselves. And just now a most determined effort to effect the needed improvement is well under way. It has resulted in an almost national federation of modern language teachers' associations, our far western states being the only part of the country not yet organized and affiliated. I should qualify this statement by saying that one of the regional associations of this coast has

affiliated with the Association of the Central West and South, in order to be identified with the reform. In harmony with this movement toward federation among high school and college teachers, the Modern Language Association of America, composed largely of college and university teachers interested in research, has recently attacked with vigor and determination the problem of the university or collegiate training of high-school teachers of modern languages. The higher institutions of learning recognize that they are in large measure responsible for whatever may be lacking in the preparation of secondary-school teachers, and they propose to find out the evils of the system and the remedy for them. A report of very great importance bearing on this problem is now in preparation by a national committee and may be expected within a year.

This report, when it does appear, should interest high-school teachers as well as college professors. For poor teaching anywhere along the whole course from the bottom to the top affects the teaching everywhere else along the whole course. Poor work in the university means poor work later in the preparatory school, and poor work in the preparatory school means poor work later in the university. Likewise, the standard of teaching in one language affects in some measure the standard in another. Hence the great need of coöperation of all teachers of all modern languages, and, I hasten to add, of all foreign languages, ancient and modern. It would be difficult to foretell all the good that might come from the unselfish coöperation of these groups of educators. The ideal is worth dreaming of.

Education is a misfit if it does not contribute to the harmony of life in the individual, the nation, and the world. The poets and prophets of the ages have discovered the harmonies of life and bequeathed them to the world in their writings. Qualified teachers can point the way to these great cultural treasures, but pupils can gain possession of them only by earning them. Reading them in translations is like studying etchings of great paintings. They give only partial satisfaction. The original language is to the poem what the plumage is to the bird of paradise. It takes the whole original to produce beautiful harmony. There is poetry in the teaching of foreign poetry.

Viewed from a national standpoint, our public schools are

great melting pots, which receive throngs of children of different national inheritance and home traditions, and turn out patriotic young Americans. They have at the same time another important related function to perform. The product must not be provincial, but cosmopolitan, in understanding and appreciation. The ideal must be broad-gauge culture, enjoying freedom of spiritual intercourse with cultured foreign peoples, and contact with all nations, contributing liberally to the spread of enlightenment and to the realization of the brotherhood of man. In the attainment of this ideal there can be no more powerful factor than the thorough study of modern foreign languages, not only in our country, but throughout the whole world.

WILLIAM A. COOPER.

Stanford University.

---

## THE PLACE OF POETRY IN THE TEACHING OF FRENCH

Poetry is the form of literature that has from time immemorial appealed to man. In making a study of the history of world development, we shall find that the most primitive of peoples have had their bard or poet. In so high a regard was the tribe poet held that he ranked next to the chieftain in importance. He was regarded as their historian, law-giver and prophet.

The French nation had its "Chansons de Geste" for centuries before the famous "Chanson de Roland" was written. So we are able to trace the growth of the Franks from their earliest days down to the present time, in French poetry. But how will this help us to decide the place that poetry should occupy in our schools? The answer will be clear when we realize that the history of the development of the child is similar to that of the development of a nation. The first thing that the child loves to learn is the nursery rhyme. How often the lisping little lips repeat them before they even understand their meaning! When we want to teach French to a little child who cannot read, the best thing we can do is to repeat to him, over and over, the little verses that French children love. We shall find that the assonance in French pleases the ear wonderfully and will prove a great help. Take as an example of this, "Rataplan" so well known to all French children:—

"Rataplan, rataplan, rataplan!  
En avant, en avant, en avant!  
Soldats de bois, soldats de plomb,  
Méritez vite un autre nom.  
Rataplan, rataplan, rataplan!  
En avant, en avant, en avant!"

The child will love the swing and the repetition of the words and sounds,—and will find great enjoyment in repeating such lines over and over again.

Then there are many little French songs as "La Berceuse," "Tombé du Nid," "L'Enfant du Chœur," "Petit Oiseau," and "Petit Oiseau, Qui Donc Es-tu?" which children love for they deal with the things that are round them in their daily life. The

---

<sup>1</sup>Paper read at the Romance Section of the Modern Language Conference at N. E. A., Portland.

words are those of every day conversation, which they will hear at every turn. It is surprising how much French a child of elementary school age can learn through the medium of song and poetry.

When he reaches the adolescent age, his joy will be unbounded when he learns for the first time in French, "The Crow and the Fox" beginning

"Maître Corbeau sur un arbre perché"

or "The Ant and the Grasshopper" with its immortal lines

"La Cigale ayant chanté tout l'été  
Se trouva fort dépourvue  
Quand la bise fut venue"

and, in fact, all the familiar fables of Aesop, told in the admirable language of La Fontaine.

Then, as this is also the age at which patriotic ardor burns in the heart of every boy, and patriotic hero-worship in the breast of every girl, Victor Hugo's exquisite masterpiece called "Hymne" will be an inspiration, and he will learn it with very little effort:

"Ceux qui pieusement sont morts pour la patrie  
Ont droit qu' à leur cercueil la foule vienne et prie,  
Entre les plus beaux noms leur nom est le plus beau.  
Toute gloire près d'eux passe et tombe éphémère;  
Et, comme ferait une mère,  
La voix d'un peuple entier les berce en leur tombeau.

Gloire à notre France éternelle!  
Gloire à ceux qui sont morts pour elle!  
Aux martyrs! aux vaillants! aux forts!  
A ceux qu'enflamme leur exemple,  
Qui veulent place dans le temple,  
Et qui mourront comme ils sont morts!

C'est pour ces morts, dont l'ombre est ici bienvenue,  
Que le haut Panthéon élève dans la nue,  
Au-dessus de Paris, la ville aux mille tours,  
La reine de nos Tyrs et de nos Babylones,  
Cette couronne de colonnes  
Que le soleil levant redore tous les jours!



Gloire à notre France éternelle!  
Gloire à ceux qui sont morts pour elle!  
Aux martyrs! aux vaillants! aux forts!  
A ceux qu'enflamme leur exemple,  
Qui veulent place dans le temple,  
Et qui mourront comme ils sont morts!

Ainsi, quand de tels morts sont couchés dans la tombe,  
En vain l'oubli, nuit sombre où va tout ce qui tombe,  
Passe sur leur sépulchre où nous nous inclinons,  
Chaque jour, pour eux seuls se levant plus fidèle,  
La gloire, aube toujours nouvelle,  
Fait luire leur mémoire et redore leurs noms!

Gloire à notre France éternelle!  
Gloire à ceux qui sont morts pour elle!  
Aux martyrs! aux vaillants! aux forts!  
A ceux qu'enflamme leur exemple,  
Qui veulent place dans le temple,  
Et qui mourront comme ils sont morts!"

We, ourselves, though well past our adolescent stage can not remain unmoved by these inspiring verses.

It is also our task to inspire a love of all that is helpless and small at this time. This is the formative period in which we can inculcate in the youth sentiments of charity and kindness, or else he will grow up a stranger to the gentler emotions of life. Here, too, there is no inspiration equal to that found in our French poets. The Frenchman has in his nature a mixture of manly strength and tenderness peculiar to the race, and which is hardly ever encountered among other peoples. As an example of this quality, let us take Victor Hugo's "Lorsque l'Enfant Paraît:"—

"Lorsque l'enfant paraît, le cercle de famille  
Applaudit à grands cris. Son doux regard qui brille  
Fait briller tous les yeux.  
Et les plus tristes fronts, les plus souillés peut-être,  
Se dérident soudain à voir l'enfant paraître  
Innocent et joyeux.

Soit que juin ait verdi mon seuil, ou que novembre  
Fasse autour d'un grand feu vacillant dans la chambre  
Les chaises se toucher,  
Quand l'enfant vient, la joie arrive et nous éclaire.  
On rit, on se récrie, on l'appelle, et sa mère  
Tremble à le voir marcher.

Quelquefois nous parlons, en remuant la flamme,  
 De patrie et de Dieu, des poètes, de l'âme  
 Qui s'élève en priant;  
 L'enfant paraît, adieu le ciel et la patrie  
 Et les poètes saints! la grave causerie  
 S'arrête en souriant.

Enfant, vous êtes l'aube et mon âme est la plaine  
 Qui des plus douces fleurs embaume son haleine  
 Quand vous la respirez;  
 Mon âme est la forêt dont les sombres ramures  
 S'emplissent pour vous seul de suaves murmures  
 Et de rayons dorés.

Car vos beaux yeux sont pleins de douceurs infinies  
 Car vos petites mains, joyeuses et bénies,  
 N'ont point mal fait encor;  
 Jamais vos jeunes pas n'ont touché notre fange,  
 Tête sacrée! enfant aux cheveux blonds! bel ange  
 A l'auréole d'or!

Vous êtes parmi nous la colombe de l'arche;  
 Vos pieds tendres et purs n'ont point l'âge où l'on marche,  
 Vos ailes sont d'azur.  
 Sans le comprendre encore vous regardez le monde  
 Double virginité! corps où rien n'est immonde,  
 Ame où rien n'est impur!

Il est si beau, l'enfant, avec son doux sourire,  
 Sa douce bonne foi, sa voix qui veut tout dire,  
 Ses pleurs vite apaisés,  
 Laissant errer sa vue étonnée et ravie,  
 Offrant de toutes parts sa jeune âme à la vie  
 Et sa bouche aux baisers!

Seigneur! préservez-moi, préservez ceux que j'aime,  
 Frères, parents, amis, et mes ennemis même  
 Dans le mal triomphants,  
 De jamais voir, Seigneur, l'été sans fleurs vermeilles,  
 La cage sans oiseaux, la ruche sans abeilles,  
 La maison sans enfants!

The youth can easily feel the spirit of this poem,—it is not too deep for him. You may say that I am taking too much from Victor Hugo, but one must remember that it is the emotional nature that poetry develops at this period of life, and Hugo is specially able to

appeal to the adolescent on account of his simplicity and harmony.

Our young man and young woman have now reached University age, and new fields of thought are to be developed. Has poetry completely fulfilled its mission by this time? Hardly. In his University course, the student will first of all encounter our classical school, with Corneille and Racine as its chief representatives. They are so different, and yet both so interesting! In the study of these authors, he will begin to understand the French character as it grew out of the Latin. He will see its logical reasoning and its severe ideals. New lights will be reflected on the French race, which had never before been suggested to him. "Le Cid" will reveal to him what one might call the religion of the French nation, namely, the devotion to Duty. He will find everything,—love, ambition, and even life itself,—sacrificed to what is one's duty. Let me illustrate this point by quoting the passage when Don Rodrigue vacillates between his love for Chimène and his duty to his father:

"O Dieu, l'étrange peine!  
En cet affront mon père est l'offensé,  
Et l'offenseur le père de Chimène!

Que je sens de rudes combats!  
Contre mon propre honneur mon amour m'intéresse;  
Il faut venger un père, et perdre une maîtresse;  
L'un m'anime le coeur, l'autre retient mon bras.  
Réduit au triste choix ou de trahir ma flamme,  
Ou de vivre en infâme,  
Des deux côtés mon mal est infini.  
O Dieu, l'étrange peine!  
Faut-il laisser un affront impuni?  
Faut-il punir le père de Chimène?

Père, maîtresse, honneur, amour,  
Noble et dure contrainte, aimable tyrannie,  
Tous mes plaisirs sont morts, ou ma gloire ternie.  
L'un me rend malheureux, l'autre indigne du jour.  
Cher et cruel espoir d'une âme généreuse,  
Mais ensemble amoureuse,  
Digne ennemi de mon plus grand bonheur,  
Fer qui causes ma peine,  
M'es-tu donné pour venger mon honneur?  
M'es-tu donné pour perdre ma Chimène?

Il vaut mieux courir au trépas.  
 Je dois à ma maîtresse aussi bien qu'à mon père:  
 J'attire en me vengeant sa haine et sa colère;  
 J'attire ses mépris en ne me vengeant pas.  
 A mon plus doux espoir l'un me rend infidèle,  
 Et l'autre indigne d'elle.  
 Mon mal augmente, à le vouloir guérir;  
 Tout redouble ma peine.  
 Allons, mon âme; et puis qu'il faut mourir,  
 Mourons du moins sans offenser Chimène.

Mourir sans tirer ma raison!  
 Rechercher un trépas si mortel à ma gloire!  
 Endurer que l'Espagne impute à ma mémoire  
 D'avoir mal soutenu l'honneur de ma maison!  
 Respecter un amour dont mon âme égarée  
 Voit la perte assurée!

N'écoutons plus ce penser suborneur,  
 Qui ne sert qu'à ma peine.  
 Allons, mon bras, sauvons du moins l'honneur,  
 Puisqu'après tout il faut perdre Chimène.

Oui, mon esprit s' était déçu,  
 Je dois tout à mon père avant qu'à ma maîtresse;  
 Que je meure au combat, ou meure de tristesse,  
 Je rendrai mon sang pur comme je l'ai reçu.  
 Je m'accuse déjà de trop de négligence:  
 Courons à la vengeance:  
 Et tout honteux d'avoir tant balancé,  
 Ne soyons plus en peine,  
 Puisqu' aujourd' hui mon père est l'offensé,  
 Si l'offenseur est père de Chimène."

A hard lesson, but one that is most necessary to-day:—duty before all else.

In Racine he will find again the same severe doctrines but more pleasantly told. The themes while still classical are beginning to be more living; that is, the characters are less impersonal. In the play of "Phèdre", we find that Hypolite is quite the ideal hero of a young man nineteen or twenty years of age. "Esther" will prove equally interesting in its religious portrayal, for religion, also, is of prime importance to the adolescent.

After this he will come to the very human and interesting romantic school with Victor Hugo, Lamartine, Alfred de Musset and

Alfred de Vigny in the lead. This period furnishes a wonderful wealth of unrivalled lyrical outburst of song. What music in poetry is more perfect than "Le Lac" in which the poet invokes the lake in the following terms:

O lac! rochers muets! grottes! forêt obscure!  
Vous que le temps épargne ou qu'il peut rajeunir,  
Gardez de cette nuit, gardez, belle nature,  
Au moins le souvenir!

Qu' il soit dans ton repos, qu' il soit dans tes orages,  
Beau lac, et dans l'aspect de tes riants côteaux,  
Et dans ces noirs sapins, et dans ces rocs sauvages,  
Qui pendent sur tes eaux!

Qu' il soit dans le zéphyr qui frémit et qui passe,  
Dans les bruits de tes bords par tes bords répétés,  
Dans l'astre au fond d'argent qui blanchit ta surfa  
De ses molles clartés!

Que le vent qui gémit, le roseau qui soupire,  
Que les parfums légers de ton air embaumé,  
Que tout ce qu'on entend, l'on voit ou l'on respire,  
Tout dise: "Ils ont aimé!"

Such a gem will certainly leave an impression on the student which can never be effaced.

From Alfred de Vigny, the pessimist, he will get a very different conception of things. Among his "Poèmes Antiques et Modernes," is the poem of "Moïse" which describes the last moments of the great law-giver, weary of the isolation that was the necessary condition of his greatness,—the moral being that greatness predestines to sorrow. How graphically the author reviews the work done by his hero, and pictures that hero's deep desire for the lot of common men when he says.

"Hélas! vous m'avez fait sage parmi les sages!  
Mon doigt du peuple errant a guidé les passages;  
J'ai fait pleuvoir le feu sur la tête des rois;  
L'avenir à genoux adorera mes lois;  
Des tombes des humains j'ouvre la plus antique;  
La mort trouve à ma voix une voix prophétique  
Je suis très grand; mes pieds sont sur les nations,  
Ma main fait et défait les générations;—

Hélas! je suis, Seigneur, puissant et solitaire:  
Laissez-moi m'endormir du sommeil de la terre!

Hélas! je sais aussi, tous les secrets des cieux,  
Et vous m'avez prêté la force de vos yeux.  
Je commande à la nuit de déchirer ses voiles:  
Ma bouche par leur nom a compté les étoiles.

Mon pied infatigable est plus fort que l'espace;  
Le fleuve aux grandes eaux se range quand je passe,  
Et la voix de la mer se tait devant ma voix.  
Lorsque mon peuple souffre, ou qu'il lui faut des lois,  
J' élève mes regards, votre esprit me visite;  
La terre alors chancelle et le soleil hésite,  
Vos anges sont jaloux et m'admirent entre eux.  
Et cependant, Seigneur, je ne suis pas heureux.  
Vos m'avez fait vieillir puissant et solitaire;  
Laissez-moi m'endormir du sommeil de la terre!"

"Éloa" is a theme of charity and kindness that is wonderfully portrayed: "Éloa" is the mystic story of a sister of the angels, sprung from a tear of Christ, who is seized with pity and sympathy for the fallen archangel and descends with him to his place of torture.

Leaving the romanticists, our student will come to the Neo-Classic school with André Chenier as the most pleasing poet of his time. Here the delicate, almost effeminate Greek influence is toned up by all that is best in the French race.

So far I have considered poetry as found in verse, but there is prose-poetry that is also very beautiful. Many passages from our prose works could with little trouble be put into verse, so perfectly poetical is the language. A few of the works which abound in this form of prose are "Manon Lescaut" by L'Abbé Prévost, Bernardin de St. Pierre's "Paul et Virginie," Chateaubriand's "Atala," Balzac's "Ursule Mirouet", Zola's "La Faute de l'Abbé Mouret," and some books by Pierre Loti. What could be more poetic than the following prose from "Atala," descriptive of a storm:—

"Cependant l'obscurité redouble: les nuages abaissés entrent sous l'ombrage des bois; la nue se déchire, et l'éclair trace un rapide losange de feu. Un vent impétueux, sorti du couchant, roule les nuages sur les nuages; les forêts plient; le ciel s'ouvre coup sur coup, et à travers ses crevasses on aperçoit de nouveaux

cieux et des campagnes ardentes. Quel affreux, quel magnifique spectacle! La foudre met le feu dans les bois; l'incendie s'étend comme une chevelure de flammes; des colonnes d'étincelles et de fumée assiègent les nues, qui vomissent leurs foudres dans le vaste embrasement. Alors le Grand Esprit couvre les montagnes d'épaisses ténèbres; du milieu de ce vaste chaos s'élève un mugissement confus formé par le fracas des vents, le gémissement des arbres, le hurlement des bêtes féroces, le bourdonnement de l'incendie et la chute répétée du tonnerre, qui siffle en s'éteignant dans les eaux."

Would it not be difficult to deny that this is a poetical passage, though in prose?

To many a student who does not like verse, this poetical-prose will appeal. After all, it does not matter so much whether the esthetic side which poetic ideas bring out be affected by verse or prose. The essential is to create this love of the beautiful,—and there is nothing on earth that will do it so well as poetry. It is the cultivation of the imagination and the keeping of the beautiful in mind that elevates the individual and that cultivates his taste. Poetry in any form brings the student nearer to his Creator than does anything else. The esthetical growth of the individual means the betterment of the nation finally. To this end all poetry tends,—not only that of France which is the theme of this paper,—but that of all nations. It is unfortunate that in our mad rush for the Almighty Dollar, and in the complexity of every-day existence, we do not stop to develop more fully the idealistic side of the child, so that the man may be more nearly the perfect creature which our education should produce.

However, to return to our subject, our student of French poetry will have gained along with his poetry, an intimate knowledge of the character and ideals of the French race. He will have learned to think as the French do, and will be in utter sympathy and understanding with them. He will no longer be looking at these people with curiosity, wondering what they really are. He will not judge them superficially. His poets will have given him the clear, logical reasoning power of the Frenchman, and the refined, delicate, sensitively developed emotional nature common to the French race. Poetry will cause him to look with sympathy on the suffering of humanity, and to take calmly all the joys of life. It will have developed in him an altruism that nothing else could so well have brought out.

All through life, his French poets will be his best friends in joy and in sorrow. He will find them ever ready to help him in the trials that assail him. They are poets of humanity, and they reach out to all the world. In them there is no creed of country or religion. They have that note of human understanding which makes all men brothers.

Is it not worth while then, to have inculcated in our student a love of our French people through its beautiful poetry, and to have given him a spiritual Fatherland? For he who, through his training, has become really French in spirit can truthfully claim that "Every man of education has two Fatherlands:—his own, and France."

MISS LAURENCE H. PÉCHIN.

High School of Commerce, San Francisco.

---



## QUICK CORRECTION OF QUIZ PAPERS

A "home room" of seventy pupils and a program requiring me to teach twenty-nine of the thirty periods during the week forced me to seek a quick method of correcting quiz papers. I worked out the following, which I have now used in my Spanish classes for three years.

Pupils have ready both pens and pencils, writing first with pen. I give perhaps ten expressions in English which are to be written in their Spanish idiomatic equivalents, each one to be numbered. I give these as rapidly as the pupils can write, usually in about three minutes. Then I say, "Every pen down. Take pencils." I have some pupil who usually does good work write the correct Spanish on the board. Meanwhile I am passing round the room with one eye on the board and the other on the class, making sure that no pupil has his pen in his hand. Each pupil indicates his own errors, and grades his own paper, taking off, of course 10% for each wrong expression. This whole exercise, including collection of papers, takes only five or six minutes.

I have pupils correct their own papers because I find them much more interested in their own work than in that of their neighbors.

They almost never skip an error because they know that if I find an error which they have overlooked, I take off 20%, (that is, 10% for the original error, and 10% for the fault of omission committed when they are checking up by the work on the board.)

In order to have these tests done and corrected quickly, the material must be carefully selected. The content, of course, varies. Sometimes I give a vocabulary test of ten or twenty words, or ten idioms or ten verb forms, or five sentences on **ser** or **estar**, and so on. Most often, however, five questions are asked in Spanish, the answers to be given in Spanish.

After entering the grades in my record book, the papers are returned to the class, and are disposed of in one of two ways, according to the content of the paper.

I. Each word missed in a vocabulary test must be written twenty times. If a verb form is incorrect, that whole tense must be written out ten times, and so on with idioms,—and an idiom is either just right or it is wrong and gets no credit.

To make the checking up of these corrections sure and a matter

of a glance only, all original papers must come in with their corrections. Originals are not lost because the first remark of the year, "I've lost my original paper," is met by "I'm sorry. Write each one ten times." So far, those lost original papers have been found most miraculously.

This scheme may sound elaborate but it is done very quickly. To-day I checked up three sets of corrections for a class of thirty, and entered two sets of grades in forty minutes. In those three sets of corrections I found about three papers incomplete. Those will all be done over double the usual number of times as a penalty for careless work.

II. Corrections of sentences illustrating principles (like the distinctive or personal *a*, or the subjunctive) must be treated differently. All pupils making errors in that kind of work come to me at close of school. They must correct the sentence given, indicate the page and paragraph in the grammar where that principle is taken up, and write three or five original sentences illustrating that principle.

The first correction scheme, that used in vocabulary, verb form, and idiom tests, I sometimes have checked by one of my secretaries. In our school each of the fifty-two teachers has a secretary, one of the seniors in the secretarial course, who gives two periods a week to any clerical or stenographic work for that teacher. Because of my heavy program I have two secretaries, and I choose them from among my best Spanish students. These seniors enjoy doing this checking work and really derive a great deal of benefit from the review work it gives them.

The whole scheme has enabled me to carry a very heavy program and still keep smiling.

## THE QUESTION OF SPANISH PRONUNCIATION

What pronunciation of Spanish ought to be taken as the standard in the schools and colleges of this country? Should it be the Castilian exclusively, even when the interests of the students are purely commercial? Or should we teach certain elements of pronunciation which are common to most of Latin America and a portion of Spain? Would it be wise to segregate students whose interest is in history and literature, and teach them differently from the commercial students? Ought we to strive for uniformity in Spanish pronunciation among institutions and among the students of the same institution? These questions were asked of a number of teachers of Spanish and other persons interested. Replies were received from 54 teachers of Spanish in 41 colleges and universities; from seven teachers in six schools; and from 14 other persons, including several school-officials; total, 75 replies. They came from all sections of the country; and while the inquiry might have been largely extended both here and in South America, the present returns may be taken as fairly representative of educational opinion in this country.

The subject is regarded as highly important by some, as relatively unimportant by others. Only about half of the replies take up specifically the questions of segregation and uniformity. Eighteen maintain that all students of Spanish should be taught alike for the first year or two years; while 11 favor segregating commercial students, even in the elementary courses, from those who have an interest in literature. Thirty-two think that uniformity of pronunciation ought to be insisted on, 10 are indifferent on this point. A professor in an important university says:

In my own classes I teach Castilian, and one of my assistants teaches Costa Rican, and I am perfectly satisfied. The difference of pronunciation between Castilian and the various Spanish American dialects is not a serious nor even an important question, and I see no reason for striving for uniformity.

In reply to the more important question as to what pronunciation should be the standard, 62 from all parts of the country unequivocally favor Castilian as the only standard which should be considered, and four more prefer it less emphatically. Only nine

of the 75 declare in favor of other than the Castilian pronunciation. Of these nine, one, a Mexican, thinks that everybody should learn the Mexican pronunciation; the others advocate the use of certain elements which are general in Latin America. A teacher in a New England college believes that "we should strive for uniformity. . . . But rather than teach Castilian I should prefer not to be 'regular.'" Another New England college teacher says:

I do not think Castilian pronunciation should be the standard for North American students. I advocate the use of certain elements common to nearly all parts of Latin America and to a portion of Spain. . . . I am teaching at present a pronunciation which I find is perfectly acceptable to educated people of any of the twenty Spanish-speaking countries south of us.

A commercial attaché, a graduate of Yale, writes as follows:

Castilian Spanish should not be taught for any but very special students. It is only natural that language should vary from one country to another and that in every republic of South America one should find variations. But the same thing is observed in English. . . . One can surely say that the Castilian is beautiful, attractive, and so forth, but not that it is the most correct Spanish. It is that for a limited portion of Spain, but certainly not for South America. On the other hand, one can learn a Spanish which is characteristic of no country or region, but is correct for all countries or regions. . . . Combine the Castilian which is foreign to South America with an execrable American foreignness, and you approach the unintelligible.

Professor F. B. Luquiens of Yale has been widely quoted as opposed to the teaching of Castilian pronunciation. In his important article, "The National Need of Spanish" (*Yale Review*, July, 1915), he insisted that we "must teach the Spanish of South America, not, as now, the Spanish of Spain;" but he added that the most evident difference between the two, that of pronunciation, "is of no importance at all for the question in hand." He now writes as follows:

I believe, in theory, that our teaching of Spanish should be Spanish-American in material and Castilian in method. That is, I believe that we should deal entirely with Spanish-American material, but that our grammars and composition books should present Castilian grammar, vocabulary, and pronunciation. In practice, however, I personally depart from this theory to the very slight extent of adopting that artificial pronunciation which some call the "Spanish-American pronunciation;" i. e., Castilian pro-

nunciation with the substitution of *ss* for *th* and *y* for *ll*. . . . Let me repeat, however, that I consider every teacher who in his classroom reads about Latin America a convert to the cause, even though he teaches the purest Castilian pronunciation.

During the first years of the present century a marked stimulus was given to the study of Spanish by the war between Spain and the United States, and by the era of good feeling which succeeded its close; whereas the tremendous increase of the last three or four years is due entirely to an interest in Latin America. This interest is shown not only by the number of students of Spanish in our colleges, but also by the introduction of the language into secondary schools—even into schools where French is not taught; by the increasing employment of Latin Americans as teachers; and by the present tendencies of text-book publishing. Many persons, rejoicing in the “practical” value of Spanish, would be glad to see it replace to a large extent French and German, to say nothing of Italian or Latin. Others deplore the tendency to make the study of Spanish merely a tool for commercial and political activities, rather than an instrument of education and culture. It is evident that most of the students have little or no interest in Spain and her literature. Everyone can admit the importance of having an intelligent and sympathetic attitude toward South America, and in any case the demand for instruction in Spanish must be met. Will it not be possible, while meeting the practical requirements of the situation, to use this study also as a mental discipline and as a means of culture? In view of all these considerations, what should be our policy in regard to the pronunciation?

As already indicated, seven-eighths of the replies received favor the use of Castilian. When the Pan American division of the American Association for International Conciliation distributed reprints of Professor Luquiens’ article, the director, Dr. Peter H. Goldsmith, added an insert expressing his absolute dissent from the view that South American pronunciation should be taught in this country. Under the date of December 22, 1916, Dr. Goldsmith writes:

I have just returned from a trip of six months through South America, and my observation and experience only serve to strengthen what I said in the circular. I think that all students, whatever be their motive for taking up the study of Spanish, ought to be taught Castilian. I think I have heard all the arguments in

favor of any other pronunciation, and none of them seems to me to have any weight whatever.

Mr. F. J. Yánes, assistant director of the Pan American Union, says in a memorandum which he has prepared in answer to numerous inquiries: "Although each country has a right to develop some individuality in its speech, any foreign language should be studied from the classic point of view, that is, in accordance with what is accepted as the highest standard of pronunciation and vocabulary." The Spanish of Castile, he continues, is the standard. A former minister to Argentina writes:

I think the best pronunciation is the best, or in other words, the Castilian. . . . All Latin-Americans are complimented by being addressed with the Castilian pronunciation. . . . Students should be made acquainted with the different accents which have grown up in certain parts of Latin America, but I firmly believe that they should commence their studies with the pronunciation which is used among the better classes in Old Spain.

From an eastern college comes this statement of "a native Spaniard, a graduate of Spanish colleges, and a teacher of the language in this country:"

What pronunciation would you give to any language but its purest and most correct? Avoiding personalities, allow me to state that suggestions, similar to those you mention as being offered to you by so-called instructors, are not only ludicrous but almost criminal. . . . The Spanish language is officially taught uniformly in all the schools of the Spanish speaking world. There is only one sound to each of its vowels, only one value to each of its consonants. Any corruption or alteration is due entirely to persons and localities, and is not sanctioned by the Academy.

A professor in a western university writes:

Of course I believe only in Castilian pronunciation in the classroom. . . . A teacher must adopt a standard and cannot be swayed by the absurd notion that we must make constant concessions to our neighbors who pronounce Spanish in fifty different ways. . . . Every single argument I have ever heard in favor of so-called South American Spanish, which does not exist, is a purely sentimental one or based on some prejudice against Spain.

An interesting letter from a university "almost on the border of Mexico" says in part:

We teach in the University but one pronunciation, the Castilian, and have never experienced any difficulty in convincing the stu-

dents that it is the most advisable to learn. Personally, I do not see how it is possible to do otherwise. The pronunciation and vocabulary in the various countries of South America differ so widely that it would be difficult to select the ones most desirable. . . . The two instructors in the department, besides myself, are from Mexican families and both teach the Castilian pronunciation and prefer to do so. We have a considerable number of students who speak Spanish fluently. In such cases we never insist that the student change the pronunciation in the classroom. No difficulty is experienced from having both Castilian and Mexican pronunciation used in the same class. Students should know both. . . . I am especially interested in the Spanish American countries and in their literatures, but I should dislike very much to see the study of these countries and of their literatures, with the American pronunciation, supplant the mother country in our work in elementary Spanish.

A university in the Middle West reports:

We have three Spanish Americans teaching in our department and each and every one of them is of the opinion that the Castilian pronunciation is preferable to the American pronunciation as a norm to place before the students.

Another university in the same region:

We should teach the Castilian pronunciation. It has been argued by some people of purely commercial interests that the Castilian sounds affected or stilted to the Spanish American. This does not agree with my experience. They consider it rather the *good* Spanish, and their own pronunciation dialectal.

A college in New England:

I see no possible harm in having students pronounce as the Castilians do, even if they are to associate with South Americans, and I believe there is at least the possibility of harm in admitting the American pronunciation.

A large Commercial High School in an eastern city:

Where the language is not taught for purely commercial purposes I believe that the Castilian pronunciation should be used. In commercial schools and courses I am in doubt as to this matter, but am rather inclined to favor the Castilian pronunciation, which, by the way, we use in our school. It would be practicable, of course, to teach the peculiarities that are general in Spanish America, but then we would have something that is characteristic of no country.

Another large High School:

I am strongly in favor of the use of the Castilian pronunciation. . . . No one can say that this or that is South American Spanish. There are as many standards as there are Spanish republics. Why teach a dialect instead of what is universally recognized, even by its opponents, to be the only pronunciation that can be considered the norm?

A large eastern university:

The only thing that is nearly common to all parts of Latin America is the Castilian pronunciation.

A university on the Pacific Coast:

In all Spanish America there has always been and there is now a strong tendency to follow the Castilian Spanish in matters of pronunciation and grammar. Among all the countries of South America there is no standard except the general tendency to imitate Castilian standards.

It would be interesting to quote from the letters received many more statements similar to the above, and many of the arguments presented; but this would take so much space that it will be possible only to summarize. The only argument brought forward against the use of Castilian is that of convenience in intercourse with Spanish Americans; as one letter puts it:

Though undoubtedly the Castilian pronunciation is considered the most correct, I believe that, to obtain the ends in view in the teaching of Spanish in the Universities of the United States, it is more feasible and convenient and at the same time easier to teach the Latin American pronunciation.

There is wide disagreement in regard to the variations of language between the American countries. The truth of the matter is probably contained in this statement (from California):

The differences that are really pertinent are to be found only among the uneducated classes. . . . The real differences between the Spanish of the educated in Spain (Castile or any other section), Mexico, Chile, etc., have been greatly exaggerated. The only real difference is to be found in the pronunciation of *ll* and *z* (also *c* before *e* or *i*). . . . Since in our schools we must choose a standard, we should choose the best standard. We must therefore choose the Castilian.

The matter apparently reduces itself, then, to the sound of *ll*, *z*, and *c*, unless some local dialect be adopted. While some writers



would insist on absolute uniformity, many others think that students who have learned one pronunciation ought not to be compelled to adopt another; and also that South Americans teaching in this country, if they prefer to follow the inferior standard, should be allowed to do so in order to preserve their spontaneity. In the face of this is the fact that many South Americans, though not all, prefer to teach the Castilian sounds. In every case, evidently, the differences should be carefully pointed out to the student; and if the instructor departs from the best usage, he is in honor bound to state that he is doing so. It must also be made plain that many persons of wide experience in South and Central America strongly maintain that a foreigner gets on better and is more respected if he speaks like a Castilian than if he attempts to conform to local usage. The following are the chief arguments advanced:

1. Castilian pronunciation, used in the capital and regulated by the Spanish Academy, is the only recognized standard.
2. It is understood everywhere in Spanish America and is not thought affected in a foreigner.
3. It is generally taught in the schools of South America and is regarded even by those who do not use it as the purest form of the language.
4. No other standard is possible in Spanish America, on account of jealousy between the different republics.
5. Any student who learns Castilian can readily adopt the pronunciation of whatever country he may have dealings with, while after learning an American pronunciation it would be far more difficult to change to Castilian. This point is emphasized by several writers.
6. Spanish orthography, distinguished for its accuracy, is based on the Castilian pronunciation. The use of the sounds given to *ll*, *z* and *c* in American countries inevitably results in continual mistakes in spelling, in case the student has not first learned the Castilian sounds. This important practical consideration, which many writers mention, should not be forgotten.

The result of this discussion is that, unless we use the pronunciation of some one region of America, we have the choice between "a Spanish which is characteristic of no country or region," and the Spanish which is generally recognized as the standard. One of the

advocates of South American Spanish rather weakens his case when he says that he prefers the language of Colombia for the reason that it most nearly approaches the language of Spain. Many who argue in favor of Castilian are not decidedly in favor of enforcing uniformity, and some of them intimate that a thorough mastery of the grammar, with elimination of an Anglo-Saxon accent, is far more important than the particular pronunciation adopted for certain sounds. It is perfectly evident, however, that at present the weight of expert opinion and the weight of argument are very strongly in favor of the use in our schools and colleges of Castilian.

KENNETH MCKENZIE.

University of Illinois.

---

# LITERATURE OF MODERN LANGUAGE METHODOLOGY IN AMERICA FOR 1916

(No. 4)

Addenda to the last bibliography, 1915, in *The Modern  
Language Journal*, Vol. I:1, October, 1916

- a) **Handschin, Charles.** How May the Report of the Committee on Modern Languages Prove Helpful? In *School and Society*, 1:23, June 5, 1915, pp. 806-13.

Handschin as a member of the new N. E. A., Committee of Twelve on Modern Languages speaks in detail of the aims and methods of instruction, and asserts that the Report stands for the reform or direct method.—Helpful remarks.

- b) **Greenleaf, Jeanne H.** The Use of Phonetics in the Teaching of Modern Languages. In *Proceedings of Annual Meeting of California High School Teachers' Association*, 1915, pp. 156-61.

Pleads in favor of phonetic transcription for the acquisition of a good French pronunciation. Is convinced of the value and efficacy of technical phonetics.

- c) **Prokosch, E.** The Teaching of German in Secondary Schools, Bulletin of the University of Texas, July 20, 1915, No. 41. 55 pp. Gratis.

A booklet of practical value for the teacher of German. Stresses the general principles of the Direct or Reform Method, and gives practical suggestions on pronunciation, speaking, reading, grammar, and written work.

## PERIODICALS

### Monatshefte

1. **Stroebe, Lilian L.** Wie kann sich der Lehrer eine gute Kenntnis des deutschen Lebens erwerben?

Ein Kapitel zur Frage der Weiterbildung der Lehrer der deutschen Sprache. 17:1-7, January.

Mentions eighteen modern novels and short stories that familiarize the reader with certain phases of German life and institutions. The total price of all these volumes amounts to but \$5.00. They are intended to be studied privately by the teacher during one year.—Suggestive—readable.

2. **House, Roy Temple.** Punctuation in the Beginning Class. 17:7-8, January.  
Furnishes an irreducible minimum of rules on German punctuation.
3. **Meyer, Frederick.** German in the Grades: Aims, Matter, and Method. 17:9-16, January.  
Interesting though replete with dogmatic assertions.
4. **Weigel, John C.** The Reorganization of Teachers' Training in German in our Colleges and Universities. 17:16-20, January; and 17:34-44, February.  
Outlines ably and explains fully the theoretical and practical training the University of Chicago gives its prospective teachers of German. Other institutions may well imitate this or a similar scheme as more must be done in pedagogical courses. Cf. No. 20.
5. **Young, Caroline.** Modern Language Study as a Contribution to the Practical, Disciplinary Training of the Student. 17:45-52, February.  
A symposium of dicta by all sorts of persons to prove the value of foreign language study.
6. **Kenngott, A.** Outside Reading as an Important Factor in Modern Language Instruction. 17:89-97, March.  
Similarly to his instructive monograph in *School Review*, June, 1914, Kenngott furnishes here at greater length his reasons for the value of extra reading. Gives a graded list of German books for boys and another one for girls. The sphere of interest of the pupils is paramount under his "ten commandments."  
Cf. L. J. A. Ibershoff, 17:127-28, April, in corroboration of Kenngott's position.
7. **Keidel, Heinrich.** Activities, Methods and Principles of German Clubs in American Colleges. 17:116-20, April; and 17:147-54, May.  
The writer comes to this conclusion: the center of the class is the teacher. the center of a students' club should be the student. Gives interesting and instructive information and statistics about the various German clubs.
8. **Titsworth, Paul E.** The Attitude of the American Teacher of German toward Germany. 17:195-99, June.  
A dispassionate appreciation of Germany, German, and the teaching thereof as to discipline and more thoroughgoing preparedness. (Cf. nos. 24 and 33).

9. **Scherer, Peter.** Über den inneren Zusammenhang des deutschen Kursus in der Elementarschule und High School. 17:257-63, October.

Rightly argues for proper correlation of German instruction in both schools. Language teaching should be idealistic, cultural and utilitarian.

10. **Griebsch, Max.** Warum die direkte Methode? 17:293-301, November.

The answer to this query is: the direct method conforms to psychological and pedagogical principles. Griebsch advocates, therefore, such a method unreservedly.

11. **Kramer, Emil.** Sprachübungen in der Elementarschule. 17:301-05, November.

Believes in systematic exercises for drill, based upon the reading or upon the subject-matter under discussion.

12. **Hamann, F. A.** Der Gebrauch der Phonetik im neusprachlichen Unterricht in der High School. 17:305-07, November.

A few general remarks to the effect that phonetic instruction, coupled with oral exercises, will lead through conscious imitation to the acquisition of a good pronunciation.

13. **von Unwerth, Frida.** Wie weit soll der Gebrauch der englischen Sprache im neusprachlichem Unterricht zulässig sein? 17:307-13, November.

Holds that English might be employed in those cases where it means a saving of time, or where it contributes to a deeper understanding.—A stimulating contribution. (Cf. in this connection: *Modern Language Teaching*, London, 12:128-31, July, a monograph written by F. B. Kirkman.)

14. **Cochran, E. E.** Methods of Teaching German in Oklahoma. 17:352-55, December.

Hopes to see modern language teaching standardized so that the direct method will be introduced everywhere. Where the Reform has taken place in Oklahoma, results are more tangible than they used to be by the old method. Comparisons have been made between classes taught by different methods. In this evaluation, the direct method has demonstrated its superiority.

### Educational Review

15. **Whitney, Marian P.** The Place of Reading in the Modern Language Course. 51:189-97, February.

This pertinent article is based in all essentials upon the writer's monograph in *Proceedings of the New York State Teachers Association*, 1912, pp. 212-16.

There is a marked difference between real reading and translating. Work in reading ought to vary so that some parts shall be studied intensively and others extensively. (Cf. review in *Modern Language Bulletin of Southern California Association*, April, 1916, p. 20.)

16. **Krause, Carl A.** Why the Direct Method for a Modern Language? 51, 254-67, March.

The direct principle should be observed in efficient modern language instruction. A word on reading concludes the paper.

17. **Ballard, Anna Woods.** The Direct Method and its Application to American Schools. 51:447-56, May.

The only way of teaching that difficult subject of French pronunciation is by the use of Phonetics.

18. **Zick, Henry.** The Teaching of Modern Languages in European Secondary Schools. 51:488-510, May.

This report to Dr. Wm. H. Maxwell, City Superintendent of Schools, New York, is a painstaking, scholarly account of the writer's observations in England, France, and Germany. Its perusal will prove of decided profit. Withal, the best teaching in those countries is done by a direct method.

(Appeared in April, 1916, as a Bulletin of the High School Teachers, Association of New York City, No. 62, pp. 13-19.)

### The School Review

19. **Deihl, J. D.** A Plan for Handling Advanced Reading-Texts in Modern Foreign Languages. 24:359-64, May.

Outlines and discusses five "processes" for more effective treatment of reading-texts in the third and fourth year of high-school instruction. The suggestions are sane, and are the outgrowth of actual class-room experience.

20. **Deihl, J. D.** Directed Teaching and Directed Observation.— A Correction and an Explanation. 24:515-20, September.

A friendly polemic aimed at Mr. Weigel's reference to the Wisconsin plan of training teachers; cf. No. 4.

21. **Bovée, A. G.** French Phonetic Training in the University High School. (Chicago). 24:675-79, November.

Illustrates the French vowels and the French consonant-sounds by two charts with the symbols of the International Phonetic Association. Explains his method of handling the charts.

## Education

22. **Sutherland, W. A.** Grimm's Law and its Relation to the Study of Foreign Languages in High Schools. 37:49-50, September.

Believes in the importance of teaching this law to *beginners* as well as to advanced university students.

## The Pedagogical Seminary

23. **Barrows, Sarah T.** Experimental Phonetics as an Aid to the Study of Language. 23:63-75, March.

Champions from her own experience Experimental Phonetics as having actual and permanent value to the student and teacher of language in learning or teaching pronunciation. Thirteen "figures" illustrate a few kymograph records of speech sounds:—A stimulating exposition of the subject.

## School and Society

24. **Porterfield, Allen Wilson.** The Study of German in the Future. IV, no. 91, pp. 473-80, September 23d.

Presents his opinion that the study of German is highly helpful to Americans, and that the number of students of German is not likely to be affected by the war. (Cf. similarly E. Simmonot's Rapport sur la question de l'enseignement de l'Allemand, in *Les Langues Modernes*, Paris, 14:204-43, Nov.-Dec. Or: *Modern Language Teaching*, London, 12,nos. 1 & 2 seq.; *Die Neueren Sprachen*, 24:385-93, November; *Educational Review*, 52:92-94; *Monatshefte*, 17, No. 7, 8, and 10.)

## Bulletin of the New England Modern Language Association

(Some Definite Proposals for Securing Better Teaching Efficiency in Modern Language Teaching)

25. **Talbot, L. Raymond.** A College Normal Course for the Training of Students to become Teachers of Modern Languages. Vol. VI, May, 1916, pp. 22-26.

Explains his French normal course at Boston University.

26. **Snedden, David.** Some Problems of Special Training of Modern Language Teachers. 6:26-33.

Is convinced that the problems of aim or objectives are most important in modern language instruction in America. Recommends a full discussion of administrative ends in our training and teaching.

(Voices the same sentiments in his *Problems of Secondary Education*, Houghton Mifflin Company, Boston, 1917. 333 pp. \$1.50. Chapter XIV, pp. 150-68, is addressed to a Teacher of Modern Languages.—A book of force and of independent thought.)

27. **Bagster-Collins, E. W.** *The Work of a Teachers' College in the Training of Modern Language Teachers.* 6:33-42.

Stresses besides a few general courses in education, methodology with phonetics and observation with practice teaching. Some such plan as the German *Probejahr* seems to him the best solution. Bagster-Collins speaks authoritatively.

### Bulletin of the New York State Modern Language Association

28. **Orr-Carson, Agnes.** *The Question Before Us.* Vol. 2, No. 4, pp. 43-52, January.

An introductory paper read at the 7th Annual Meeting (1915). Thinks that results, not methods, should be our aim. It is, however, not quite patent from this article how to obtain results without method.

All good teaching, indeed, must have guiding principles, i. e., method. (Cf., e. g., Henri Hovelague, *Des Langues Vivantes, des Humanités, de la Culture in Les Langues Modernes*, Paris, 14:97-110, May-June.)

29. **Sachs, Julius.** *The Essentials in the Preparation of a Teacher of Modern Languages.* Vol. 2, no. 5, pp. 55-71, February.

Phonetic training and mastery of the foreign language in every phase are considered requisites for future success. (Cf. *Mod. Language Bulletin*, Southern California, 2, 2:5-6, October, résumé of a paper by R. Schevill.)

30. **Hyde, Isabelle.** *French as a Commercial Subject.* Vol. 2, No. 7, pp. 83-89, April.

Enumerates the business pursuits requiring a knowledge of French. Outlines the work in French for a three years' commercial course in a girls' high school. The last remarks deal with the practical results of the Commercial French Course.

(Appeared synchronously in *Bulletin of the High School Teachers' Association of New York City*, No. 62, pp. 19-24.)

### Modern Language Bulletin

Published by the

Modern Language Association of Southern California

31. **Johnston, Oliver M.** *A Suggestion with Reference to the Interpretation of French Grammar.* Vol. II, No. 1, April, pp. 2-5.



Has selected the position of the adjective, the use of the subjunctive, and the use of the past tenses of the indicative to illustrate the importance of endeavoring to interpret the principles underlying the facts of grammar.—Suggestive and helpful remarks.

32. **Espinosa, Aurelio M.** *La Enseñanza del Español*, Vol. II, No. 2, October, pp. 6-8.

Pleds for thoroughness of preparation of teachers of Spanish. French and German professors should not teach Spanish, just as French, e. g., should not be entrusted to Spanish or Italian instructors.

33. **Wheeler, Carleton Ames.** *Why German?* Vol. II, No. 3, December, pp. 1-7.

A sympathetic study of the reasons why German should retain its position as an important educational subject. Cf. no. 24.

### **The Wisconsin Association of Modern Foreign Language Teachers**

34. **Goodnight, S. H.** *The Choice of Reading Matter.* Bulletin No. 1, January, pp. 3-9.

Briefly speaks of the general principles in order to discuss in detail in a sound and forceful manner the types of reading matter in German. His comments on practical problems are timely and worth reading.

35. **Ruddock, Edith L.** *Types of Class Work.* 1:9-11, January. An academic argumentation pro et contra Direct Method.

36. **Menger, Jr., F. J.** *Modern Language Study as a Contribution to the Ethical and Cultural Development of the Student.* 1:12-16, January.

Languages are literary, social, and humanizing factors in education.

37. **Young, Charles E.** *The Status of Modern Language Teacher Training in the Colleges and Normal Schools of Wisconsin.* Bulletin No. 3, November, pp. 6-8.

The short report deals almost entirely with German. It gives information of what is actually being done. Pious wishes are not recorded.

### **Association of Modern Language Teachers of the Middle States and Maryland**

38. **Hervey, William Addison.** Report by the Committee on Investigation and Resolutions. Proc. 3d Annual Meeting, Nov. 27, 1915. Publ. 1916, pp. 4-13.

A revised plan for an Aural and Oral Test for admission to college in French, German, and Spanish. Questions and answers are listed in three tables.—An illuminating report with subsequent discussion.

### University of Illinois Bulletin

School of Education, No. 15

39. **Brown, J. Stanley.** Supervised Study in Modern Languages. Vol. 13, No. 21, Jan. 24th, 1916, pp. 301-04.

Explains the scheme in vogue at Joliet. The direct method is employed with gratifying results. It presupposes well-prepared, enthusiastic teachers.

### Examination of the Public School System of the City of Buffalo

by the Education Department of the State of New York, 1916.

40. (**Price, William R.**) Modern Languages. Report on Teaching in the Elementary Schools, pp. 105-09. Report on High Schools, pp. 131-33.

An objective, authoritative survey with definite recommendations to make the study of modern languages worth while, essentially uniform, and adequately supervised.

### The Sierra Educational News

Proceedings of the California High School Teachers' Association

41. **Cooper, William A.** Collegiate Training of High School Teachers of German. Vol. 12, No. 8, August, 1916, pp. 127-34.

Elucidates the Stanford University plan of preparing students to teach German by a teachers' course and practice teaching. The latter is for the most part done at home in the college itself. While this system is not perfect, it has nevertheless some advantages.

42. **Turner, L. M.** Les Limitations de la Méthode Directe. Vol. 12, No. 8, 140-43, August.

Presents nothing new as he himself admits. Though a University teacher, Turner confuses the Direct Principle with the Direct Method as an art, which to him is an iron-clad device. The writer is not aware of the fact that the direct method as applied to American conditions is not, in details of procedure, la méthode directe en France, but rather a reform method, direct in principle but flexible in its application. A direct method does not use the foreign tongue exclusively with fanatic zeal.

The Modern Language Journal

43. **Kayser, C. F.** The Federation and the Proposed Modern Language Journal. 1:1-9, October.

An opportune plea in behalf of professional organizations. Cf. in this connection: W. A. Cooper, in *Modern Language Bulletin of Southern California*, 2, 2:1-4, October. (Reprinted in University of the State of New York Bulletin, No. 628, December 1, pp. 14-21.)

44. **Méras, Albert A.** Possibilities in a Reading Lesson. 1:10-17, October.

Valuable hints for the treatment of French reading lessons. A direct-method procedure is cogently advocated.

45. **Holbrook, Richard T.** The Editing of French Texts for Schools and Colleges. 1:18-32, October.

Gives sane advice as to the text proper and the pedagogical apparatus such as notes, questions, exercises, and vocabularies. Editors will find many helpful ideas in this article, especially in regard to the compiling of a vocabulary.

46. **Carl A. Krause.** Literature of Modern Language Methodology in America for 1915. 1:33-40, October.

An enumeration of the methodological and phonetic publications of 1915 with epitomes. (Cf. an abstract in University of the State of New York Bulletin, No. 628, p. 22; *Modern Language Bulletin of Southern California*, December, p. 17.)

47. **Purin, Charles M.** The Direct Teaching of Modern Foreign Languages in American High Schools. 1:43-51, November.

Wishes to see the Direct Method as applied to American schools preferably called the Reform Method, since it approximates rather the German system than the non-elastic, radical *Méthode Directe en France*. In the last analysis, however, Reform Method means direct teaching as opposed to the traditional indirect grammar-translation procedure. Purin himself—like others—speaks of the "Reform Method better known as the 'Direct Method,'" thereby using the two terms synonymously as, e. g., in *Modern Language Notes*, 21:320, May. (Cf. abstract in *Modern Language Bulletin*, Southern California, II, 1:5-6, April.) Cf. likewise on this point C. A. Krause, *Über die Reformmethode in Amerika*, 1914, pp. 6-7.

48. **Deihl, J. D.** Individual Differences and Note-Book Work in Modern Foreign Languages. 1:52-58, November.

Discusses two plans for French and German classes to provide for the individual needs of the pupils.

49. **Stroebe, Lilian L.** Das Studium der Geographie und Landeskunde Deutschlands. 1:59-71, November.

A stimulating contribution to the topic: Realien. Recommends a number of excellent, illustrated books that will familiarize the studious teacher with land and people. Again emphasizes the necessity of possessing a small, well-selected library. When all is said and done, a teacher, at least, should understand the life and soul of the foreign nation.

50. **Hervey, Wm. Addison.** Oral Practice—Its Purpose, Means, and Difficulties. 1:79-91, December.

A powerful brief for oral training and oral proficiency in modern languages. Columbia University in 'Oral Practice' is leading the academic procession. (Reprinted in University of the State of New York Bulletin, No. 628, pp. 23-35.)

51. **Laub, Allen V.** The Review in Modern Language Teaching. 1:92-95, December.

Points out the importance of systematic and thorough reviewing and drilling in the vocabulary, forms, syntax, and thought material.

52. **Gianella, Amelia F.** The Use of Flash Cards for Drill in French. 1:96-99, December.

A dubious scheme.

53. **Wood, Charlotte.** Socialization of the Modern Foreign Language Recitation. 1:100-04, December.

The spirit of universal brotherhood should permeate our instruction.

54. **Reichling, G. A.** The Correlation between the Ability to Classify German Vocables into their Semasiological Categories and the Knowledge of their Exact Signification. 1:105-09, December.

A preliminary study of the above problem. Presents percentages and word-lists.

55. **Mersereau, E. B.** How can we create an Interest in Outside Reading in our German Classes, and how direct it? 1:111-12, December.

Draws four conclusions about outside reading. Cf. Kenngott's treatises.

#### University of the State of New York Bulletin

##### The Equipment of the Modern Foreign Language Teacher

56. **Jonas, J. B. E.** The Equipment of the Modern Foreign Language Teacher, Bulletin No. 628, December 1, pp. 3-9.

Has some novel ideas. By way of digression, agitates a lengthening of the school year, the sabbatical, and opening of school in October.

57. **Méras, A. A.** College Training of Teachers of Modern Languages, pp. 10-13.

Suggests for a diploma as teacher of French seven theoretical and practical graduate courses and a state examination to test the candidate's oral and aural ability in the use of the modern language.

58. **Paget, Frances.** Some points in Technic in Modern Language Teaching: pp. 36-45.

Gives valuable, concrete advice on the treatment of pronunciation, dictation, reading, conversation, exercise writing, composition, and 'unclassified points' in teaching French.

59. **Ballard, Anna Woods.** The Teaching of French Pronunciation by the Use of Phonetic Symbols, pp. 46-51.

Considers the use of phonetic symbols the swiftest, surest, and most interesting method of attaining a correct French pronunciation. Explains her mode of presentation, which is practicable and vital. Cf. 17.

### BOOKS AND PAMPHLETS

60. **Heyd, Jacob Wilhelm.** Modern Language Series No. 2. Bulletin of the First District Normal School, Kirksville, Mo. Vol. 16, No. 2, February. 15 pp. Gratis.

Takes up in a trenchant manner Reading versus Translation, the Teacher, Method, Grammar, Composition, and Word-building. A brief supplementary book list is given at the close of the brochure. Again stands squarely for the direct method.

61. **Schlenker, Carl.** Bulletin for Teachers of German. The University of Minnesota, No. 8, August, 41 pp. 25 cents.

Written, unfortunately, without a thorough survey of the field. Hence there are numerous misstatements as also many wretched misprints.

(Cf. for reviews *Modern Language Journal*, 1:113-14, December; *Wisconsin Bulletin*, 3:12.)

62. (**Fiske, G. C.**) Foreign Language Study. Bulletin of the University of Wisconsin, December, 14 pp. Gratis.

Issued by the College of Letters and Science through a Committee of Three, representing the Classical, Romance, and Germanic languages. The purpose of the pamphlet is to furnish an authentic statement on the aim and value of foreign language study. As it stands, it may be of value to the teaching of classics.

63. (**Prokosch, E.**) The Foreign Language Teachers' Bulletin, Bulletin of the University of Texas, No. 20, April 5, 18 pp. Gratis.

This is a Special Number for Teachers of Modern Languages and contains a Report on the Conditions of Modern Language Instruction in the Secondary Schools of Texas. It follows the order of the questionnaire which was sent to all teachers in the State. Definite recommendations are embodied for the sake of improving conditions, of offering guidance in reading texts, et al.

64. (**Whitney, Marian P.**) Vassar College Graduate Course in German. Bulletin, VI: 2, April.

An Announcement and Course of Study. The reasons for offering such a one-year graduate course leading to the degree of M.A., especially adapted to the need of those intending to teach German, are set forth minutely and lucidly. Vassar has taken the initiative in a movement which, we hope, will spread from Coast to Coast.

65. **Bobbitt, Franklin.** What the schools teach and might teach. Cleveland Education Survey, 1916. 108 pp. 25 cents.

Just four pages are devoted to Foreign Languages, pp. 94-97. This chapter is, therefore, highly superficial and the writer gullibly opinionated as he leans on a report made ten years ago, much of which is no longer tenable. (Cf. Scherer's comments in *Monatshefte*, Vol. 17, October, No. 9.)

66. **Starch, Daniel.** Educational Measurements. Macmillan, New York, 1916. 202 pp. \$1.25.

Chapters XI, XII, and XIII, pp. 171-87, are on the measurement of ability in Latin, German, and French. We shall leave chapter XI to the classicist for digestion and confine our remarks to the modern languages.

The author's tests for measuring mental ability are not all psychological, pedagogical, or dependable. They signify nothing for educational guidance. They are tragicomical.

Test I is a vocabulary test to measure the size of a pupil's vocabulary. It is supposed to be a *representative* and *uniform* sampling of the entire foreign vocabulary, composed of two sets of 100 words each. These lists contain numerous exotic, quixotic vocables and show like all the sets many typographical errors. The second kind is a reading test composed of a series of thirty disconnected sentences arranged roughly in the order of increasing difficulty. The purpose is to measure a pupil's ability to *read* German or French by *translating* the various sentences.

It is high time that some linguists enter the ranks of experimental psychologists to insure standardized, scientific measurements of ability in foreign languages. Then the day of crude, subjective, amateurish measurements in our field will be over.

(Cf. for destructive criticisms of the book: *The School Review*, 25:62-63, January, 1917; and *Educational Review*, 52:527-28, December.)

That the psychologists themselves are highly skeptical of many experimental studies on measurement of mental ability, is proved, e. g., by W. A. McCall, *Correlation of Some Psychological and Educational Measurements*, Teachers College, Columbia University, New York City, 1916.

67. **Brown, Rollo Walter.** *How the French Boy Learns to Write.* Harvard University Press, Cambridge, 1915. 2 impr. 1916, 260 pp. \$1.25.

Chapter VI, pp. 155-173, is on Foreign Languages where the Direct Method in Modern Languages and its influence on the native tongue is described. The Preparation of the French Teacher is another illuminating exposition. The main stress lies, of course, upon composition work. The whole study is sympathetic, suggestive, and stimulating. We, in America, can and should learn much from such a comparative, first hand study of educational method.

(Cf. reviews in, e. g., *Les Langues Modernes*, 14:72-73, March-April; *Educational Review*, 52: 206, September.) Cf. *Compte Rendu du Deuxième Congrès de Langue et de Littérature Française*, Publ. 1916.

68. **Krause, Carl A.** *The Direct Method in Modern Languages.* Scribner's, New York, 1916. 139 pp. \$.75.

Ten previously published contributions to methods and didactics in modern languages, dealing with various phases of our teaching. The basic principles of the direct method as also their application to our instruction are discussed.

(Cf. reviews in: *Monatshefte*, 17: 321-22, November; *The School Review*, 25: 61-62, January; *Modern Language Notes*, 32: 320, May.)

69. **Prokosch, E.** *The Sounds and History of the German Language.* Holt, New York, 1916. 212 pp. \$1.75.

The ideal book for collegiate courses on phonetics and on the history of sounds and of forms. It is indispensable to a progressive teacher as a *Vademecum* on questions of German pronunciation (Part I.)

The second, historical part shows a wholesome individuality of presentation.

(Cf. review in: *The Modern Language Journal*, 1:317-19, May.)

**Conclusions:** 1. 1916 shows the high-water mark of methodological output in America: 69 treatises by 59 different writers. Prior to it, thirty-seven articles had been the most as in 1904, 1913, and 1914. We seem to have become less dependent upon Europe.

2. The importance of phonetics is realized more and more, chiefly for the teaching of French pronunciation.

3. Women have published liberally with 15 of 69 contributions.
4. The Romance Languages are represented with 15 of 69, which likewise shows an increasing attention to matters pedagogical. Strangely enough, Spanish is a waif with but one monograph.
5. The appearance of the nation-wide MODERN LANGUAGE JOURNAL is undubitably of prime importance in linguistic methodology.
6. The **Direct Principle** patently reigns supreme among those who know, experiment and publish.

---

## NAMES OF WRITERS

(Alphabetically arranged)

- |                                       |                                       |
|---------------------------------------|---------------------------------------|
| <p>**Bagster-Collins, E. W., 27.</p>  | <p>*Menger, Jr., F. J., 36.</p>       |
| <p>**Ballard, Anna Woods, 17, 59.</p> | <p>Méras, Albert A., 44, 57.</p>      |
| <p>Barrows, Sarah T., 23.</p>         | <p>Mersereau, E. B., 55.</p>          |
| <p>Bobbitt, Franklin, 65.</p>         | <p>Meyer, Frederick, 3.</p>           |
| <p>*Bovée, A. G., 21.</p>             | <p>Orr-Carson, Agnes, 28.</p>         |
| <p>Brown, J. Stanley, 39.</p>         | <p>Paget, Frances, 58.</p>            |
| <p>Brown, Rollo Walter, 67.</p>       | <p>Porterfield, Allen Wilson, 24.</p> |
| <p>Cochran, E. E., 14.</p>            | <p>** (Price, William R.,) 40.</p>    |
| <p>*Cooper, William A., 41.</p>       | <p>*Prokosch, E. (c.), (63), 69.</p>  |
| <p>Deihl, J. D., 19, 20, 48.</p>      | <p>**Purin, Charles M., 47.</p>       |
| <p>Espinosa, Aurelio M., 32.</p>      | <p>Reichling, G. A., 54.</p>          |
| <p>(Fiske, G. C.,) 62.</p>            | <p>Ruddock, Edith L., 35.</p>         |
| <p>Gianella, Amelia F., 52.</p>       | <p>**Sachs, Julius, 29.</p>           |
| <p>Goodnight, S. H., 32.</p>          | <p>Scherer, Peter, 9.</p>             |
| <p>Greenleaf, Jeanne H., (b)</p>      | <p>Schlenker, Carl, 61.</p>           |
| <p>Griebsch, Max, 10.</p>             | <p>*Snedden, David, 26.</p>           |

---

\*One asterisk indicates mention in one previous bibliography. Two or three asterisks denote mention in two or three bibliographies.



- Hamann, F. A., 12.  
\*\*Handschin, Charles (a).  
\*Heyd, Jacob Wilhelm, 60.  
\*\*Hervey, William Addison, 38, 50.  
Holbrook, Richard T., 45.  
House, Roy Temple, 2.  
Hyde, Isabella, 30.  
\*\*Jonas, J. B. E., 56.  
Johnston, Oliver M., 31.  
\*\*Kayser, C. F., 43.  
\*Keidel, Heinrich, 7.  
\*\*Kengott, A., 6.  
Kramer, Emil, 11.  
\*\*\*Krause, Carl A., 16, 46, 68.  
Laub, Allen V., 51.
- \*Starch, Daniel, 66.  
Stroebe, Lilian L., 1, 49.  
Sutherland, W. A., 22.  
Talbot, L. Raymond, 25.  
Titsworth, Paul E., 8.  
Turner, L. M., 42.  
von Unwerth, Frida, 13.  
Weigel, John C., 4.  
Wheeler, Carleton Ames, 33.  
\*Whitney, Marian P., 15 (64).  
Wood, Charlotte, 53.  
Young, Caroline, 5.  
\*Young, Charles E., 37.  
\*Zick, Henry, 18.

New York City.

CARL A. KRAUSE.

---

## NOTES AND NEWS

### REPORT ON THE MODERN LANGUAGE CONFERENCE IN PORTLAND

The Modern Language Conference held in connection with the N. E. A. meetings in New York, in July, 1916, having proved such a pronounced success (see *Journal*, I. 41f.), it was decided to repeat the experiment this year in Portland, Oregon, and the undersigned was appointed to arrange for the program and preside at the meetings. The quiet library room in the beautiful new Lincoln High School building was set apart for the Conference and afforded ample room, not only for the meetings, but also for an effective display of modern language textbooks and periodicals, of which Mr. Carleton Ames Wheeler, of the Hollywood High School, Los Angeles, had charge. The attendance at the opening of the Conference was 65, and grew steadily, till the number of those present the second afternoon was approximately 130.

The committee appointed to arrange for the Conference consisted of the following, beside the chairman: Mr. Carleton Ames Wheeler, president of the M. L. A. of Southern California; Miss Martha A. Ijams, secretary of the Romanic Language Association of California; Dr. Wm. R. Price, superintendent of Modern Language Instruction in the State of New York; and Professor J. P. Hoskins, president of the Eastern Federation of Modern Language Teachers' Associations.

The following papers were read:

1. Ideals of the Profession, by Professor W. A. Cooper, Stanford University.
2. University Training of the High School Teacher of Modern Languages with Particular Reference to French, by Professor Oliver M. Johnston, Stanford University.
3. Directed Observation and Practice Teaching, by Miss Lydia M. Schmidt, University High School, Chicago.
4. Downward Extension of the Modern Language Curriculum, by Dr. I. C. Hatch, Polytechnic High School, San Francisco.
5. The Place of a Foreign Language in an Education, by Miss Roberta Tanquary, A.M., Technical High School, Oakland, Cal.
6. Interest as a Factor in Modern Language Teaching, by Miss Anna M. Tietjen, High School of Commerce, San Francisco.

7. *Practical Classroom Devices for the Modern Language Teacher*, by Mr. Carleton Ames Wheeler, Hollywood High School, Los Angeles.

8. *The Place of Poetry in the Teaching of French*, by Miss Laurence H. Péchin, High School of Commerce, San Francisco.

9. *What Spain has to Offer to the American Teacher*, by Mrs. Mary P. Cox, Manual Arts High School, Los Angeles.

10. *The Organization of High-School Work in Spanish*, by Miss Margaret C. Dowling, Mission High School, San Francisco.

11. *The Standardization of Instruction in German*, by Professor F. W. Meisnest, University of Washington.

12. *The Use of Wall Pictures for Conversation and Composition in German, with Demonstrations*, by Dr P. E. Schwabe, Head of Department of German, City High Schools, Portland.

13. *How to Spend a Year in Germany with Profit and Pleasure*, by Professor Charlotte A. Knoch, Stanford University.

There was one other paper on the printed program, but the speaker failed to appear.

Nos. 8, 9, and 10 were read in a section meeting of teachers of the Romance languages, while 11, 12, and 13 were read in a corresponding section meeting of teachers of German. Beside these section meetings, which were held simultaneously, there were three general sessions of the Conference.

As the papers will doubtless all, or nearly all, be published, it is not necessary here to give a résumé of their contents.

The discussions of the papers were characterized by perfect freedom and real earnestness, and showed that the teachers present were deeply interested in the problems of their profession and were by no means behind the times, as one might, without thinking, be inclined to expect of colleagues working on the frontier. But it would be a mistake to think of the Pacific States nowadays as a frontier in matters educational. This statement is based on remarks made by prominent colleagues from east of the Mississippi, who attended the four sessions in Portland.

The seriousness of the teachers became apparent during the round-table discussions. Provision had been made on the program for four such free-for-all discussions, the following topics having been proposed: (1) Professional Periodicals and Affiliations, (2) Direct Method and Expansion of Curriculum, (3) Textbooks—

Do they lead or lag? (4) Self-help and Daily Growth. But, instead of being satisfied with discussing these topics, the meeting showed clearly that it was in a mood for action. The question of organizing the Pacific States in harmony with the eastern Federation and the Central West Association was raised, and a committee was appointed to draw up a tentative constitution. As was naturally to be expected, there were various interests and prejudices to be considered in the first attempt at organization, and, knowing such would be the case, the chairman insisted at all times that whatever was done in Portland should be looked upon as merely tentative, for the organizations that would be concerned in a federation had not been asked to send instructed delegates, and a federation should adopt a constitution of its own making, not one made by the teachers in attendance at Portland. A tentative constitution was adopted and a motion was passed that the Portland meeting should be considered the first annual meeting of the new Association, even though only two temporary officers were elected (president, Professor Johnston, Stanford University; secretary-treasurer, Mr. Carleton Ames Wheeler, Los Angeles), and the organization was still far from completed.

The chairman's full report on the organization, together with some proposals for the final constitution, will appear in an early number of the *Modern Language Bulletin*, published by the M. L. A. of Southern California.

The direct method came up for discussion early on the program, and while there was some diversity of opinion as to the definition of the term, there was no division as to the desirability of using the direct principle wherever properly qualified teachers are employed. A vote on this point seemed to be demanded by the meeting, and, when the question was put, the Conference went on record as unanimously in favor of the direct principle of teaching the modern foreign languages.

Unfortunately, the textbook discussion had to be omitted, partly to leave time for effecting the temporary organization, and partly because the sessions were adjourned on scheduled time, to prevent regrettable long-drawn-out endings to snappy meetings.

A fine spirit pervaded the meetings, and the good accomplished will be heard from, not only this year, but for years to come.

W. A. COOPER, Chairman.

Stanford University.

THE  
Modern Language Journal

---

Volume II

NOVEMBER, 1917

No. 2

---

THE DOWNWARD EXTENSION OF THE  
MODERN LANGUAGE CURRICULUM

In the beginnings of foreign language instruction in this country, the point of commencement was placed late in the college course, as a sort of finishing or top layer to the linguistic structure, begun with the solid and dignified foundation of Latin and Greek. Whether the plan was adopted as expressing the estimate formed by educational authorities of the relative importance of ancient and modern languages, or was based on the logic of chronology, since the modern tongues arose after the decline of the classical languages, or was possibly thought to provide the light and frothy dessert after the substantial and essential pabulum had been devoured, it was nevertheless the prevailing scheme in our colleges in the second third of the nineteenth century.

Then, as non-classical courses were developed, the choice of French or German was permitted in the Freshman year, especially in the scientific courses. But the perception quickly followed that the first two years of French and German could be quite as well done by the sub-freshman, and that much freedom was permitted in the choice of admission requirements. Thus the study invaded the preparatory or high school, to be commenced in the second year before graduation.

In that position it has remained up to the present time in many of the more conservative secondary schools. The choice of a modern language is offered to the pupils in the third year, (often only after the completion of two years of required Latin) thus

enabling them to prepare for the elementary French, German or Spanish admission examinations of the colleges. The advantages of this plan are obvious, as compared with the college beginning, for the work spread over two years in the high school, with comparatively small classes, is crowded into one year, or even one semester, in the large freshman classes.

Perhaps by this time educational authorities began to study the psychological aspects of learning a language. They recognized that many portions of the task could be done quite as well at an earlier age, before the active memory and imitative habits of childhood had given place to the more rational and systematic processes of mind. To be sure, the purely grammatical type of beginners' work hitherto in vogue involved more of the logical processes, but the large amount of forms and vocabulary to be memorized proved irksome and slow work for the student of the later adolescent years.

The desire to have the pupil acquire more than a reading or translating knowledge of the language studied, necessitated the mastering of a larger active vocabulary, a tolerable pronunciation and a feeling for the proper construction which was not dependent upon a few memorized rules. Then it was found that the newly recognized aims could be better attained by beginning the modern language in the first year of the high school. In many schools the breaking down of the requirement of Latin for all students left the choice of a modern language open to first year pupils, who, in competition with their older school-mates of the third year, showed greater flexibility in acquiring pronunciation and idiomatic constructions, though they were slower in mastering the grammar, in which they had had little or no previous training, even in English. Usually, at the end of two years, the younger pupils showed greater readiness in conversation, better pronunciation and more ability in understanding the spoken language; while the older students, having begun the language in the third year, usually after two years of training in Latin, and with the greater maturity and all round discipline of four years of high school work, showed greater power in translation, a more thorough knowledge of grammar, and the accomplishment of a larger amount of reading. This was to be expected from their greater power of concentration and prolonged effort. In many schools the value of this work has been greatly

enhanced by extending the course to three years, and in a goodly number of schools to four years.

In the period thus far outlined, all will agree that a commendable advance has been made. Some may believe that we have obtained all that we may safely hope to secure. But a comparison with school systems in countries that have most thoroughly organized secondary instruction will encourage us to make another advance.

The recent movement to begin secondary instruction two years earlier, either through an intermediate school, or through the three year junior high school, offers not only the opportunity to begin a foreign language two years earlier, but the recognition of the desirability of doing so. It has often been remarked that the French or German boy of 18 is about two years further advanced than the American boy of the same age. This is due to the better placing and correlation of work in the secondary schools of France and Germany and the absence of overlapping or of "marking time," for which our upper grammar grades have been criticized.

We Americans, with our popular insistence on the value of time, should no longer tolerate this waste. In our educational structure we have been using patchwork and make-shifts, tacking on a quaint but impractical room here, bending about some legal stump there, or erecting as a modern facade a factory front, instead of planning from the ground up a rational piece of architecture, suited to our needs and environment. In consequence of the fortuitous growth of our school system, the primary stage has been unduly lengthened, abstruse and difficult portions of grammar and arithmetic have been added to fill in the time devoted to the grammar schools. In many states the school law practically restricts the expenditure of common school money to the teaching of the "three r's." In such cases it may be necessary to amend the law before the curriculum can be enriched or very extensive improvements can be made. That a proper plan would effect a great saving of time is shown by a comparison with the French and German schools. They accomplish more thoroughly in twelve years what we do in fourteen. In our own country, where well coördinated and continuous courses have been instituted, a like saving has been effected, and our usual twelve years' work has been satisfactorily done in ten or ten and one-half years. (See report of Iowa State Normal College).

What are the advantages, it will be asked, of beginning the study of a modern language below the high school? Will it not prove beyond the powers of the children, or interfere with their use of English? A little examination of what is involved in learning the elements of a language will show that childhood is a much more favorable time than either the college or high school period. Gouin was led to formulate his method of teaching languages by observing the rapid progress in speaking made by a child between the ages of two and two and a half years. He considered that if he could acquire a new language as rapidly, his desires would be realized.

Childhood is the period of imitation and of most active memory. Not only are all the organs of speech more flexible than later, but the readiness to try new sounds and combinations overcomes many obstacles that loom large to the adult. In the high school, self-consciousness has become a serious hindrance. One who has been a member of the highest class of his school feels that the eyes of his little world are upon him, and he dislikes to do anything which might provoke a laugh at his expense. The younger pupil possesses more strongly the dramatic instinct—playing something, he would call it—and by this means makes substantial progress in speaking.

The organization of junior high schools in many cities, and of the departmental plan of teaching in other systems, would furnish a most favorable starting point, usually at the beginning of the seventh grade. While the most favorable time, in the child's mental development, would be probably two years earlier, or at about the age of ten years, yet considerations of economy of teaching, and the demands of other subjects, would make the beginning before the seventh grade impracticable in many cities.

The fear that the study of a foreign language would injure the pupil's English is, I believe, unfounded. On the contrary, my observation convinces me that proper teaching will greatly improve and strengthen the command of English, which is so closely allied to both the Germanic and Romanic languages. High school pupils have told me that all they ever learned of English grammar they obtained in the German classes. I believe that a large portion of the time spent on English grammar could be applied to the study of another language, without perceptible loss in English.



By extending the teaching of modern languages downward, two other advantages are obtained, the importance of which has been emphasized by many educational discussions. The gap between the lower school and the high school would be decidedly lessened, and also a material saving of time would be effected. An opportunity would also be given in the high school for the pupil to proceed beyond the elementary stage and to study works in the foreign literature similar in grade to those he is studying in English.

All admit that a knowledge of foreign languages is likely to become of great practical importance in this country. Yet we occasionally hear some one advise us not to bother about learning them until we need them. But it is difficult indeed for one who has had no training in foreign languages to learn one when mature. The scientific habit of mind is acquired by the proper teaching of any branch of science, making it possible and natural to take up the study of any other branch at need. Likewise the study of any foreign language makes much easier the learning, when needed, of any other language, and also sharpens the perception of the niceties, and greatly increases the knowledge of the mother tongue. I may go further and say that the ability to understand involved or broken English is increased by the study of a foreign language. The mind is made more flexible and adaptable to all new forms of expression. Even the study of ancient languages would better follow, rather than precede, the learning of a modern language, thus utilizing the well-known pedagogical principle of proceeding from the known to the unknown, or that which is near at hand to that which is more distant. The German schools using the reform plan have proven the wisdom of this order, as young pupils who had spent three or four years in French made such rapid progress in Latin that, by the end of the course, they equalled those who had taken Latin from the beginning. So, in our schools, a language so far removed from our own in thought and structure as Latin would be much more easily and thoroughly mastered in the high school, if preceded by two or three years of a modern language in the elementary school.

In conclusion, let me urge you to work for the extension of modern language instruction downwards at least two years into the elementary grades. Four or five years would correspond to the practice in European countries. But progress is made not by

leaps, but by steps and many obstacles must be overcome. I am convinced that this would be a most important and valuable step in our educational progress.

I. C. HATCH.

Polytechnic High School, San Francisco, Cal.

---

## THE STUDY OF FRENCH LITERATURE

(A) INTRODUCTORY. Literature versus language; what literature gives us.—The special strength of French literature. Historical summary showing its conspicuous place and its continuity.—Kinds of literature in which France is strong. Its distinctive characteristics,—*logical clearness* and *finish of form*. The need of America for these qualities; our slovenliness illustrated in speech and writing.—(B) PEDAGOGICAL PROBLEMS.—(1) What can be done in schools in relation to choice of texts, emphasis on literary values, and minimum of information? (2) College problems:—(a) *Orientation* (the general view); (b) *Basic facts*; (c) *Reading and discussion* (shall we translate?); (d) *Information*; the manual versus the lecture (lectures in French); should information precede or follow the reading of the literature itself; (e) *Guiding questions*.

The value of the study of the modern languages is all too frequently taken for granted in these times of ours, so boastful of what they are pleased to name their practical tendencies. In addition to the "usefulness" of these tongues as a means of approach to certain necessary books of science and as an aid to the traveler, it is felt that some of them—for instance German and Spanish—are of great commercial value, and that others, especially French, are agreeable social accomplishments. Those persons who approve of the study of the modern tongues upon these grounds alone think of them primarily as spoken languages; literature has only a vague and uninteresting existence, away off in the land of dreams. From them one frequently hears strong assertions about the "practical" study of languages; they can hardly conceal the scorn they feel for the misguided devotees of book-learning; they declare that the college graduate who cannot at once make himself understood on the streets of Paris has wasted his time in his French courses; they tolerate a young woman's sublime ignorance of Montaigne and Descartes and Rousseau and Taine and Hugo and Balzac, provided the highly educated young lady can say in glib, even though wretched, French, "Please pass me the sugar," or "When does the next train leave for Bordeaux?"

*L'homme n'est qu'un roseau, le plus faible de la nature, mais c'est un roseau pensant*,—such is the throbbing cry of Pascal's doubt-wounded soul, such are the pregnant themes of "mere literature". *Le professeur entre dans la salle de classe; il ouvre son livre*,—such are the lofty topics that our "practical" friends bid us discuss. Between the two, from the view-point of the conversationalist, there is no choice, unless it be that the latter sentiment, because of its greater utility, is more worthy.

Now only narrow and bigoted specialists in literature are likely to be altogether unsympathetic with the study of a language in its written and spoken form. The moderate-minded would like to have every college offer to its students the opportunity to learn the languages "practically"; such courses have some slight intellectual value in themselves, and they are indispensable for prospective teachers and for some others who may later have occasion to speak or write these languages. But, in spite of these concessions, there are the best of reasons for combatting the view that the chief (if not the only) value of modern language study lies in the ability one may acquire to speak and write. In flat contradiction to such a perniciously "practical" theory, one might plausibly argue that, after the necessary reading knowledge has been secured, linguistic study is of secondary, not primary, importance, and that the chief purpose of the teacher—at least in college—should be to introduce his classes to literature. Is this position visionary, unpractical? The answer depends upon our definition of the word "practical". If we insist upon attaching a money value to it, then the study of literature is unpractical; it is doubtful if the average man's salary will ever be higher because he happens to know a little about Dante and Goethe. It all comes down to this,—is your most "useful" family man the fellow who can mix a cocktail and mend the locks or he who can teach his children to love poetry?—is the "usefulness" of a mother better proved by planning finery and darning stockings or by educating the taste for music and pictures? If we are allowed to make "practical" synonymous with "valuable" or "worth while," then it is difficult to believe that the enrichment of heart and mind resulting from direct contact with the masterpieces of literature is not an intensely practical matter. "After all," says Carlyle, "this literature is a grand and glorious thing. It is the life-blood of the mind; and mind is the sovereign of Nature. Kings who have it not go down to dust and are forgotten; those who have it influence the world, and spread their own brief being over many generations."

That is what the study of literature means. It ought not to be questioned that it is worth a man's while to know great men,—not because of the upward push we may get from their aid and influence but from the enrichment of the nature that contact with them gives. Knowing Lincoln and Gladstone must have made better

statesmen; intimacy with scientists and philosophers must of necessity vitalize our modes of thought; and familiarity with the idealists cannot but stimulate noble emotions and clarify what men call our vision. Now what is literature but a grand opportunity for intimacy with great men? Not, it will be noticed, in their moments of weakness, but in their great moments,—the great thoughts of the great thinkers, the great creations of the great artists, and above all the soaring aspirations of the noblest poets. "Through books and books alone," declares Vittorino da Feltre, "will your converse be with the best and greatest, nay even with the mighty dead themselves." "The reading of all good books," writes Descartes, "is like a conversation with the best bred folk of the past centuries, who were their authors, and even a studied conversation in which they disclose to us only the best of their thoughts."

If these virtues may be ascribed to literature in general, it now behooves us to consider more specifically whether French literature has any peculiar value for the American student. Even admitting that English literature, because of its intrinsic merits and its accessibility, has a prior claim, a good case can be made out for the belief that French literature has an important message for American students, which message is not to be found so obviously in the most typical English creations.

It is well for the specialist to be critical of his enthusiasms. Nothing is easier for the learned sentimentalist than to use his erudition as fuel for his prejudices. Special pleaders for the cause of French literature could, if they would, make out a good case for its "supremacy". Let them but bury themselves in friendly evidence, excuse unwelcome facts, read their pet literature with their eyes on its beauties and foreign literatures only to discover defects (or merits due to French influence!),—let them do these things and they will easily be led "by a study of the evidence" to supreme self-contentment. Some French critics and a few purblind Gallophiles have been led into these devious ways,—but one may question whether they have been the worst offenders.

Let us come to our French classes with no such chauvinistic bosh. The interpreters of a great and ancient civilization must avoid the snobbishness of parvenus and loyally welcome greatness in others. If we have a grain of humor, a whit of wholesome

skepticism, or the faintest appreciation of the comparative method, we shall be in no danger of complacency; we shall seek only to see ourselves as others see us.

Seldom has the value of French literature been more wisely estimated than by Professor Harper, of Princeton, in his "Masters of French Literature",\* and more specifically in his first chapter on the place of that literature. This essayist mentions, among the most interesting characteristics of French, its universality, its influence on English literature, the simplicity and directness of the language, its continuity, and its conspicuous place among literatures from the beginnings of the modern nations.

Let us emphasize in particular its conspicuous place among the literatures of the modern world and its continuity: by this one means that French literature has existed without a break from the end of the XIth century until the XXth, and that during most of this time it has been either supremely influential, or among the foremost, so that the thoughts and the emotions of modern Europe are probably better recorded in French literature than in any other place. Not that we here find the thought and feeling of man necessarily in their greatest expression, for that might be to put Racine above Shakespere, Hugo above Goethe, and Rutebeuf above Dante; but we do find in it a more continuous record of the intellectual and emotional life of mankind, and one that, from its centrality and influence, is more catholic.

French literature began to assert its greatness in the middle ages, but what was then written is in a language so old that none but the specially trained can now read it, except for that small part which exists in acceptable translations. In the early Renaissance the literary leadership of Europe passed to Italy, but with Rabelais and Calvin and Montaigne and the poets of the Pléiade, France came into her own again; these writers also are still too early for the student of merely modern French to be able to read them, though Rabelais and Montaigne, fortunately, may be read in English translations that are themselves masterpieces of literature.

With the XVIIth century we come to a period of apparent French supremacy and of prolific production of literature all of which can be read at least as easily as XIXth century French: to list the writers of this, the Golden Age, would be to intrude a lesson

---

\*Scribners.

in literature. No doubt the Anglo-Saxon who reads the French of this period misses the depth and reach and the broad humanity of our own Elizabethan period; but he may be sure that, if he will read it with a desire to sympathize with its great qualities, he will find something that he did not find at home, namely an attention to form and a feeling for logical order. Compared with Shakespere, Corneille's men and women are stiff and unhuman, Racine's tragedies narrow, and Molière almost wholly lacking in poetic charm; but even Shakespere could have learned from these French dramatists how to eliminate certain petty crudities by resolute fidelity to intellect and merciless attention to form. The XVIIIth Century, too, was a period of great productivity in France among philosophers, orators, and writers of letters and memoirs and maxims; both for quantity and quality they would be hard to match across the Channel.

In the XVIIIth Century the leadership of France became a pest throughout Europe; and, while her own production of pure literature is slim and poor (compared with that of other periods), and though, perhaps, the influence of her pseudo-classic ideals stunted the literary development of some other nations, yet the very fact that this influence was so great makes it essential for him who would understand the trend of the thought of the time to give France a large place in his study. Then, too, the XVIIIth Century gave birth to the Frenchman who has probably done as much as any one man to shape the modern world of literature and of political theory,—Jean-Jacques Rousseau.

In the XIXth Century no one country can claim the first place in literature, without danger of contradiction. England's contribution to the romantic movement was important, as was Germany's, and the poetic outburst in the former country probably distanced that of any other nation of modern times. But the place of France in verse is honorable, and what would modern realism be without Balzac, whom Henry James has called "the master of us all?"

This hasty review of the contribution of France to the world's literature has been made in order that we may be able again to take account of stock, and to emphasize the influence and continuous excellence of this literature. Turning now from the general question of excellence, we may consider those particular

kinds of literature and those peculiar characteristics which make the study of it especially worth while. Professor Harper states—and his opinion will hardly be questioned by those competent to judge—that the four genres in which the French have excelled are letters, memoirs, comedy and criticism. The first two of these, while frequently of great interest and value, may be classed as secondary genres; but strength in comedy and in criticism is strength indeed. And curiously enough, these are—are they not?—the very genres in which English literature is woefully weak. Can our literature boast of three great names in comedy after Shakespeare, and are not our great critics conspicuous by their absence? In France, on the contrary, these two genres have been continuously and worthily cultivated from Molière (and before him) to Dumas the Younger, from the Renaissance to Brunetière; and contemporary French comedy and criticism are not altogether unworthy of their forbears. Here, then is a definite sphere in which the literary training of the American student can be rounded out by the study of French.

But it is not chiefly for anything so unimportant—relatively—as the mere enlargement of our knowledge of great comedy and criticism that one would bring French literature to the serious attention of American students. It is for something vastly more significant—for a lesson that can be learned from almost any great book written in France and for the correction of a weakness in English and American literature and life more serious than a mere paucity of critics and writers of comedy. This lesson is the lesson of *finished form* and of *logical clearness, artistry and intellect*. Let us frankly admit that the French talent for finished form too often betrays that gifted nation into form without content, and that their logical bent far too frequently takes the shape of a glib (sometimes even shifty) theoretical reasoning that is utterly indifferent to honest common sense or the rigorous logic of the facts. But we have a right here to take the French mind at its best, not at its worst, nor even at its average, and the lesson of French literature at its best is a lesson of finished form and of logical clearness. What lessons could be more valuable to American education at the present time? One may be quite ready to admit, nay to proclaim, that we are a gifted people,—in some ways; we have a talent for achievement, a thirst for facts, a flexible



adaptability, and a mental alertness of which we may well be proud. But, in spite of this, we are a slovenly people; we are quite content to get things accomplished and usually quite indifferent to the form of the accomplishment and sometimes to the logical consistency of the processes involved. The *mesure et goût* which George Meredith says are the ear-marks of French comedy are characteristic of nothing in America. Our lack of respect for artistry is to be seen in our very speech, which, when contrasted with that of other nations, even of our English cousins, is seen to be characterized—is it not?—by slovenly articulation, inelegant construction, and a raucous nasal twang. Are these matters of indifference? To be sure, some quick wit and shrewd observation are often clad in these ungainly garments of speech, but that is a poor excuse for the ungainliness of the garments. Is it no matter that our articulation makes our speech difficult to hear and robs it of much of that indefinable charm that language has as mere sound? Is it of no consequence that our construction should be slovenly, instead of being logical, orderly and easily analyzed? Is it immaterial whether we please the ear with the musical tones of cultivated Englishmen, or produce the horrible twanging sound or the slovenly mumbling that 95 per cent. of our fellow-citizens call talking? Does it ever occur to the American that talking is something that can be well done or wretchedly done, and that to do it well is to add appreciably to one's value in society and to the pleasure one can give one's fellows?

So with writing. Few teachers need to be informed of the utter lack of creditable writing to be found, not only in our schools, but alas! in our colleges. The young American, even of education, who can do a commendable piece of work in literary composition is a rare bird; the ordinary student cannot analyze his problem—he cannot construct his thesis—he cannot express his ideas—he cannot write a legible hand. Now the matter of voice was a mere illustration; but the business of logical and finished composition is one of direct concern to those of us who are interested in this discussion of the study of French; for it is easy to believe that no intelligent student can spend much time in a rigorous study of the French tongue and of French literature without developing, unconsciously and by mere imitation, a taste for clear analysis, logical synthesis, and a literary style. In this matter linguistic and

literary study go hand in hand; accuracy of expression will be aided by a consideration of the fine points of syntax, just as accuracy of analysis and orderly synthesis will be learned from a study of the processes of French thought as they are to be found in literature. We might wish that it were possible to adduce convincing proofs of these assertions, but matters like these can hardly be proved by syllogism; we must content ourselves by stating in unequivocal terms the faith that is in us, and then hope that the obviousness of the contention, or an honest trial of the theory, will prove that we are right. For is there not a certain obviousness in the belief that intimacy, with a literature characterized by logic and finish will tend to develop those qualities in the student? One thing, at any rate, is certain,—French literature is the product of a race whose very school-boys can write superlatively well, either by instinct or by spiritual contagion; if it be the latter, there is no good reason why our boys may not be exposed to the same influence.

Up to this point our discussion has dealt with matters that should be of interest to any reader of intellectual tastes. But it has now led us, almost of necessity, into a region more familiar to the professional teacher, and where one must face questions of a more narrowly pedagogical nature. One must not, of course, lay down the law about teaching, or, if one does so, one must do it with a bit of tact. We must convince our friends that we are merely seeking an exchange of views with experienced pedagogues, and modestly offering the fruits of experience to neophytes. We do not think we know it all.

Teachers in our secondary schools, to be sure, will probably feel only an academic interest in the arguments in favor of the study of French literature; for, much as they may approve of literature, the opportunity to teach it in school classes is likely to be extremely limited. This situation is obvious enough, but should it discourage us from speaking even one modest word of propaganda for French literature among our school boys and girls? In the first place, we may refuse to believe it impossible for classes devoted to an elementary outline study of French literature or to an intensive study of a significant author to exist among high school students who have acquired the ability to read rapidly and accurately. But, even if we deny the possibility of classes in literature as such,

it is surely possible and desirable that the literary aspects of the texts read should be taken into account. Here the teacher's duty is three-fold: (1) Texts of real literary merit should be selected, and not merely "exciting stories,"—though these latter may do very well during the early months of linguistic drudgery. Not that one should tolerate pedantry and the selection of standard books alone; Descartes' philosophical work, Boileau's criticism, and much of the classical tragedy and oration are too heavy meat for students of the school age; but the short story and the comedy are a mine of precious material, written in faultless style and constructed as only the French can construct the short story and the comedy. (2) This leads to the second duty of the teacher,—the emphasis on the artistic value of the books read in class. We should make perfectly sure, in the first place, that our students have a firm grasp of the plot, and that they do not read French as we used to read Homer, namely as a succession of lines to be translated, with no possible relation to each other, and no possible suggestion of an artistic whole. Then the mere statement that a given passage is a fine piece of description, a telling dramatic climax, or a clever bit of character painting can sometimes set free the student's critical faculties. Furthermore, we should call for an expression of critical opinion about what is being read. (3) In the third place may we not give, even in school classes, a minimum of literary information about the works read and about their authors?

For the teacher who has to deal with college classes in literature we may now pass to a consideration of some devices that may be found most effective. Our conclusions are simple, almost obvious.

Painful experience must already have convinced too many an undergraduate that the first danger in literary courses is the lack of clear coördination and outline. To plunge your student abruptly into the details of a period of literature without supplying him with some general notion of the wider trend of events is to start him painting a subdivision of a great canvas without giving him an idea of the way the first corner fits into the whole. A minute study of the XVIIth century, for instance, as if French literature began in 1600 and ended in 1700, is an absurdity. To trace the skeptic tradition—or even to understand Pascal—one must at least know the name of Montaigne before Pascal and of

Voltaire after him; to show how the classical spirit differs from the romantic, the XVIth and XIXth centuries must be something more than blank dates.

The first step in literary study, then, is general orientation,—a bird's-eye view from *Roland* to *Chantecler*. In two pages of notes one can inform the student that the Middle Ages produced in France the national and the Breton epic, the fabliau, and so on; that the XIVth and XVth centuries were a time of transition, during which the literary hegemony passed over to Italy; that the XVIth is the century of intellectual rebirth, religious reformation, and classical revival; that the XVIIth century is the age of French classical greatness (and littleness); that the XVIIIth is destructive, rationalistic, humanitarian, and unesthetic; that the XIXth is first romantic and then realistic. Into this outline we may insert the minimum of facts, such as the more important names and a very few dates. Upon such a simple foundation a more elaborate building may safely rest. Students should realize that this outline is fundamental, and that there is no discretion to be exercised in the learning of it.

Given a general orientation, a ready control of a minimum of facts, and a rather more detailed synopsis of the particular period to be studied, the next step is to read and discuss just as much of the literature at first hand as possible. Here a practical question emerges,—in purely literary courses should any attention be paid to difficulties of language? It is tempting to say no, and one can sympathize with those who return this answer, provided they will limit its application to students who can be surely counted upon to read with accuracy. But we Americans are far too easy to persuade into a superficial course of action, and far too hard to keep in the narrow way of painstaking endeavor, hence we should be careful how far we push our desire to eliminate from our literary study the disagreeable drudgery of translation. We should not forget that the proper comprehension of a whole play may depend upon the rendering of a single passage. A workable compromise between the two extremes of no translation and all translation is to direct the students to translate carefully the first half of a work, and then in dealing with the latter half to focus all their attention upon a general comprehension of the subject-matter, in preparation for a discussion of purely literary questions.

Next to reading and discussion of the masterpieces of literature comes the place of manuals and lectures. Some, perhaps most, teachers prefer to give the facts and estimates through the conventional lecture, which procedure, we venture to suggest, is usually a sheer waste of time. What significant facts and estimates can the average lecturer give his class that are not to be found in standard books on the subject? The lecture must consist either of ideas taken bodily from the printed authorities, or the same ideas reached independently (in which case much time has been wasted and nothing new gained), or of ideas different from those found in the books (in which case the lectures are probably inferior to the material presented by the life-long specialist). So there seems to be no way to avoid the conclusion that the lecture is a waste of time, unless we are dealing with some type or period upon which nothing satisfactory has been written; it eats up the time of the teacher, it occupies the class hour (which had better be devoted to discussion), and it gives the student only hasty and perhaps incorrect notes. The only valid excuses for lecturing are the need of an introductory outline, the possession of material not found in available standard works, or a desire for special inspirational treatment of the more important topics. It seems infinitely wiser, upon every ground, that the discussion of a manual be substituted for the lecture: this ensures regular preparation outside of class, correct information in class, and a vastly better analysis and assimilation of the material.

In the case of the young teacher this conclusion is doubly inevitable. Let him by all means substitute class discussions of material drawn from others for the crude discourses, half plagiarism and half nonsense, which an inexperienced teacher of literature can hardly fail to produce at first. To be sure, he may allow himself to outline the subject for his classes and to introduce new material where it is honestly pertinent; and later, when mature reflection and wide reading have given him a sound basis for solid personal opinions or novel and inspiring interpretations of the masters, then he may cautiously essay to enlighten his class upon "The Philosophy of Descartes", "Pascal and the Jesuits", "The Art of Molière", and similar high topics.

But this elimination of the lecture does not mean that the teacher is to sit back and "hear the lesson"; his time can be well spent in

wide reading in the field, in a careful analysis of the daily lesson,<sup>1</sup> in the addition of new facts (such as bibliographical references), and in the contribution of ideas of his own which may or may not harmonize with those of the text-book. Furthermore, it is by no means necessary or wise that one text-book alone be used as a source of information. Some of our annotated texts, for instance, contain invaluable special material.

Reading of the masterpieces in French is of course essential to an appreciation of their greatness; is it essential that all remarks made about them should be "in the original" too? The point at issue is whether we are after the literature itself—accurate statement of fact and clear outline of principles—or are using literature merely as a means to the study of the language. When our students are able to handle French as well as English, or when the class meetings are chiefly for diversion, then by all means let us lecture in French. Otherwise it is at least doubtful whether intellectual and esthetic values can hold their own in the hazy medium of a half-understood language. At best the profit from the lecture "in the original" is chiefly sentimental.

Whether we use the lecture or the manual for our literary history and comment, and whether we lecture in French or in English, we need to be on our guard against promulgating cut-and-dried opinions, instead of honest personal opinions based upon independent thinking; so, the first approach to a great writer should be made through his own work, and not through criticism by another. But the teacher may guide if he may not dictate; and so, lest the reading be blind or incoherent, suggestive topics should be given to the student before he begins a new author, in order that he may have some idea of the important problems upon which his reading should bring an answer. For instance, suppose we are about to begin the study of Corneille: instead of delivering the conventional lectures on the writer and exacting (or suggesting) the read-

---

<sup>1</sup>If students have difficulty in mastering literary histories a few hints as to method may not be unwelcome,—especially if the book be in French. The easiest way to make sure of the subject is first to read the assigned lesson, underlining everything important; then to go through the underlined parts and cull out the essentials, writing them in the form of an outline on the margin; finally this outline may be codified in a notebook. The teacher will find it convenient to draw up a list of significant topics (culled from the foregoing outline) by which the class discussion can be guided. Petty details of this mechanical sort are sometimes more important than they seem at first.

ing of a few of his plays collaterally, and instead of adopting the (preferable) course of simply discussing a manual in class, with incidental reading and discussion of the plays themselves, we should first of all read the plays. From the outset, however, we should also seek to guide and stimulate the student's reading by some such questions as these: (1) Is Corneille more interested in the plot of the play or the psychology of the characters? (2) Is he more interested in men or in women? (3) Is will or sentiment more conspicuous in his plays? Is there any change in his attitude on this matter in his later plays? (4) Is his spirit and are his plots prevalingly Greek or Roman? (5) How much time elapses between the beginning and the end of one of his plays? (6) Does the place of the action change? (7) Are his plots complicated? (8) Are his characters natural every-day people?

Having read the plays in this critical mood, we should finally take up our manual, whose biographical material now tells us about a real man, whose allusions we comprehend, and whose opinions we are ready to discuss or perhaps dispute.<sup>2</sup>

<sup>2</sup>If Pascal be the author before us we may supply similar questions, for instance:—I. Compare him with Descartes in relation to (a) Religion and Morals, (b) Science, (c) Open-mindedness, (d) Style, (e) Enthusiasm, (f) Attitude to reason. II. (On the *Provinciales*):—(1) Whom does he attack and defend? (2) Is he fair? (3) Is he accurate? (4) Is he convincing? (5) What is his contention about the Thomists (in the first letter)? (6) Pascal's view of the Jansenist and the Jesuit attitude toward man and morals (in the fourth letter). III. (On the *Pensées*):—(1) Object, method, style. (2) Appeal chiefly to reason or heart? Is the other wholly excluded? (3) His theology; its relation to primitive Christianity, Catholic orthodoxy, Calvinism, and modern liberalism. (4) Literary qualities. (5) Logical value. (6) Is he as cool as Descartes? (7) Compare his skepticism with that of Descartes. (8) Is it possible to derive any inspiration from Pascal without wholly accepting his creed?—Reference to the *Encyclopedia Britannica* and the *Catholic Encyclopedia* for two different accounts of Jansenism may arouse interest.

As a few simple questions on Descartes one might suggest the following:—(1) Relation to tradition; (2) To science (what science is his favorite?); (3) To reason; (4) To religion; (5) Relation of the *Discours* to his personal experiences; (6) Is he interested in Nature? (7) How thorough is his skepticism?; (8) What sort of man does the *Discours* seem to reveal?

For Boileau the following topics are suggested:—(1) Is he a romanticist or a realist? (2) Is he an impressionistic or a dogmatic critic,—i. e., does he believe in a relative or an absolute standard? (3) Is he sympathetic or destructive? (4) Why does he admire the ancients? (5) His attitude toward novelty. (6) Does he stifle the imagination by rules? (7) Is he influenced more by reason or by feeling? (8) Breadth of vision. (9) Knowledge of literature. (10) Value of judgments upon contemporaries. (11) Opinion of *précieux*. (12) Any important omissions from his catalogue of literary genres? (13) Is he more valuable for form or substance? (14) What is his conception of "Nature?" (15) Is his great value as poet, critic, or satirist? (16) Compare him with

The concrete application of this order of business to a course in French literature of the XVIIth century runs as follows: First Professor Harper's chapter on "The Place of French Literature" is read for general orientation, and at the same time a skeleton outline of facts from the eleventh century to the twentieth is carefully memorized; next a rapid survey of all that happened before 1600 (with especial emphasis on the XVIth century) is made by means of Delpit's *L'Age d'or de la littérature française*, or of Abry, Audic and Crouzet's *Histoire illustrée de la littérature française*; Harper's chapter on the XVIIth century is then read; then (guiding questions having been previously supplied) the masterpieces of literature are taken up in chronological order, the first half of each being carefully translated and the rest analyzed as literature, or (especially plays) read in the original; finally comes full discussion of fact and opinion, based upon one of the manuals mentioned above, aided by such useful historical and critical material as is to be found in Lanson, in Nitze and Galpin's *Corneille*, Warren's *Racine*, Meredith's *Essay on Comedy*, Brander Matthews' *Molière*, etc., all of which are criticised in the light of the student's personal opinions. No lectures are found necessary after the first day.

Here we may bring to an end this discussion which has been in some way an answer to the questions, "Is it worth while for the American student to study French literature?" and "How may

---

Greek, English, and Latin critics of the same kind. (17) Is there any hint in his writings of his disposition? (18) What Englishman was like him?

To set students thinking about the great Molière one might supply them with such queries as these:— (1) Does he aim to preach or to please? (2) Relation to Christian belief and ethics. (3) Does he believe human nature to be good or bad? (4) What is his ideal of conduct? (5) What were his opinions about love, marriage, women, and the relation of parents to children? (6) Is he always merely funny? (7) Is he harder on men or women? (8) Is plot or character-study his chief interest? (9) Are his endings satisfactory? (10) Are his types exaggerated? (11) What classes does he satirize especially? (12) Try to decide in the case of each play whether it should be called a farce, a comedy of manners, or a character comedy. (13) His attitude toward the dramatic unities. (14) Are there any English plays that resemble some of Molière's? Any in Italian and Spanish literature.

It should be distinctly remembered that these questions are not an examination but an inspiration; they are designed to keep the student thinking while he reads. When the time for discussion arrives, questions of this sort may be used to set things going,—not a prosy and orderly array of queries beginning with birth and ending with influence, but a stimulating plunge *in medias res*; "The pros and cons of Rabelais' belief that man is good" "How does Calvin differ from Rabelais on the one hand and Montaigne on the other?", and so on.



that study be pursued?" We close with a summary of the basal contention, namely that literature tends to cultivate in man a spiritual inspiration, an ethical enthusiasm, a clarity of thought, and a finish of form, that he may miss in other fields of study. Secondly, that while English literature is probably best fitted of all literatures to give the Anglo-Saxon student what we may call the spiritual and the ethical inspiration, and while we should encourage among our youth the choice of this the better part, we should add to our virtue knowledge, and seek to gain from the masters of French literature that exquisite finish of form and that keen attention to logical processes in which they are so abundantly fitted to be our guides.

PHILIP H. CHURCHMAN.

Clark College.

---

## DEVICES FOR CLASSROOM PROCEDURE

The following devices are offered as a convenient means for the inexperienced or over-driven teacher to diversify the daily round of classwork. By a proper use of them the teacher will find it easier to make out an interesting daily lesson-plan. Care should be exercised, however, that the recitations do not become choppy or disconnected. The devices aim solely to aid in avoiding monotony of procedure. They must become integral parts of a systematic, well-balanced, purposive plan that marches toward a clearly-viewed goal. Every recitation should have unity with variety.

Modern psychology insists that language can best be assimilated when all the mental faculties are enlisted in its acquisition. In general, therefore, each recitation should be so planned that as many of the language-acquiring senses be kept busy as is in consonance with the other aims of the work. Usually the class should receive its impressions of, and strengthen its grip on the foreign idiom by first hearing it, then seeing it, afterwards speaking it and lastly writing it. Also it is well that the pupils' final impressions of a recitation be German—if we let "German" stand for any modern language. Do not ordinarily end the class period with an English exercise. Finally, keep as many students actively engaged in the recitation as possible. These devices have proved themselves well adapted for that purpose. The success of the daily recitation and of the course lies largely in recalling the old saw: Plan your work and work your plan.

The teacher might well keep a detailed record of the work covered each day and of the devices employed, with running comments as to the success or failure of any recitation. If this plan is conscientiously followed in a given course, in second year German, say, it will furnish an invaluable basis for the work of that course in subsequent years and will materially lessen the labor of planning recitations.

So far as the collector knows a few of these devices are entirely original. The greater body of them, however, have been assembled from many sources. They are here offered in more compact form than their original surroundings would allow that they may be accessible for daily reference.

A. DEVICES FOR ORAL AND WRITTEN COMPOSITION

1. Have the pupils copy a portion of the text. This is a good exercise for beginners.
2. Let the pupils, with books closed, repeat short sentences read by the teacher.
3. Have pupils copy the text with minor variations of person, number and tense.
4. Have the pupils write memorized work frequently.
5. Read a short anecdote aloud. In the beginning, the pupils can give the gist of it in English; later in the course, they can give it in written, and finally in oral German.
6. Give the pupils five words found in the lesson and let them form German sentences therefrom.
7. Give cue words in German for a description, short narration and the like and let the pupils amplify these hints into a paragraph or a short composition.
8. For ten minutes have the pupils write original sentences illustrating the proper use of any of the parts of speech such as, for instance, the relative pronouns.
9. Pick out idioms from the lesson, write them separately on cards or slips and send the pupils to the board to write original sentences illustrating the use of the German phrases. This may of course be used as an oral exercise.
10. Assign words and phrases to be explained by German synonyms or paraphrases. This is a valuable exercise to increase flexibility of expression, but teachers should not require too much of pupils for their grade of advancement.
11. Let the pupils read the printed questions for a given reading-lesson and call upon any fellow pupil they please for the answer, who, after giving it orally, may be required to write it on the board.
12. In a question and answer lesson—where questions are not read as in 11—conducted either by the teacher or by the pupils themselves under the teacher's guidance, let each question and answer, after being given orally, be written on board.
13. Carefully prepare in advance German questions to be dictated to the class and answered by written German statements.
14. Dictate to the class German statements and let the pupils frame several questions on each.

15. Carefully prepare in advance questions on the text to be answered orally by the pupils. The best results from such a procedure are obtained when the questions are well thought out, not too difficult to answer, question and answer are carried on in a snappy fashion and are continued only so long as the class is working well.

16. When the pupils have answered all the questions on a given paragraph, require some pupil to give the gist of that section in German, either orally or in writing. For this work to be most successful, the questioning mentioned in 15 must bring out the skeleton of the paragraph, its outline.

17. With books closed, let each pupil in turn give one German sentence on the lesson for the day. The lesson may thus be developed orally and progressively. This exercise furnishes an excellent test of preparation. The blackboard should be used to reinforce any weak places or to clear up difficulties.

18. Let the pupils write ten sentences on the lesson. This may be an assignment or a test of preparation.

19. Let the pupils write frequently short series of actions after the Gouin method. This should be done systematically so that the students may have series covering all the ordinary acts of the home, school and street.

20. Assign a topic from the text for a short theme in German. This work is most effective when the theme is very definite, the material upon which it is based thoroughly understood and the main ideas which the teacher wants brought out in the exercise indicated pretty definitely beforehand. It is often best to make an outline for the pupil. The amount of help given should naturally be determined by the advancement of the pupil.

21. Have occasional reports from the members of a class on the geography, history, famous men, famous cities, rivers, buildings and so on of Germany. The teacher will find much material in foreign newspapers, humorous journals, "Aus Nah und Fern" and the like. Frequently pupils may be asked to report on news items, pictures, a joke, or an advertisement.

22. Let one or more pupils write on the board the contents of scenes or chapters, or parts of the last lesson. This is an excellent vocabulary review which may also be done orally if the class is ready for it.

23. Choose a student at each recitation who shall tell a three or four minute story at the next period.

24. Let the students dramatize short scenes from the text. Such work may be recited with much delight to the class.

25. Let the students write original dialogues, the best of which may be given before the class. In giving such an assignment, the teacher needs to limit the exercise to what is easily possible for the pupils who are doing the work.

26. Let the students give oral or written descriptions of post-card views, photographs of characteristic German scenes, or German works of art.

27. Let pupils write travel descriptions of Germany. This exercise will furnish the teacher the opportunity to ask the student to read one or more standard books of travel.

28. Require the students in a given class to write each other letters telling of their common school life, or narrating some incident or imaginary event.

#### B. DEVICES FOR READING

1. Have the pupils give an oral translation of unseen sentences read to them by the teacher.

2. Have the pupils give an oral or written reproduction in English (later in German) of an unseen passage read by the teacher or a fellow pupil.

3. Have pupils write a careful translation on the blackboard. This scheme has several obvious advantages over the oral, man-to-man translation. All the members of the class are thus kept busy at the lesson. It may be used to reduce to a minimum the amount of English *heard* in the classroom. And it is an excellent test of the accuracy of pupils' work.

4. Let two or three pupils go to the board and translate small portions of the text, of medium difficulty. Then let an equal number of the class go to the board and retranslate into German the English translation.

5. In assigning a translation lesson, ask each member of the class to make a special study, in a given paragraph or paragraphs, of one of the following topics:—German words cognate with the English, illustrations of the meanings of prefixes and suffixes, common words, synonyms of words occurring in lesson, the special

meanings of troublesome words like *doch*, *noch*, *schon*, *ja*, etc., and idioms. The idioms should not only be noted but translated.

6. Use the recitation period to have the pupils in their seats read on in the text in advance of the work prepared, asking them to reserve the last five minutes of the class period for writing an English synopsis of what they have just read. This is a splendid exercise to introduce pupils to the method and habit of rapid reading without word-for-word translation. This device must be employed with discretion: it can be used to best advantage only when the pupils have attained a certain facility in recognizing the German words and when the text thus treated offers no unusual difficulties of construction or vocabulary.

7. Have the pupils give a careful translation of the harder and more important passages only. Let the easier passages be read in the original.

8. Assign a lesson for careful translation, but instead of requiring a word-for-word translation in class read the lesson in the original stopping only here and there to ask about a word or phrase to test the quality of the preparation. Often a written test of ten minutes will suffice and then the remainder of the hour can be used in some other fashion.

9. Have the class frequently read in chorus with or without the teacher.

10. As an incentive for outside reading offer a certain per cent. increase in the term grade for each book read.

11. In studying poetry it is destructive of the charm which the poem may have for the students to pick it to pieces or to give it a slovenly translation. A good method to follow is first, before the pupils have seen the poem, to give in German a short description of its setting and something of its vocabulary by narration or by dictation. Then read the poem itself aloud with all the expression possible. Follow this reading with several readings by the class in unison during the same recitation period and frequent chorus or individual readings in subsequent recitations.

### C. DEVICES FOR GRAMMAR WORK

1. In drilling inflections of any part of speech, do so in phrases or easy sentences. Thus the pupil will unconsciously assimilate something of correct German sentence structure and of "sprachge-

fühl" at the same time that he is learning a given set of inflections. Care should be taken, however, that the practice phrases or sentences be not too hard and unwieldy, particularly at first.

2. Have the class write out carefully the syntax of a number of typical and illustrative words in a given lesson.

3. In assigning a lesson, frequently require the principal parts of ten nouns and ten verbs to be written out and handed in for the next recitation.

4. Give a short German sentence and require A to make it negative, B to turn it into a question, C to make it negative-interrogative. Or a pupil may be called on to give the sentence instead of the teacher, in the first place.

5. Write on the board (or give orally) a list of nouns, requiring the pupils to give the correct form of the definite (indefinite) article or pronominal adjective in a given case, as in the accusative singular or dative plural.

6. Give ten sentences in which the nouns are to be replaced by appropriate pronouns.

7. With a sentence like "er schenkt mir die Blume" practise the dative of all the personal pronouns. Then change "die Blume" to the proper pronoun and drill the several forms and the pronoun order. Also replace "die Blume" and "sie" by "den Bleistift" and "ihn" or "das Heft" and "es" and continue the drill.

8. Write on the board a number of sentences with dependent clauses from which the connectives have been omitted. Then let the pupils fill in the blanks with the proper forms and words. This is an especially good drill on relative pronouns.

9. Give a German adjective and then call on the class or a single pupil to name an appropriate noun to be used with it and the correct ending for a given case and number in any adjective declension. Or a pupil may be required to give the adjective instead of the teacher, in the first place.

10. For drill in adjective declension endings make out lists of common nouns putting them in a variety of cases. Indicate the adjective before each noun leaving the ending to be supplied by the class. If possible such drill lists should be mimeographed or typed and placed in the hands of the class for drill periods only. The teacher should keep the lists in his own possession and ready for any odd moments when drill work is appropriate or necessary.

11. Let A give a noun, B the appropriate article and C a suitable adjective with the correct declension ending.

12. Give a list of well-known nouns, some preceded by "ein-words," some by "der-words" and let the pupils supply adjectives in proper forms.

13. In drilling on verbs, instead of asking for the first, second and third persons singular and plural of the present tense, then of the imperfect, and so on, pick a few forms that you wish to drill on especially, give them orally in the several variations of affirmative, negative, interrogative and negative-interrogative, letting the pupil translate each form into English. Then give the same forms in the English asking the class to translate them into German. This is an excellent exercise if conducted snappily.

14. Have A give a verb in the present tense, B (the same verb) in the imperfect, C in the future and so on through all the forms the teacher may see fit to require. This exercise may be varied by having A give his form in the first person singular, B his in the third person singular, C his in the first person plural and D his in the polite form, but each in a different tense.

15. Describe in pantomime, after the Gouin method, a series of actions requiring the pupils to describe them in German. Then ask one student to tell a fellow student what you are doing. This exercise permits a large number of variations for drill on the several persons and tenses.

16. Give the students short German sentences in the active voice to be changed into the passive. Also reverse the process.

17. Give the class short German sentences indicating the introductory word. The pupils are then to give the sentence in the proper word order. Ex. "Ich gehe ins Theater;" introductory word "heute abend."

18. Write or give lists of nouns preceding them by prepositions and leaving blanks for suitable forms of either article, pronominal adjectives or of possessive adjectives. If such lists can be mimeographed or typed and kept on hand by the teacher for any emergency it will be found very convenient and productive of time saving.

19. For drill in numbers use easy arithmetical examples. Easy additions and subtractions and the multiplication tables are especially good exercises.



20. Let A give a small number, B another and then ask C for the sum or difference or product.

21. For practice in telling time of day use an old or an inexpensive watch.

22. For practice in dates use a calendar. Point to any number, requiring the pupil to give in German the day of the week, of the month and the year. This may be given with a verb in the past, present or future tenses.

23. Write on the board some of the faulty sentences from the written work of your pupils, underscoring the defective form or forms, and require the students to re-write the sentences at their seats, correctly.

#### D. DEVICES FOR DICTATION WORK

1. Exercises 1 and 3 under "A. Devices for Oral and Written Composition" might well precede other dictation work.

2. Dictate a short paragraph or portion of the current lesson. The best results are obtained from dictation exercises when the teacher begins with very easy and familiar material and works gradually to the more difficult and unfamiliar.

3. Dictate from text prepared some days before.

4. Dictate from some easy text which the pupil has never seen.

5. Dictate from a more difficult unseen passage.

6. Dictate a short synopsis of a whole lesson.

7. Dictate questions on text during first half of period, devoting the last half to answering them and having them read.

8. Dictate poems, anecdotes, snatches of political or literary history, lives of prominent men and so on.

9. Dictate a paragraph either from the lesson or a paraphrase of it leaving the pupils to supply any forms which you may desire to drill on. Suppose the lesson is on adjective endings; you can dictate the material giving only the stem of the adjective and require the students to supply the lacking endings. This exercise can be applied in a variety of ways.

#### E. DEVICES FOR WORD STUDY

1. Send a few pupils to the board to write down from a short (new) passage the words which they do not know. Then call upon

the class to give either English equivalents or German synonyms for as many as possible.

2. For systematic vocabulary drill ask questions of the pupils or let them ask each other about any object in the classroom or in their homes or in the street, etc., as to its location, its color, its form, its dimensions, the material of which it is made and its use.

3. Choose secretly—or require one of the pupils to do so—some well-known object of the class room and have the students guess what it is, letting them ask their questions in turn. All questions should be in such form as can be answered by “ja” or “nein.”

4. Write a long German word on the board and have the pupils write as many smaller words as they can from it.

5. Write a word on the board and let the students write down as many words related to it in meaning or in derivation as they can.

6. Draw up a list of known words of which the pupils are to know the common related words, by the end of a given time.

7. After reading a given text, have the students select from its vocabulary and arrange in groups words that are related by (1) stem, as *sehen-besehen-versehen* and by (2) subject, as time, school, home, people, food, animals, clothes, parts of the body and the like.

8. Send four pupils to the board and require A to pick from a given paragraph of the lesson words for which he knows German words, B to give as many antonyms as possible related to words found in the portion assigned, C to note synonyms and D to group the words of the paragraph together according to meaning.

9. From the vocabulary studied draw up a short list of common synonyms, giving the English word, the German equivalent and its synonyms and let the students write down in their notebooks German sentences in which the synonyms occur. To illustrate: English *fast*; German synonyms *schnell, rasch, geschwind*; *das erschrockene Kind lief schnell nach Hause*; *das Kind sprang rasch ins Haus: er reiste geschwind fort*. This list should represent what the pupils should know by the end of the course.

10. As a part of an assignment require the pupils to select five German words for which they have found synonyms or antonyms or both.

11. Draw up a list of the troublesome words such as *doch, noch, schon, ja, etc.*, guide the students to discover their various com-

moner meanings, and require the pupils to write in their notebooks illustrative German sentences culled from their reading.

12. Give pupils the commoner meanings of the ordinary prefixes and suffixes and have them record in their notebooks several words illustrative of the several meanings.

13. To more advanced students indicate the more usual correspondences between the English and German consonants and teach them to look for cognates.

#### F. MISCELLANEOUS DEVICES

1. Urge students to read much aloud.

2. Urge them to talk to themselves in German.

3. Suggest to them the idea of setting aside five or ten minutes each day when they will consciously think in German.

4. Divide your class into small groups of four or five each appointing from among the abler students leaders for the several groups. Let them meet a half hour each week for reading aloud, for giving of grammatical forms, for question and answer work on the reading text. In order to insure the success of such a plan the teacher must keep close track of the work and the spirit of each group.

5. Have the students keep a diary of the classwork for each day, noting the kind of work done, words and phrases discussed in class, new words and phrases used in a recitation and which they are to look up the meaning of for the next period. This diary should be kept very neatly and should be subject to frequent inspection by the teacher.

6. From time to time have the pupils write out a list of the difficulties of a given lesson. Make these lists the basis of class discussion.

7. Procure a frame about the size of that of a portable blackboard and have it covered with burlap. This forms an excellent display device for pictures for the classroom. It is very convenient because the pictures may be easily changed whenever it is desirable.

PAUL E. TITSWORTH.

## TENSE-TERMINOLOGY OF THE GERMAN SUBJUNCTIVE

“In der indirekten Rede gebraucht man gewöhnlich dieselbe Zeitform, welche in der direkten Rede gebraucht wird. . . . Wenn aber diese Zeitform den Konjunktiv nicht zeigt, so ist es besser, das Imperfekt anstatt des Präsens zu gebrauchen (oder umgekehrt). . . .

Er sagte, dass er gestern einen langen Spaziergang mache (machte).” When such flagrant mistakes as this occur in an otherwise excellent reference book for elementary German grammar, one wonders how it is possible so to misunderstand the comparatively simple rules of indirect discourse. My own experience has convinced me and I think this article will show that the difficulty is merely one of *terminology*. I claim no originality for any of the following remarks; they are in the main a result of my recent collaboration in the preparation of a report on introductory books, reference grammars, etc., for the Wisconsin Association of Modern Foreign Language Teachers, soon to appear in bulletin form. My purpose is merely to lay the facts clearly before the readers of the MLJ, naturally hoping to clarify the views of some and to get in return suggestions as to how the proposed terminology may be improved. It has been my experience, and I believe a great majority of teachers will agree with me, that the pupil has little trouble in learning the forms of the subjunctive and the use of those subjunctives employed in expressing unreality and the like; the great difficulty is found in the correct use of the forms in indirect discourse. . . .

It has been the conventional thing to name the various “tenses” of the subjunctive after those tenses of the indicative to which they correspond in form. A word on the history of the German tenses is necessary here. The tenses were originally not expressions of time signification, but referred rather to the mode of action, whether it was continued, momentary, completed, or repeated. In historical times this primitive condition yielded to that which obtains to-day, namely, that the “tenses” signify time distinction. This change did not, however, take place in the subjunctive until much later than in the indicative. In the oldest dialects *wäre*, for instance, could refer to present, past, or future. Not until the

new periphrastic forms of the perfect and pluperfect gained general sway, did time differentiation of the subjunctive "tenses" take place and this not in a manner parallel to the indicative.

The difficulty encountered by pupils in the correct choice of tenses in indirect discourse is directly due to the traditional identification of the time significations of the subjunctive tenses with those of the indicative corresponding in form. From the standpoint of correspondence of form, this identification may have some justification, but if a *tense* is a "time-form" of a verb, this classification is untenable. The preterit subjunctive (I employ the usual terms) never refers to the past, the perfect and pluperfect do not express the relative time signification of the corresponding indicative forms, the present and perfect conditionals regularly do not occur in *wenn*-clauses, where we should expect them, and they always have a future implication. A natural result of this tense identification of corresponding indicative and subjunctive forms was the formulation of such rules as (I quote from elementary German grammars): "In indirect speech the present and past subjunctive are both used for time present or future with reference to the main verb," or "the preterit subjunctive is often used to represent present time in indirect discourse when the present tense does not sufficiently distinguish the mode. For this reason (! ! !) the preterit can not be used to represent statements that in direct speech were in past time, etc." or "Indirect discourse referring to the present is put in the present or in the imperfect subjunctive," etc.

That the nomenclature of the subjunctive is not satisfactory can be seen on the one hand in the scientific recognition of this inadequacy, as, for instance, when Wilmanns, *Deutsche Grammatik* II, p. 196, discusses *Das Tempus des irrealen Opt. Prät.*, showing plainly that name and significance are not identical, and on the other hand in the more or less successful attempts of some of our more recent elementary German books to find names more accurately expressing the real "tense" of a form. The greater number of beginners' readers and grammars, of course, conform to the old system. In the following remarks I naturally treat only those which have departed from the beaten path.

Roehm, *Practical Beginning German*, Banta Publishing Co., 1916, calls the imperfect subjunctive *Erster Konjunktiv* and the

pluperfect subjunctive *Zweiter Konjunktiv* with no real reason, that I can see, for this choice, as these names in no way indicate tense, nor is there any basis, to my knowledge, for the statement that these terms are used in German. The present conditional he calls the *two-word imperfect subjunctive*, the perfect conditional the *conditional* or *periphrastic* form of the pluperfect subjunctive.

Grumann, *Practical German Lessons*, University Publishing Co., 1916, makes a similar distinction between imperfect and present conditional, pluperfect and perfect conditional, calling them *Imperfekt kurz* and *Imperfekt lang*, etc. Grumann emphasizes the idea of futurity implied in the conditionals, a point which is almost always lost sight of.

Curme, *A First German Grammar*, Oxford University Press, 1914, divides the subjunctive tenses into *principal tenses*, comprising the present and the compound tenses that contain a present auxiliary, i. e. the perfect, future, and future perfect, and the *historical tenses*, the past and pluperfect. "The different tenses within the same group mark different distinctions of time, but the tenses of one group as compared with those of the other group do not mark different distinctions of *time*, but differ only in the *manner* in which they represent the statement. The Principal Tenses indicate probability, the Historical Tenses indicate improbability or non-reality". The present conditional Curme designates as *periphrastic past*. (In his large *Grammar of the German Language*, Macmillan, 1905, he still speaks of the present and perfect of the conditional mood.)

A similar classification is found in Wilmanns, *Deutsche Schulgrammatik*, II. Teil, where the division is made into *Präsens- und Präteritalformen*. Wilmanns has three categories in which these forms appear: 1. present forms in a demand; 2. preterit forms in unreality; 3. present, preterit, or indicative forms in "Vorstellung," mainly indirect discourse. Since the "preterit" forms under 3 are used regularly only when the "present" forms are not clearly differentiated from the indicative, the first and third group may be merged. As far as the individual tenses are concerned, Curme and Wilmanns do not break away from the traditional terminology of the subjunctive.

Prokosch, *Introduction to German*, Holt and Co., 1911, also in his later books, *German for Beginners* and *Deutscher Lehrgang*, *Erstes*

*Jahr*, makes use of this division of the tenses into two large classes but goes further and rechristens the single tenses according to their time-meaning. (My colleague J. D. Deihl had evolved in his teaching practice a similar system independently of Prokosch).

A synopsis of the 3d person singular of *sein* will show Prokosch's new terminology:

	I	II
Present	er sei	er wäre
Past	er sei gewesen	er wäre gewesen
Future	er werde sein	er würde sein

Future Perfect er werde gewesen sein er würde gewesen sein

*Types I and II* are, of course, the equivalents of Curme's Principal and Historical Tenses and of Wilmanns' Präsens- und Präteritalformen. (Both Curme and Wilmanns classify the conditionals as preterit and pluperfect).

Neither Curme's nor Wilmanns' terms can well be applied to a single tense. I and II, to be sure, seem colorless terms; they are simply guideposts pointing out where the different forms are used, Type I, generally speaking, in indirect discourse, Type II in unreality and when the I forms are not clearly differentiated from the indicative. Such terms as "first present subjunctive," "second past subjunctive," etc., are good practical names, free from unwieldiness such as we would find, were we to attempt to combine in some way the new names of the single tenses with the appellations of the two larger groups into which Curme and Wilmanns divide them, as, for instance, a "historical past" or "preterit present," etc. The designation of *er wäre* as II Present, *er sei gewesen*, *er wäre gewesen* as I and II Past, expressing the general idea of past time without the relative connotation of preterit, perfect, and pluperfect, will appeal to those who are seeking a correspondence of name and significance. (A better designation for practical class purposes is, however, still a desideratum).

Objection might be raised to classifying the conditionals as *futures* and with a certain appearance of justification. I believe no one will seriously defend the name *conditional* for a form which is ordinarily not used in a condition. But it may be interposed that the *würde* forms would more properly belong in the present and past tenses, as they are used interchangeably with these in the

conclusion of conditional sentences. This objection is only partly valid, however. The conditionals always preserve something of their idea of futurity. The rule that they may not be used in the *wenn*-clauses is partly one of euphony, but it is in the nature of the case that the conclusion contains an idea relatively future to the condition. The future implication of *würde* forms can be seen clearly in such conditions where their use is justified, i. e. where a statement is designated as unreal and future.

"Warum sollte man nicht die Regierungen nach jeder Kriegserklärung vor Gericht stellen? Wenn nur die Völker das *begreifen würden*, wenn sie selbst die Gewalten, die sie zum Mord führen, dem Gericht *unterwerfen würden*, wenn sie sich *weigern würden*, . . . dann würde der Krieg ausgerottet." (This and the following examples from Wilmanns, Deutsche Grammatik II, p. 198 ff.)

The form is entirely justified in indirect conditions to designate a relative future: "Er sagte, wenn sie ihm sein Gut *verkaufen würden*, sei er ruiniert."

The future meaning is still clearer if we compare two sentences with *als ob*: "Es schien, als ob sie sich nicht *verstünden*", and "Es schien, als ob sie sich nie *verstehen würden*," and likewise in clauses subordinated to a negative: "Ich wüsste keinen, der das *täte* . . . , der das *tun würde*".

This view is further strengthened by the fact that the *würde* forms are not customary in a number of cases where the preterit and pluperfect subjunctive does not have a secondary future meaning. The chief instances are the following:

1. exceptive sentences.

"Die Nürnberger hängen keinen, sie hätten ihn denn" (contemporaneity).

2. statements with *fast* and *beinahe*.

"Er hätte mich *beinahe* überredet". Future meaning is usually prevented by the meaning of *beinahe* or *fast*. There is no difference in tense signification between "Er *hat* mich *beinahe* überredet" and "Er *hätte* mich *beinahe* überredet". The unreal condition implied by a preterit or perfect subjunctive in a statement is ordinarily precluded by the meaning of *beinahe* and *fast*. We may say, "Wenn nicht das und das eingetreten wäre, hätte er mich überredet", but hardly, "hätte er mich *beinahe* überredet". The



statement thus does not express time relatively future to that of a condition. (cf. Wilmanns, II, p. 229).

3. subjunctive of cautious statement.

"Ich wüsste nicht, dass ich ihm schon begegnet wäre".

4. deliberative subjunctive in such sentences as "Über den Berg wären wir".

5. wishes which do not expressly refer to the future.

"Wollte (oder möchte) es doch regnen".

In these cases the *würde* forms cannot ordinarily be substituted for the un-compounded forms. The latter do not refer to the future in the sentences above.

I believe these examples show conclusively that there is always present in these forms at least an implication of futurity. Harris, *A German Grammar*, American Book Co., 1914, recognizes the future nature of the conditionals when he coins for them the terms *Past Future* and *Past Future Perfect*, "though neither these names nor present and perfect conditional are entirely satisfactory."

The classification introduced by Prokosch has been adopted by Morgan in his *Elementary German Syntax*, Holt and Co., 1916.

It seems to me that the system which Prokosch presents is by far the best which we have to-day. The terms *I* and *II* may be improved upon, perhaps also *Future* and *Future Perfect*, possibly some other points. The hope of furnishing a stimulus to some one to contribute to an even more satisfactory scheme was one of the incentives of this article.

ALBERT W. ARON.

University of Wisconsin.

## REVIEWS

**The Direct Method in Modern Languages.** (Contributions to Methods and Didactics in Modern Languages.) by Carl A. Krause. New York, Charles Scribner's Sons, 1916. 139 pp. 75 cents.

Under the above title, Dr. Krause, known to all as a vigorous advocate of the direct method has collected in book form papers and bibliographies, previously published in various journals. The consequent overlapping and repetition in the course of the book, as e. g., in the restatement of the five cardinal principles of the direct method, are therefore excused by the author in his preface as due to the independent origin of the papers, which in their present form have undergone only verbal changes.

Besides the very excellent continuation of Prof. Handschin's original bibliography of the literature on modern language methodology in America\*, for which we are duly grateful, the volume contains chapters under the following titles: 1) The Teaching of Modern Languages in German Secondary Schools, 2) What Prominence is to be Assigned to the Work in Speaking the Foreign Language?, 3) Discussion on "Present Conditions and the Direct Method", 4) Some Remarks on the Regents' Examinations in German, 5) The Teaching of Grammar by the Direct Method; 6) The Trend of Modern Language Instruction in the United States, 7) Suggestions for Teaching Walter-Krause's "Beginners' German" and 8) Why the Direct Method for a Modern Language?

Omitting from this discussion the bibliographies and the suggestions for the use of the Walter-Krause beginners' text, one is impressed most by the recurrent championing of the five cardinal principles of the direct method ("insistence upon good pronunciation, oral work, inductive teaching of grammar, real reading, and so-called *realien*," to quote directly), by the vigorous and well-deserved protest against antiquated examination systems and the still (unfortunately!) influential Report of the Committee of Twelve, by the insistence upon a higher grade of teachers' training (such momentary optimistic statements as, "It is really amazing to record how little it takes to employ and succeed with the direct method," to the contrary notwithstanding) and by the timely and pertinent distinction between the "direct" and "natural" methods, though the references thereto are unfortunately scattered somewhat through the various chapters (cf. pp. 33, 54, 65).

There are indeed encouraging signs toward a realization of some of the things for which Krause pleads. It is a significant coincidence that with the publication of the book there is reported the step which Princeton and other eastern colleges and universities<sup>1</sup> have taken, namely in the direction of requiring the candidate to present himself also for *aural* examination in addition to the written form.<sup>2</sup> This step is undoubtedly due to the vigorous representations

\*U. S. Bureau of Education Bulletin, 1913, No. 3.

<sup>1</sup>Columbia, Cornell, Hamilton, Hunter, Princeton, Vassar.—Ed.

<sup>2</sup>Monatshefte, Vol. VII, No. 9, (Nov., 1916), p. 318.

which Krause and others have been making over a period of years. The Princeton authorities, moreover, intend to extend their requirements in the near future to the *oral* test as well, for which Princeton deserves only congratulations. It is devoutly to be wished that under these conditions, the written part of the examinations also may become more sane and not require such remarkable grammatical contortions as "ich starb", "ich werde geboren", "du werdest aufgehoben worden sein", and "er werde geworfen worden sein", to which Krause so pointedly refers. One gasps to see how far grammatical formalism has sometimes led us! Another encouraging sign, in connection with what Krause says about the higher standardization of modern language teachers, is reported from Krause's own state,<sup>3</sup> namely the granting of licenses based upon an examination for oral credit.

Krause sees unmistakable evidence of the gradual spread of the direct method, indicating several times that "it has carried the day". He pleads for an adaptation of the "Reform-methode" to American school conditions, where reading power must be the aim of instruction; however, speaking should be the means toward this end. He insists upon retaining the German "Gründlichkeit", covering quantitatively little with qualitatively higher results, though one is bound to ask in this connection why the Walter-Krause beginners text is not briefer than it is. With such good ideas as "The too hasty striving after the classics is an abomination" one heartily concurs and the writer, for one, is sorry that Krause did not elaborate upon this theme to the extent of an extra chapter!

One noteworthy thing, to which Prof. Münzinger, has already called attention,<sup>4</sup> is the striking omission of a real theoretical discussion of the language learning process. At a time when the reorganization and extension of the secondary school is the question of the hour, when the representatives of every subject in the curriculum are pressed for more than general reasons as to why their particular subject matter is and should continue to be (perhaps in even larger measure) a part of the curriculum, there remains to be written in this country a clear psychological analysis of how one actually *does* acquire a language. Of this Krause is himself aware (p. 40) and he himself later attempts to answer some of the points raised by Judd.<sup>5</sup> The result is not conclusive in favor of Krause. We submit that the theoretical discussion of language learning is still to be written and when it is, it will fortify Krause's contention that the direct method of teaching a language—that is, teaching a language through itself—is the economic manner of teaching a foreign tongue, Judd notwithstanding. But for such a theoretical discussion we need other terms than such generalities as "interest", "originality", "enthusiasm", and "self-reliance" to back up the arguments for insisting upon speaking as essential to the method.<sup>6</sup> The fact of the matter is that we are prone to be a bit "put out" with the psychologist who is trying to scrutinize our generalized formulae. One feels that Krause himself cannot be wholly excused from this criticism (p. 105).

<sup>3</sup>MODERN LANGUAGE JOURNAL, Vol. I, No. 4, (Jan., 1917), pp. 125-135.

<sup>4</sup>Monatshefte, Vol. VII, No. 9, (Nov., 1916), pp. 321-2.

<sup>5</sup>Psychology of High School Subjects, Ginn, 1915.

<sup>6</sup>Of this the Report of the Committee of Twelve is the most striking example.

The writer is making no plea for the justice of Judd's argumentation in this connection. Nevertheless, as long as we modern language teachers consider the psychologist as a sort of meddler, who doesn't know anything about our field, we shall not fare very well at his hands. We must rather heed him, support him when he is right and set him right when he is wrong. But to do that, let it be repeated, we shall have to debate with him on his ground, i. e., in *specific, definite, and objective terms*. That must be the next step in our field.

Krause's book is interesting for the reason that it reflects a certain stage in our modern language teaching in this country. As already pointed out in the course of this review, some of the things for which Krause, among others, has worked hardest, are unmistakably appearing on the horizon. It is to be hoped that it may be widely read.

JOHN C. WEIGEL.

The University of Chicago.

**The Making of Modern Germany.** Six public lectures delivered in Chicago in 1915, by Ferdinand Schevill, Professor of Modern European History in the University of Chicago. Chicago, A. C. McClurg & Co. 1916. 12mo., vii + 259 pp. \$1.25 net.

The present volume at once challenges comparison with two books reviewed in a previous number of the MODERN LANGUAGE JOURNAL, Fife's *The German Empire between two Wars* and Priest's *Germany since 1740*. The book before us has the advantage of having been written by a trained historian. He is not swayed by current opinion, but brings his own rich fund of experience and knowledge to bear. He possesses the highest quality of the historian, he is judicial, and he also possesses that attitude of mind, without which, as Goethe repeatedly said, an author or critic can never be fair or just to his subject,—he approaches it with sympathy.

Professor Schevill presents the subject in six chapters, written in a direct, vivid style adapted to an audience listening to lectures,—in fact the chapters were first planned in the spring of 1914 as lectures, and were subsequently delivered before the University Lecture Association of Chicago, in 1915. "The End of the Elder Germany to the Rise of Brandenburg after the Thirty Years War," is the title of the first lecture. The Elder Germany is that of the medieval period, when the German confederacy under the headship of the Holy Roman Emperor led Europe politically, economically and culturally. Complete destruction of power during the Thirty Years War was followed by the gradual development of a new state out of the decay of the old. The central figure is the Great Elector, as in the eighteenth century Frederick the Great, who lays the foundation of Prussia as a European power. Again the destructive forces shatter the newborn state, the legions of Napoleon wellnigh annihilate the work of the great Frederick. But then follows the epoch of reconstruction, in which the seeds for the development of modern Germany are sown. Chapter IV, "Progress and Reaction," 1815-1848, gives us an instructive view of error and progressiveness, of incapacity and brilliancy in leadership, until

the great idea of German unity is grasped and executed against enormous odds and difficulties by the masterful genius of Bismarck. "Germany since her Unification" is the closing lecture in the volume, and for the understanding of present day affairs the most vital. It is built on what precedes and should be read in connection with it.

The foreign policy under Bismarck and after, the development of the Dreibund and Triple Entente, Einkreisungspolitik and expansion, naturally assume the important place in this last chapter. Yet, most illuminating sections are the author's comparison between German collectivism and English individualism, social organization vs. competitive freedom, or his discussion of the antipodal nature of liberalism and democracy, or his comments on the love of order and will to organize inherent in the German people, as well as their satisfaction with less freedom and greater equality. Noteworthy also is the brief review given to the achievements of Modern Germany in chemical, medical and agricultural science, a section that might have been enlarged, for the most deeply impressive feature of Modern Germany is her scientific spirit applied to all conditions of life and their improvement.

For teachers the bibliography attached will afford a deeper penetration into the subject, and the eight appendices furnish facts for ready reference. Thus certain much discussed paragraphs of the German Constitution are provided, stating e. g. the powers of the Emperor, the suffrage provisions for Reichstag and Landtag, then the statistics generally needed concerning the German colonies, the historical facts concerning the Ems dispatch, the Polish question, and that of Alsace and Lorraine. Teachers will find Prof. Schevill's book indispensable, for it is in every way the best concise treatment of the subject.

ALBERT B. FAUST.

Cornell University.

**Contes Divers**, edited by H el ene J. Harvitt. Charles Scribner's Sons, 1917. 12 mo., 232 pp. 50 cents.

Contes Divers is the latest member of the Walter-Ballard series. As Miss Harvitt says in her preface, there is nothing novel in the choice of the stories, rather they are well-trying. They comprise Claretie's *Boum-Boum*, Daudet's *Ch evre de M. Sequin*, Lema tre's *Cloche*, Maupassant's *Mon Oncle Jules*, and *Aventure de Walter Schnaff*, Copp e's *Vices du Capitaine*, Sardou's *Obus*, Ar ene's *Haricots de Pitalogue* and Bazin's *Jument bleue*.

The questionnaires and especially the grammatical exercises founded on the tales are remarkably good, the latter really very ingenious. They should furnish an excellent review of grammar and they are well-graded. The book is carefully gotten out and the proof read with gratifying care. There might be a question of detail regarding the arrangement of the French explanations at the bottom of the page. Are they intended to have all the even numbers on the left and uneven on the right or the reverse? Or are they fitted in as they may be to economize space? P. 126 may be instanced. There notes 1 through 8 are on the left, 7 appears in solitary grandeur on the right. These notes are however so good that one need not cavil. The brief literary notes on

the life of the author whose work follows are to be commended. Students of all ages and grades cannot learn too soon that what they read is not "words, words, words," but literature.

MARY V. YOUNG.

Mount Holyoke College.

**Colomba**, edited by William W. Lamb. Scott, Foresman & Co., 1917. 353 pp. 96 cents.

It is refreshing to note occasionally in the modern stress of rapid reading of language texts, the now too infrequent plea for more intensive study of a foreign masterpiece. In Dr. Lamb's new edition of Prosper Mérimée's *Colomba*, the insistence is upon thoroughness. This work will consequently recommend itself to teachers with students at that stage in the acquisition of French when the study of formal grammar has ceased and a tendency to "slip" has begun to be noted. Such might be the case about the end of the second or the beginning of the third year in high school. The method of Dr. Lamb will scarcely appeal to teachers of college classes on account of their lack of time usually for so slow and intensive a procedure.

The editor has in the main divided his text into two page lessons with a set of material for drill work placed generally in the lower half of the second page. This material he subdivides into as many as eight parts:—I. a grammatical theme; II. a list of verb regimens; III. an exercise in the conversational use of one of these verbs; IV. a verb drill; V. a drill on syntax; VI. questions in French on the text; VII. a theme for free composition; VIII. material in English for translation into French.

It will be seen thus that the daily lessons are accompanied by abundant material for grammatical study in conjunction with the text. All eight subdivisions, however, are not found regularly in each lesson; some are omitted occasionally. As the notes on the text are extremely copious, the drill on the syntax (Exercise V) assumes an importance of major calibre. The author lays stress on the fact that, whatever the teacher may care to omit from the other seven exercises, this one should be retained in order that the maximum benefit be obtained from the study of the notes. Otherwise the student would utilize them merely for the elucidation of the text.

The text and accompanying exercises occupy the first 180 pages of the book. Then follow in order 75 pages of compactly printed notes full of suggestive material, a grammatical appendix of about twenty pages, several pages of useful verb regimens and idioms, and finally the vocabulary. A succinct account of Mérimée is given in the introduction. An excellent map of Corsica faces the first page of the text, and occasional cuts illustrate the text or give views of the island.

The physical make up of the book is excellent. The print is a trifle compact, but extremely legible. The text is unusually free from errors; the vocabulary, generally the one place where slovenly work manifests itself, is in Dr. Lamb's book prepared with care. But two misprints have been noted in the text: "capello" for "cappello" (p. 24) and the obvious "le chambre" for "la chambre" (p. 124).

While Mérimée's text is given in its entirety, one or two alterations, as well as three omissions, have been noted. The omission in Chapter XI is unimportant; another in Chapter XII, the splendid and dramatic scene at the house of the dead peasant, is to be regretted. All of Chapter XX is left out.

Dr. Lamb is to be commended for the extreme care and labor he must have put on his text. If any criticism must be made, it is that the editor explains too much. The references to the notes are so frequent that the reading of the text is interrupted at almost every step. For schools where the teachers lack a full control over spoken French this book will prove invaluable. For purposes of drill, review of grammar and intensive study of syntax, one could not easily suggest better material.

ALFRED G. PANARONI.

College of the City of New York.

---

## NEWS AND NOTES

The fourteenth annual meeting of the New England Modern Language Association was held in Jacob Sleeper Hall, of Boston University, on May 12, 1917. The morning session began shortly after ten o'clock. The president, Mr. Joseph S. Ford, aptly opened the meeting by quoting from Benjamin Franklin:

"I would therefore offer it to the consideration of those who superintend the education of our youth, whether, since many of those who begin with the Latin quit the same, after spending some years without having made any great proficiency, and what they have learned becomes almost useless, so that their time has been lost, it would not have been better to have begun with the French, proceeding to the Latin, etc., for though, after spending the same time, they should quit the study of languages and never arrive at the Latin, they would have acquired another tongue or two, that, being in modern use, might be serviceable to them in common life." The following reports were then made:

### REPORT OF THE SECRETARY

The secretary is glad to report a healthy condition of affairs. The Association has now five hundred and twenty members. Seventy-five members are in arrears for one year. The names of those who have not paid their membership fees for more than one year have been removed from the list. Seventy-seven new members have been added. Forty-nine members have been lost, through non-payment of dues, resignation, or death. The large increase in membership is partially due to the admission of the new Vermont Group, which has a membership of thirty.

Two hundred and sixty-two members have subscribed for *THE MODERN LANGUAGE JOURNAL*, thus exceeding our guarantee by sixty-two.

At their fall meeting the board of directors adopted the plan of a budget for the expenditures of the several groups. The officers of the groups have in general kindly co-operated in keeping their expenses within the limits. It was with great pleasure that the board officially admitted a new group to be known as the Vermont Group, organized largely through the efforts of Professor Skillings of Middlebury College. Professor Skillings was elected first chairman of that group.



Your secretary was appointed to represent the Association at the meeting of delegates from New England educational organizations which was called on November 11, 1916, by the New England Association of Colleges and Secondary Schools. At this meeting he voted with the minority, not to have all the associations meet on the same day, in the same place, and in the autumn. This he did in view of the fact that by our constitution the annual meeting must be held on the second Saturday in May. When the individual groups think best, it is possible for them to hold their fall meetings jointly with the other New England organizations. The Boston Group did this in 1916.

At the spring meeting of the board of directors it was voted to postpone the publication of the Bulletin until September, because of the difficulty of getting it out soon enough after the annual meeting to reach members before they scatter for the summer.

The secretary regrets to report the failure of the Teachers' Bureau. A large number of teachers (more than one hundred) have registered, but not a single call for a teacher has been received this year, in spite of the fact that the organization was widely advertised among the superintendents and high-school principals of New England. It is doubtful whether it is expedient to spend more money for printing and advertising.

## REPORT OF THE TREASURER

<i>Received</i>		<i>Paid</i>	
Balance, May 13, 1916	\$184.17	Postage	\$ 44.00
Advertisements	95.00	Expenses of Groups	57.27
Tickets for luncheon	37.95	Repaid to Journal	230.00
Bulletins	11.75	Dues to Federation	10.00
Dues	493.00	Expenses of Journal	6.75
Dues for the Journal	242.00	Membership committee	4.39
		Rebates	2.50
		Bulletin of 1915-1916	269.00
		Office equipment	3.50
		Stationery	59.85
		Papers of College Board	7.80
		May luncheon	42.90
		Speakers	31.00
		Expressage, telephone	1.25
		Typewriting	3.90
		Librarian	4.50
		Secretary-treasurer	50.00
	<hr/>		
Balance, May, 1917	\$1,062.77		\$828.51
			234.26
			<hr/>
			\$1,062.77

The reports of the secretary-treasurer, the librarian, and the chairmen of the groups (read by title) were accepted.

Professor Busse, business manager of the MODERN LANGUAGE JOURNAL, reported a flourishing condition of that new venture.

It was voted that the Association express its approval and appreciation of the work done during the first year by the officers of the JOURNAL, and cooperate indefinitely in the publication of this review.

Professor W. A. Adams, of Dartmouth College, chairman of the committee appointed at the annual meeting in May, 1916, to investigate the desirability of changing the annual place of meeting in alternate years, reported the result of the canvass. One hundred and twenty-six members opposed the change, and one hundred and fifteen voted for it.

Professor A. K. Hardy moved that the directors consider whether, merely as an experiment, the Association might hold meetings at places other than in Boston. This motion was carried, but after considerable discussion a vote to reconsider was passed, since the majority of members who had expressed their opinion were opposed to the change. It was then moved that the question be referred to the board of directors for further consideration. This motion was lost.

The president appointed the following nominating committee for officers for 1917-1918: Professor Bierwirth, chairman, Miss Helena M. Corey, and Mr. Charles W. French.

Professor Donald Clive Stuart, of Princeton, opened the general subject of the papers in French and German of the College Entrance Examination Board with an address on the point of view of the reader on the Board.

The following subjects were then discussed:

1. "What value shall be given to translation?" by Professor Everett Skillings.
2. "Could a better way for the testing of pronunciation be evolved than the one now followed?" by Mr. Paul T. Christie.
3. "Should not dictation form one part of the examination? Would not a correctly written dictation, being an aural test, imply a fairly accurate pronunciation?" by Miss Henriette C. Brazeau.

4. "Should power in composition be tested by ability in formal translation from English into German or French, or by original composition on given simple topics?" by Miss Bertha Vogel.

5. "The *tolérances*," by Mr. Paul H. Linaberry.

Professor George T. Files was to discuss the subject of grammar, but was prevented from doing so.

The address and discussions will be found on the earlier pages of the Bulletin.

The nominating committee made the following report for officers for the year 1917-1918:

For President, Professor Robert H. Fife, Jr., Wesleyan University.

For Vice-Presidents, Mr. Joel Hatheway, High School of Commerce, Boston; Professor W. A. Adams, Dartmouth College; Miss Mary V. Young, Mount Holyoke College; Miss Ella M. Robinson, High School, Lawrence, Massachusetts; Professor Roscoe J. Ham, Bowdoin College.

For Secretary-Treasurer, Miss Bertha Vogel, South Boston High School.

For Librarian, Professor James Geddes, Jr., Boston University.

For Editor of the Bulletin, Doctor Francis K. Ball, Boston.

For the Board of Directors, with term expiring in May, 1920, Doctor Paul Lieder, Smith College; Professor Frank Vogel, Massachusetts Institute of Technology; Miss Mary Stone Bruce, Boston.

The secretary was instructed to cast one ballot for these officers, and they were declared elected.

After passing a rising vote of thanks to President Murlin and Dean Warren for their kind hospitality in inviting the Association to meet in Jacob Sleeper Hall, the meeting adjourned at half past twelve. There were one hundred and twenty-five members present.

Luncheon was served in the Gamma Delta room of Boston University. Miss Frances B. Wilson and Professors Fife and Files composed the entertainment committee.

SAMUEL M. WAXMAN, Secretary-Treasurer.

*The Bulletin of the New England Modern Language Association*

Modern Language work in the Boston public schools has been

reorganized this fall. A new program of study, planned by the Modern Language Council of that city, is being instituted. Mr. William B. Snow, headmaster of the English High School, is chairman of the Council which consists of the heads of departments of language in the high schools and of the modern language teachers of the intermediate schools. Miss Marie A. Solano, a specialist in Spanish, is the supervisor of the intermediate school work and has charge of the teaching of foreign languages in the Boston Normal School. A modified form of the direct method will be used. Much attention will be given to oral practice and objective teaching. It is planned to have a pupil study the language chosen—French, German, Italian or Spanish—for three years in the intermediate school and to continue that language three years in the high school. The greatest problem to be solved seems to be that created by a scarcity of trained teachers of languages for work in the lower schools. Teachers without experience are required to take special training for one year in the normal school in methods of teaching languages. On passing an examination in oral use of the language, these teachers will be appointed for a two-year term, after which a second examination must be successfully taken before permanent appointment is granted.—*Bulletin of High Points, New York City.*

Mrs. Isabelle M. Day of the English High School, Lynn, Mass., is the writer of the article, "Quick Correction of Quiz Papers" appearing in the October number of *THE JOURNAL*. The managing editor regrets that he was unable to trace the authorship in time for publication. In order to avoid its happening again, he requests that contributors be sure to set their names and addresses on all manuscripts sent him.

---

THE  
Modern Language Journal

---

Volume II

DECEMBER, 1917

No. 3

---

A JEREMIAD ON MODERN LANGUAGE  
TEACHING<sup>1</sup>

For the past few months I have been burning with the desire to be able to fire some hot shot which I have accumulated recently on the teaching of modern languages. I hope you will not regret your kind invitation after you have heard what I have to say. I have a feeling that most of you on entering this room had resigned yourselves with the best possible grace to hearing a new theory on the teaching of languages to be added to your ever increasing collection. One of the difficulties which we teachers of languages have to face to-day is the fact that our educational theories are constantly changing. We poor down-trodden pedagogues are kept constantly on the *qui vive* trying to keep up with the *A* method of Mr. *B* or the *C* method of Mr. *D*. We attend religiously teachers' conventions and modern language association meetings where we are told how much better my new method is better than your old method. Often our pupils begin with method *A* and are utterly at sea when they continue a second year class with method *B*. On the other side of the desk a teacher who has been eminently successful with method *X* finds himself completely bewildered trying to teach by method *Y*.

And so we often ask ourselves in moments of despair: "What is our real aim in teaching modern languages anyway? Are we trying to inculcate a cultural spirit into our pupils or are we teaching them solely with a utilitarian end in view. Very often in high schools students preparing to enter college are mixed in pell-mell with those who are taking commercial studies and with the vast

---

<sup>1</sup>An address delivered to the Modern Language teachers of Plymouth County, Mass.

through who are merely passing the time of day, looking forward longingly to the hour when they shall be released by state law from the shackles of the higher education. I often feel that we might succeed better if we tried to teach only one language in our high schools. But of late years the trend has been moving in the opposite direction. In addition to French and German we are burdening the pupil with Spanish. We have had constantly dinned into our ears the plea for the study of Spanish as an absolutely necessary requisite to the pupil's stock of learning.

You are all familiar with the arguments that are brought forward: Now with the completion of the Panama Canal our trade relations with South America, etc., etc. Have any of you ever met a high school trained student who has found a position as foreign correspondent or traveling commercial representative for the Spanish American countries? I have been longing for many years to meet this *rara avis*. And yet in the High School of Commerce in Boston, ninety-seven per cent. of the 1500 boys are studying Spanish, two and three quarters per cent. are studying French, and the remaining one-fourth of one per cent. have elected German. These figures afford an excellent indication of the hysterical state of the study of Spanish in this country to-day. The percentage of Spanish students is entirely out of proportion to the relative importance of that language to the average American pupil. Not only is Spanish studied feverishly by large classes in high schools, colleges, extension courses and correspondence courses you can also acquire it from our itinerant hawkers of languages by the ba-ba, bo-bo method without text-book, without study, without anything in fact except the payment of a fee. To use a familiar Americanism "Everybody is doing it." There is a grave danger attendant upon this false situation in our high schools and colleges. Instructors who have for many years been teaching French or German successfully are suddenly thrown into teaching a language which they have not completely mastered.

But I am digressing. How many of our pupils retain the hundredth part of what they have been taught of languages? I have often occasion to meet graduates of high schools in our extension courses at Boston University who have previously studied the language two or three or perhaps more years, but who feel that they must take the beginner's course. This is a frightful economic

waste. Who is at fault? To some extent the student himself, but I attribute this condition of affairs in large measure to our democratically paternal system of loaning text-books to high school students. The graduate, not owning his foreign language texts, has no opportunity to review his foreign language in leisure moments of after life. We make it easy for the student financially, but we make it difficult for him culturally. For the possession of books is an incentive to further study. I want to call your attention to the expression, "make it easy for the pupil"—that seems to be one of the chief American educational formulas of the twentieth century. You teachers are asked to do all the work. Let the pupil play as he learns. Have him sing songs in the foreign tongue, give him picture books, let him play games. He must never realize that language study is hard work, otherwise he will shun it. In other words, a language will come and eat out of your hand if you sing to it prettily. Now I have no quarrel with modern language instruction that includes singing and playing of games provided that they go hand in hand with solid study. The teacher may work himself into a state of nervous prostration to no purpose, if the pupil himself does not exert himself and work. By work I mean simply application of the memory. The high school child, especially in the junior grades, is in the monkey-parrot state that easily assimilates and mimics. It is not necessary to be gifted with a great amount of intellect to acquire a modern language. To learn a foreign tongue, one imitates speech sounds and commits to memory words, phrases and rules. A reasoning power is not necessary as a matter of fact it is a hindrance. The more mature the student the greater his reasoning power. He wants to know the why and the wherefore of an idiomatic expression when all he need do is swallow it whole. I always presuppose of course that the student has a good model to mimic. Such is unfortunately not always the case. Thorough language preparation requires longer study and more practice than most branches of teaching in which the teacher can instruct himself by means of books. Not so with a language. A speaking knowledge of French or German or Spanish is acquired only after long years of constant, patient practice. The art of speaking a foreign language is just as much of an art as singing. Indeed speech is not so far removed from song as most teachers think.

A course in phonetics or in the practice of speaking French or German or Spanish is far more valuable to a language teacher than one of the multifarious courses in educational theory which are now inundating our colleges and summer schools. Unless one has mastered the general science of speech sounds as well as acquired the art of pronunciation one is not a thoroughly equipped teacher. High school teachers have often suggested that I give a course on the teaching of modern languages in our extension department, but to me it seems preposterous to try to tell teachers of longer experience than myself how to teach a foreign language. It is only by experience that we learn how to teach, we gradually eliminate methods which work well merely in theory until we evolve a method that seems to win a fair measure of success. One teacher is successful by using one method, another gets good results with a totally different method. If a teacher can pronounce a language accurately, if he has complete command of it so that he can converse in it fluently, if he has a thorough knowledge of its grammatical principles, he can impart that knowledge to others successfully provided he has within him a spark of the divine fire of the born teacher. To those of you who are willing to admit that you are not always absolutely sure of your pronunciation, to those of you who have lacked the opportunity of speaking in the foreign language which you are teaching, I heartily recommend one of the many extramural courses now given by our colleges during both winter and summer sessions.

"But we want a course in teaching languages by the direct method which has been recently introduced into our schools," insist the teachers. Behold the latest panacea for remedying all the evils of our modern language teaching—a shibboleth, a mere word as meaningless as the term efficiency which we meet so often in our pedagogical parlance. (I can feel that I am now treading on sensitive toes, but our educational world to-day is crowded with so many conflicting theories that it is pretty hard to stand still and remain neutral.) For some years past the cry has come forth from the high priests of modern language teaching, or at least those who are looked upon as such, "let us make our French and our German and our Spanish living languages, let us train our students to speak the language". But if, as is frequently the case, the instructor himself cannot carry on a conversation in the



language he is teaching, how can he possibly teach others to converse? Until modern language teachers are paid higher salaries which will enable them to better equip themselves until our colleges provide more practical courses in their curricula, there is no immediate hope that present conditions will be remedied. Heretofore, we may have done little else than teach a knowledge of grammar and train students to read ordinary prose, now there is grave danger of throwing over this solid knowledge for a few catch phrases such as "open the door," "shut the window," "or how do you do?" Ask the average pupil trained by this method how he was yesterday or to shut the door to-morrow and he is all at sea. As a rule he has not learned the fundamentals. There is no reason at all under more favorable conditions why both a reading and speaking knowledge cannot be combined. This method would naturally require more time. But with our crowded high school curriculum, is the normal student able to afford the time to learn in this way two or three foreign languages, and in some cases Latin to boot? Furthermore the so-called direct method is doomed to failure when we try to use it in our crowded classes of forty or more students. Again, how much individual attention does the student get in a large class with a forty or fifty minute period four or five times a week? The method is an excellent one when employed with a single pupil. But when a high school student gets five to ten minutes of individual attention per week it is utterly ridiculous to suppose that he can learn to speak a foreign language.

If the art of imitation is essential in learning to speak a foreign language, why is it not a good plan to teach modern languages in the junior high school? (I feel your toes becoming more sensitive under my rough boot.) Since it is universally recognized that the power of language assimilation is greater in the child than in the adolescent, why is not the junior high school an admirable place to begin language study? It is an excellent plan to do so, provided that you do not teach it indiscriminately, and provided that your junior high school is not in the jelly fish state. In Boston, if your child lives in the western part he studies French, in the east he studies German, in the north he studies Spanish and in the south he studies Italian. We college instructors will soon be struggling with the junior college due to arrive shortly from out of the west, so do not pity yourselves over much. We can now look forward to a two years' college post-graduate course in junior life.

I have often wondered why we have not followed along the lines of the long established six year courses of such schools as the Roxbury Latin and Boston Latin Schools in planning our junior plus senior high schools. These institutions are modelled on the French lycée and the German gymnasium, and represent the highest type of secondary school in this country. Why must a thing be necessarily new to be solid?

Languages are more successfully taught in schools like these because the classes are small and the students are picked by competitive examination. In your junior high schools you must take large classes of all comers and you must teach the bright student who wants to learn, with the dullard who is merely marking time. Some of us have to be the hewers of wood and the haulers of water although we do live in a democratic country. It seems to me that in our ardent struggle for democracy we are often in danger of falling over backwards. Our tendency is to lower instead of raise the democratic level all along the line. Is there not a vast deal of energy wasted in trying to teach, (I repeat trying to teach) a foreign language to every single child in our community, most of whom will never have occasion to use it? Is not English a foreign tongue to a great many pupils now attending the junior high schools in our large industrial cities? Is not the English of most of the others a corrupt jargon? To my way of thinking it is our first duty to teach a correct use of the English language to our youth whom we are trying to train for American citizenship, and whom we force by law to receive instruction in our public schools. Furthermore, I insist at the risk of being suspected of baiting you that a large number of our teachers are not properly equipped to teach languages by any method in our junior high schools. Ah, if we could only select our pupils as is done in most cultured lands to-day, and give them a sound training in foreign languages in small classes handled by thoroughly trained teachers! Alas, no. That would be contrary to the spirit of democracy. Some of you are preparing to ask me "Is it giving the unambitious student a square deal to discriminate against him?" My answer is that we give him the opportunity to make an effort to learn a foreign language. If he chooses to fritter away his golden hour, it is "his own option" as one of my country neighbors remarked to me when I warned him that his child was in danger of falling down my well.

It is yet another instance of "margaritas ante porcos". Besides, whether you try to stuff a language down his throat or whether you release him from modern language instruction he will take a beginner's course anyway, in one of our evening institutions, if in maturer life he decides that the knowledge of a foreign language will be of service to him. Ninety-nine out of every hundred students who take elementary French in our extension courses or in the evening courses at the College of Business Administration have studied French for one or more years in our high schools. Why not put our energy in the teaching of our masses into studies more vital to them than a foreign language?

You are now probably waiting for me to offer a remedy for the existing evils that I have enumerated in my jeremiad. But I can claim immunity from your cross-examination. I carefully prefaced my talk with the statement that I had no new theory to offer for the attainment of better results in the teaching of modern languages. Fellow-teachers, I have come to condole with you, I have not come to prescribe for you a panacea for your troubles.

Teachers, could ye and I with Heaven conspire,  
To change all ways of teaching tongues entire,  
Would not we shatter them to bits,  
And teach according to our heart's desire?

I have followed the time-worn American custom of the college professor who makes the best of every opportunity to inveigh against high school teaching. It is now your turn to follow an equally prevalent custom and take a fling at the methods of teaching of the college professor. Meanwhile let us console each other with this thought with which I shall leave you. If a teacher has complete command of his language, if he loves to teach with his heart and soul, he cannot help but attain some measure of success in spite of all obstacles.

SAMUEL M. WAXMAN.

Boston University.

## PROBLEMS OF THE ELEMENTARY GERMAN COURSE

Whatever method the teacher of German may espouse, he will not deny that the direct method has stimulated German instruction. It has made the old-fashioned grammatical grind unpopular; it has placed connected prose, verse, idioms and proverbs in our elementary books; it has insisted on reading matter illustrative of German life; it has stressed the use of German in the class, giving a new impetus to the work in pronunciation; it has helped to shift language instruction from the old logical to the psychological basis.

To minimize these positive gains would be both unjust and ungrateful, yet certain losses may have been sustained and progress in other directions may have been obviated. We of the teaching profession are a little too much inclined to adopt methods in a faddish way without critical analysis of what is involved, hence we sometimes "pour out the baby with the bath-water."

That the introduction of connected reading matter is desirable no one will deny, but when extremists demand that connected reading begin in the first lesson, we may well remain doubtful. It is vital that the first reading be simple, both in construction and pronunciation, a condition that can not be met if connected reading is demanded at the outset. Such a course tumbles the beginner into a sea of troubles and discourages him unduly. Teachers of Latin have learned this to their sorrow. Elementary Latin books of the inductive type no longer base the first instruction on the first sentence of Caesar's Commentaries.

The healthy demand for connected prose has, however, been overstressed in other respects. The child does not learn its mother tongue by means of connected prose. Most conversation is not connected in the manner demanded by the methodologists. It is therefore not a violation of natural processes to offer disconnected reading in language texts. A similar fallacy lies at the root of the demand that text-books limit themselves to complete sentences. We do not confine ourselves to complete sentences in life. Teachers who try to restrict their pupils to complete sentences in the class make their work ridiculously artificial.

The child that is acquiring new linguistic material is constantly stressing individual words. Even when it uses complete sentences, it is stressing the individual word which it is trying to acquire. "It is *black*, it is not *red*." By means of comparisons and contrasts the child is continually stressing words, hence the German teacher who ignores word study is violating the principles followed instinctively by the child. The conclusion that we may safely reach is that the sentence should be stressed but not to the exclusion of the word. Similarly, connected prose should be encouraged, but not by ruling out individual sentences which serve legitimate aims of instruction.

Common sense would dictate that an elementary course in a language should supply the words of common experience. This can be done easily if the course combines connected reading, individual sentences and vocabulary studies. If the course is confined to connected reading much of this common vocabulary must be ignored or the reading matter must be made so mechanical that the instruction loses all attractiveness. It is far more interesting to the pupil to study the names of the parts of the body than to read a connected account of the body. After the pupil has acquired a general fund of words in the elementary course, it is proper to stress connected reading more and more, but the teacher at no time should forget that word study is always valuable.

The demand that the reading matter be illustrative of German life is wholesome. It is clearly wrong to occupy the pupil's time with Rumanian fairy tales or Italian novelettes in a short German course. But when the demand is made that the reading matter illustrative of German life be crowded into the elementary course, serious error is involved. The elementary course should present the language of common experience. This common experience is international. There is nothing peculiarly German about eating, drinking, sneezing, red, blue, apple, pear, arm and leg. To desert these basic things for the peculiarities of German life is putting the cart before the horse. It is also easy to over-stress the commonplaces of German life at the expense of the abiding things in German history and literature.

The use of German in the class is certainly to be encouraged, but here also it is easy to confuse values. Not enough attention is paid to the difference between "Sprechübungen" and conversa-

tion. The former are rarely out of place, while it is very easy to overdo the latter. In many classes conversational drill has crowded out many things that are more important. The problem of the foreign language teacher in America is not identical with that of his colleagues in Belgium, Holland and Switzerland, where conversational facility must remain one of the prime aims. The student who gets a good foundation in grammar, who has had careful training in pronunciation, who has used the foreign language in drill exercises will not have much difficulty in acquiring conversational facility if the need for it should arise. For some time the chief need of the American student will remain an ability to read the foreign language intelligently. The method should be adapted to the needs of the vast majority, not the reverse.

The new interest in pronunciation has not led to enough improvement in this part of the work. This is due to the fact that the teaching of pronunciation has largely remained imitative. It is true that the child learns by imitation and that the more mature student will continue to acquire most of his new sounds in this way, but real progress cannot be made till the teacher begins to handle the difficulties from the standpoint of the phonetician. How little this is really done will become clear from the examination of almost any elementary text. Little or no attempt is made to grade the difficulties, yet even the novice in phonetics knows that "ich" is easier than "suchen" or "Mädchen." Pronunciation can be taught in graded lessons, but if connected prose is demanded in the first lesson such a reasonable course must practically be abandoned.

The direct method seemed to give promise that the old logical teaching of language would be abandoned for a more psychological procedure. On this score the results have been disappointing, because the language teacher too often followed men like Gouin and the language masters whose psychology was unsound. Quite often also very good psychological principles were misapplied. Psychology does teach us that the child learns its language unconsciously, but that does not mean that the adolescent should be taught by the method that the baby follows. Every educated man uses his mother tongue consciously, hence it is somewhat absurd to abandon the theoretical study of foreign languages.

The error that teachers of language made was that they went to the wrong source of inspiration. Linguistic research was being placed on a sound psychological basis by such men as Paul, Sievers, Seiler, Hildebrand, Viëtor, Hempl and Curme. The work of these men proved that language study could be made rational, but the result of the seminar could not be utilized in the elementary work without adaptation. Grimm's and Verner's laws are not for immature minds, yet the work of the philologists fairly teems with possibilities for the elementary teacher, if he will take the pains to apply what he has learned or should learn.

A few of the more important innovations that might come by following the lead of philological research may be mentioned:

A. The work in pronunciation can be graded and difficulties of pronunciation can be obviated by a scientific procedure.

B. The work in grammar may be graded so that the learner proceeds from the known to the unknown by gradual and well defined steps.

C. The grammatical study can be rationalized by introducing easy historical grammar.

D. The work in German can be correlated with the work in Latin and English. Since English and German are sister dialects the lessons in German can be constructed upon review lessons in English.

E. The rationalizing of things that are taught by rote. In this connection the teaching of gender and the plural of monosyllabic nouns is most interesting. The elementary teacher seems to have given up all efforts to help the learner. He is told to memorize in spite of the fact that philology teaches that there is a reason for every gender and every plural. We may not know all of these reasons, but it is our duty to make an honest attempt to find them and to convey them to the learner, whenever the explanation is not more difficult than the fact.

On the question of gender a stately literature is at our command. Grimm, Brugmann, Seiler, Hildebrand and a series of monographs on the gender of loan-words supply the principles which must govern the teacher in this work. Before scientific principles had been worked out, teachers explained gender in a most ludicrous way. They asserted that "Gabel" was feminine because it had two lips and a sharp tongue, that "Tisch" was masculine because

the word had a strong sound. No sane teacher will advocate a return to such expedients. It is possible to explain the gender of "Gabel" on the principle that the fork was small as compared with the spoon, which was masculine by contrast. This principle has been backed up by enough examples to make it thoroughly plausible. "Tisch" is masculine because "discus" is masculine. Of course the teacher should have enough insight into linguistics to know that such principles are not to be applied in the manner of the multiplication table.

In the teaching of the plural of monosyllabic nouns, a similar problem confronts us. Masculine and feminine monosyllabic nouns form their plurals in "e," neuters in "er." But this rule has so many exceptions that we commonly misstate the rule and have practically ceased to teach the plurals of these nouns. The pupil looks them up individually and promptly forgets them. It is clear that we cannot introduce elementary pupils into the mysteries of "Stammbildungslehre," yet an alternative remains for us. From the researches on these nouns it becomes quite clear that nouns are held in a given group or are shifted from one group to another by analogy. This offers the teacher a golden opportunity, for analogies assist in memorizing. "Rand" forms its plural in "er" because it is associated with "Band." This is not only plausible, it is sound philologically. It does not tell the whole story, but the elementary teacher is not required to do that. The analogy has helped the learner to rationalize a grammatical fact and to learn the words "Rand" and "Band" which form the nucleus of an important idiom. The pupil may forget all of this valuable information, but he will retain the consciousness that language is a rational thing and he will be willing to work on linguistic problems in the future.

The successful teacher remains alert to mere teaching devices, but he is in constant danger of magnifying such devices till they vitiate the character of his work. This is the danger that confronts the profession at present. It has been running after the devices of the language masters till it has lost sight of the larger ideals of linguistic training. Suspicious of the old logic it has followed the pseudo-psychology of methodologists instead of studying the results of linguistic research which rests on a reasonably sound psychological basis.



The philologists teach that there is a reason for every linguistic phenomenon, that there is no 'irregularity' in language. In sharp contrast with this fact, language teaching is steadily drifting into mimicry and memorizing. This is due to the fact that the teacher's mind is not directed in the right channel. It is not enough to teach that a noun is in the mixed declension, the pupil should find out how this mixed declension became possible. It is wrong to ask a child to commit the principal parts of "salzen," when it is easy to explain how the imperfect tense became regular. There is no excuse for teaching the irregular forms of "haben" without some attempt to clear up the contracted forms. Some help may even be given on the present tense of "sein," with the result that the pupil's work will become more intelligent. This does not involve mathematical reasoning, but it does involve linguistic reasoning and hence serves the highest aims of the language teacher.

The language teacher should remember the larger educational problem in this connection. The old prescribed curriculum has been abandoned. Latin and Greek are no longer required in many schools. The classical instruction did yield training, although it was open to the criticism of placing too much stress on old logical fallacies. Now the modern languages are taking the place of the classical languages and it becomes the duty of the modern language teacher to supply rational linguistic training. Unless the teacher is thoroughly alert to this situation, the pupils may sustain a very serious loss.

That the danger hinted at is very real, becomes apparent from the mistakes that teachers of German commonly make when they approach the simplest grammatical problems. For a generation linguists have objected to the old terms weak and strong as applied to verbs. They are incorrect and misleading, hence unpedagogical; yet many German teachers are so little in touch with grammatical problems that they do not see why the terms new and old are to be preferred. Similarly the principle that a short word generally precedes a long word in a German sentence is a commonplace of syntactical research. Not only have teachers failed to make use of this principle, but they still do not realize that it has been worked out.

But the worst tendency of recent years has been the practice

of isolating German instead of correlating it. Most of the pupils do know some English and a few have had some Latin. It would seem not unreasonable that the teacher of German should keep this in mind and proceed from the unknown to the known in his instruction. If he will examine the facts, he will find that German grammar can be based on review exercises in English grammar with the result that many things are cleared up for the learner. But the interest in devices has gone so far that the teacher of German does not realize that inversion, for instance, is common to English and German. Many a teacher of German is quite ignorant of the fact that the accusative is allowed after the verb "to be" in English, hence it is not surprising that pupils are not being introduced into English-German relations.

If our teachers of German had kept these things in mind a little more, it would not be quite so easy to drop German from the curriculum at present. If the study of German is to have cultural value it must not only appeal to the intelligence of the pupil, it must be *woven into the fabric of our American curriculum* in a more fundamental way. Language instruction must once more face about. It will not go back to the methods of a generation ago. It will retain the substantial gains that have been made. It will try to retain its new buoyancy and enthusiasm, but it will strive to become more intelligent, more truly educative.

PAUL H. GRUMMANN.

University of Nebraska.

---

## A DEMONSTRATION OF SPANISH CLASS-ROOM WORK

In response to an appeal for articles written by teachers in the secondary schools which appeared in a recent number of *THE MODERN LANGUAGE JOURNAL*, I beg to submit the following, hoping that therefrom someone perhaps may receive an inspiration.

Living as we do in the extreme southwestern corner of the United States in a section rich in Spanish tradition and atmosphere, it is not difficult to locate the reason for the great interest in the Spanish language manifested here. The problem is how to foster and use that interest to the best advantage. My solution has come by means of the Direct Method, with its natural concomitant of live, wide-awake classes. Let us reserve for future discussion a description of our class period and of the results we get, for naturally where there is, as is the case in this city, so large a Spanish speaking population, the results demanded by the pupils and their families are of a much higher standard than would be true in a city with a small Spanish colony.

For the present I desire to describe a "demonstration" which we gave last Spring to the Spanish students of the Evening School. Not being favorable to the old "play" with its many rehearsals, grease-paint, etc., where much time is consumed and little is really gained, and yet wishing to accede to the requests of numerous parents as well as of all the members of the night classes, to see some of the day work, the idea came to me late one Saturday night to use the plan of the business world (my classes are in Commercial Spanish) and give a demonstration. The Monday following I approached my students individually and in groups with the request that they assist their teacher in showing our guests some of our realistic ways of reproducing well-known experiences of every day life, such as the students will inevitably experience sooner or later. They all assented cheerfully, pleased at the idea of doing something for their instructor; and I may safely say that not to a single one came the idea of self-display, one of my greatest objections to the old "play." All of the numbers on the program had been previously produced in the class-room, so no rehearsals were needed and no time was taken in this manner.

In whatever we may do I always include all types of my pupils, weak and strong, for I feel that the latter do not need whatever good may accrue as much as do the former, so in this case, some of the poorest as well as some of the strongest in each class appeared. Also in the large groups appearing, the pupils were of all ages, as in some of my classes I have all grades from junior college to freshmen and all were represented. Moreover, my classes include four groups, i.e. one group or section for each of four semesters, the extent of my work. To get a full representation, two or more numbers were produced by each class. The different numbers were assigned on Monday and the program was presented on Wednesday evening, which will bear out my statement that no time was spent in rehearsals.

In our classes we always attempt to introduce topics of interest in our civic lives and here so close to the border, we have much of the "fiesta" spirit, so we study each and all of the "fiestas" in class. The teacher gives a dictation of the approaching holiday and then a few minutes each day is spent in discussing the "fiesta," thus the pupils acquire with very little effort an extensive practical vocabulary, one of great interest to all. As our demonstration occurred during the Lenten period, just before Easter, which is a season of such intense interest to the Spaniard, and as we had been studying the Spanish Lenten and Easter customs, the first number was devoted to this topic. The ten or twelve pupils taking part in this number came from two classes who had begun their study of Spanish the previous September. Reproducing faithfully the class period, they entered the room quietly, leaving their papers on my desk as they went to their seats (which is their daily custom), remaining standing beside their desks until their teacher entered, when they returned her greeting and took their seats. Their teacher following their lead, went through the daily routine, calling the roll to which they (as always) responded with proverbs, giving the assignment for the following day, etc. Then she took up the special subject, and for some fifteen minutes, questions, some new, some having been asked before, were asked and answered to the best of the ability of the pupils. Some made mistakes of course; I repeat, this was merely a demonstration of every day's work. The class was dismissed in the usual way and passed out.

In the beginning class original conversations or dialogues form an attractive part of the class hour and the second number was a conversation produced by a group of three big boys (one a senior, the other two juniors). They chose a reproduction of their Spanish class, one taking the part of the teacher and though he was really one of the poorest students in the whole series, his imitation was very good and as interesting as it was good-natured. Of course, in this as in all the numbers, the imagination was very active supplying the necessary "properties," "make-ups," etc.

In our second and third semester classes, we read the charming little stories in Harrison's Spanish Reader, later we present them and then rewrite them in our own words. The third number was given by two more big boys, both Juniors. One read his own clever account of the poor little chicken and as he mentioned the various fowls taking part in the story, the other lad produced artificial fowls until we had a complete barnyard scene, and if one had known no Spanish, he could have followed with ease the youth's delightful rendition of the quaint little story.

In our second year classes we study current events, not in the old way, a certain day assigned to current events with the usual result of the pupil clipping his current event from some Spanish periodical and reading it in class and paying little heed to those given by the other members of the class, a delightfully easy way of preparing one's lesson and of spending the class period, but of very little value. In our classes, each day a student gives a brief current event, standing in front of the class as he does so. These are assigned by the teacher and are faithfully prepared and rendered by the pupils. No one is ever exempt and as the choice of the subject discussed is left to the pupil (and he usually discusses that that interests him most), no one considers it a hardship, but all anticipate the daily current event with great pleasure. One of the most diffident boys in the class was asked to give a current event for our fourth number. As he is interested in scientific matters, he gave us an excellent talk on paper, the reasons for its advance in price, his own deductions of the benefits to be derived from a scarcity of paper, resulting in fewer and better books and periodicals, etc., etc.

Realizing the difficulty of asking and answering questions of

direction intelligently and as the need for such information is very great in our locality, in our second year classes, each day for a number of weeks, the instructor makes an assignment about as follows (but of course in Spanish): We are at the Carnegie Public Library and you wish to go to the Court House—how would you ask me for the information and how would I reply? In this way we learn the names of all of the places of interest in the city. From the most advanced class, a boy and a girl reproduced the scene: they met on the street, she was a stranger; he, with cap in hand, answered courteously and carefully her several questions of direction to various places. It was a charming, simple, little scene and one that might occur at any moment on our streets.

The sixth number was another conversation by two girls from the beginning class, one a postgraduate and the other a little freshman. Their number was a telephone conversation. Here we had "properties" in a limited way. The father of the older girl is in the employ of the telephone company and so she brought two desk 'phones. The other girl used the wall instrument in the room. The older girl took first the part of central, making the imaginary connection from one of the desk 'phones. Then rising she went to the other one, taking the part of her mother at first, and later of herself. The conversation was delightful and girlish, necessarily limited by their own small vocabularies, but easy and interesting.

In our classes we study Geography, also, particularly the Geography of Latin America. The seventh number was a lesson in Geography recited by a little girl in her second semester. I had told her that I would ask her questions about Latin America and that was all the preliminary information that she had had. But she answered questions for some ten minutes, as to capitals, boundaries, population, rivers, mountains, etc., locating the point in question when possible, on the map.

In our second year classes, we write compositions, the most important and final one of the course being on our commercial relations with Latin America. The class is assigned outside references, which they read and later discuss in class. (Some of the references unfortunately are in English but they always take their notes in Spanish, which to me is interesting). One of

my big boys, a senior, read his composition on this subject. While a very ordinary student, I believe that his composition would not be surpassed in English by any English student of equal grade.

In our fourth semester stress is placed on business, as correspondence, office scenes, etc. For our ninth number three members of this class (two boys and a girl), gave a typical office scene. The boys entered singly and after greeting one another, removed coats and went to work, one at his books, the other going through his mail, all the while keeping up a conversation. Then the latter pressed the button in his desk, summoning his stenographer. Upon her entrance with pencil and note-book in hand, both boys quickly arose, replaced their coats, arranged her chair and stood until she was seated (truly Spanish in courtesy!), then she really "took" the letters desired, asking an occasional question or making a modest suggestion, and quietly passed out to the stenographic room to "transcribe her letters." The boys, after a brief continuation of their interrupted conversation, discovered that they were hungry and went out to lunch together.

As said above, we reproduce in our simple ways all stories read, so our last number was an original dramatization of the story of the Three Bears by four girls from the third semester section. However, before the dramatization a fifth girl told the story of the playlet following. In this class there chances to be a tiny dwarf of humble origin but much beloved by both teachers and pupils; she was the little bear, doing the part perfectly. Our "properties" here consisted of three bowls, filled with water for realism's sake, a tiny three-legged stool and additional chairs for the beds. The dialogue was all original and much of it was impromptu, the "actresses" enjoying themselves fully as much as the audience.

This was our program. Next term I shall make it a bit longer and invite a larger number of guests. But it will be just as informal as it was this year, for I do not desire that the pupils have a feeling of self-display or of "showing off" their teacher. We shall merely demonstrate to those interested how we acquire the big active vocabularies we possess.

ROSALIE GERIG-EDWARDS.

San Diego, California.

# TRANSLATION STUDY AND IMMEDIATE STUDY OF GERMAN, A COMPARISON

## PART I

### TRANSLATION STUDY AND IMMEDIATE STUDY OF CONNECTED GERMAN

The purpose of this part of the investigation was to determine which of two methods of study is the more valuable in learning the meanings of German words.

In the translation study the pupils were directed to study with the aim of being able later to translate the passage into good English. In what is called "Immediate Study" for lack of a better name they were directed to study with the aim of being able later to give the German, if the English was given to them. The name "Immediate" is given to this method because the pupils seem to be more directly attentive to the German words and their meaning when learning by this method. Direct would be a better name perhaps but is conventionally attached to a different and much wider mode of learning and teaching. Translating *versus* memorizing the original may be used, provided it is understood that the memorizing was not for reconstruction, per se, but for reconstruction given the English. "German to English" learning versus "English to German" learning may be used provided it is understood that, in the author's opinion, it is not the mere direction of the mental bonds that is important but the degree of attention given to the German words as carriers of meaning.

The experiment was conducted in a school where two years of German are offered in the junior and senior years of the high school. The seniors were tested in the fall of 1915; the juniors in the spring of 1916. Group I will be used throughout the paper to refer to the seniors; Group II, to refer to the juniors. The results will be presented separately and compared toward the close of the study.

### SECTION I

The experiment was conducted in the High School of Anaconda, Montana, an institution in co-operation with the University of Chicago. In Group I the observers were 7 senior girls and 10



senior boys who were pursuing second year German. The previous year they had completed and reviewed Spanhoofd's *Elementarbuch der Deutschen Sprache*, and had translated 25 pages of Allen's *German Life*. The translation method and drill in prose composition had been used exclusively. When these tests began on November fifteenth, 1915, the class had since October seventh translated 50 pages of Bacon's *Im Vaterland*, and had pursued immediate study over six pages of the same text,—that is to say, they had studied the German with the object of being able to reproduce it, if the English translation of it were presented to them. When the tests closed on January third, they had translated 35 additional pages of *Im Vaterland*, and had pursued immediate study over 13 pages of Allen's *German Life*.

#### MATERIALS

The materials include pairs of selections of 160 words each and of equal difficulty in vocabulary taken from the following texts: Bacon's *Im Vaterland*, Storm's *Immensee*, Gerstaecker's *Germelshausen*, and Seidel's *Der Lindenbaum*.

#### METHOD OF SELECTING MATERIALS

As the object of the experiment was to determine which of two methods of study is the more economical in acquiring the meanings of German words, it seemed necessary that the pairs of selections for each method of study should be not only of equal length, but also, in so far as possible, of equal difficulty in vocabulary. The class had been translating two pages a day of *Im Vaterland*, about one and one-half pages of solid reading, the total time for which probably varied from one and one-half to two and one-quarter hours for the different members of the class. As these test selections were to be studied in class only, for 38 minutes on one day, and from 5 to 10 minutes on the following day, 160 words or about three-fourths of a page seemed a suitable length. It seemed probable that the first pair of selections should contain at least 40 words, varying numbers of which would be unfamiliar to the different members of the class. The pair was chosen as follows: I ran through selections of 160 words each checking all words which the slowest members of the class

might fail to recognize, until I found one containing 40, and one containing 41 possibly unfamiliar words. The first list of these words was placed upon the board, and the pupils were requested to write the meanings of all they knew; the gross number of unfamiliar words 367 was then made the standard for that pair. When the list of 41 was given a gross total of 409 unfamiliar words was found. As there were 17 observers a sentence of this selection containing 2 words missed by every pupil was cut out, and a sentence of the same length containing words familiar to all was substituted for it. This left a gross total of 8 too many unfamiliar words in this selection, but as this was less than one-half word per pupil the selection was used. The following pairs of selections were chosen in a similar way, but they were probably of increasing difficulty, as each pair had more unfamiliar words than the preceding.

#### IMMEDIATE STUDY. FIRST DAY

The selection for the day with the part of its vocabulary which was unfamiliar to the slowest pupils was placed upon the board. I gave in English the general setting of the selection, and then read the German aloud, sentence by sentence, and the pupils were called upon at random to translate it aloud; the time expended in the first translation varied from 8 minutes for the easiest selection to 16 minutes for the most difficult one. When the translation was completed 3 minutes were allowed for study of the vocabulary on the board, and then the following instructions were given: Study this German so that if I should give you the English of it you could reproduce the German, constantly try to think of the meaning rather than the English; repeat the shorter, easier sentences two or three times, the longer, more difficult ones three or four times, or until you can keep the whole thought in mind. The total time aspect was 38 minutes.

#### IMMEDIATE STUDY. SECOND DAY

The following day the selection was reviewed in class, for from 5 to 10 minutes; I usually read the selection aloud to the class, and any time remaining was devoted to silent immediate study.

#### TRANSLATION STUDY. FIRST DAY

The selection of the first paper for this method was placed upon the board; as it was taken from the text used by the class, the following instructions were given:—Translate this German into the best English you can, repeating your translation until I call time; look up any words you do not know in the vocabulary in the back of your text-book. After 30 minutes of such study, the remainder of the time, 8 minutes, was devoted to translating the German aloud; pupils were called on at random for this translation.

As selection II for this method contained 20 words not in the text used, these words were placed on the board. The pupils were directed to run through these words carefully at least twice before beginning the translation, all other unfamiliar words were to be looked up in the text. As this selection was somewhat difficult, it was translated aloud by members of the class called on at random after 15 minutes of silent study, in order that the slower pupils might not lose too much time in determining the meaning of the more difficult passages; this consumed about 12 minutes; 8 minutes were then given for silent translation study, and the last 3 minutes were used for rapid oral translation.

As Selection III was quite difficult, I read the German aloud at the beginning of the hour and helped the pupils to translate it; this with some discussion of constructions occupied 18 minutes; 3 minutes were allowed for the study of the vocabulary on the board; 13 minutes were devoted to silent translation by the pupils; 4 minutes were then given to rapid oral translation at the close of the hour.

#### TRANSLATION STUDY. SECOND DAY

The following day each selection was translated orally by the members of the class called upon at random. As 10 minutes were allowed the second day for study of Selection III, the first half of the time was devoted to silent translation, the second half to oral translation.

#### METHOD OF TESTING IMPROVEMENT

Owing to the intervening vacations it was impossible to test the successive pairs after equal intervals of time, as appears in Tables I, II, and III.

In testing to determine improvement, the list used in the preliminary test was arranged in chance order and interspersed with from 25 to 40 other difficult words, in order, in so far as possible, to prevent the recall of the context from aiding in determining the meanings of the words. The words not belonging to the preliminary test were of course not graded in the final; the difference between the number of words unfamiliar in the preliminary, and the number of the same words unfamiliar in the final represented the gain.

### RESULTS

The results of the tests appear in Tables I, II, and III. If a pupil was absent for any part of the time devoted to any selection, the record for that selection, and the member of the pair corresponding to it, is omitted. The tables are presented side by side for the readers' convenience in comparing them.

### DISCUSSION OF TABLES

In Table I we have the results from the study of probably comparatively easy selections of German, as appears from the small number of unfamiliar words; 10 of the 13 observers show superior records for immediate study, though the amounts of superiority vary greatly, from 1 word in several cases to 12 words in the case of observer I; 3 of 13 observers who were present for these selections show superior records for translation study, the amounts of superiority being 1, 4 and 5 words. The average superiority of immediate study is two, 23 words per pupil after an interval of 12 days.

In Table II the selections are somewhat more difficult, and the results more consistently in favor of immediate study. Observers O and I show superior records for translation study, while all the other observers show superiority in immediate study. The average superiority for the group in immediate study is 3.64 words per pupil after an interval of 8 days. The increase in the number of words acquired over those acquired in Selections A and A' is, I believe, due to several factors: The pupils were not confused by the novelty of the tests; the greater number of unfamiliar words provided a greater number of easy words, and

may also have provided a greater number of words, to which previous presentations had given some degree of familiarity; directions for study were made clearer by careful explanation; the pupils were assured that their records would not influence their semester grades; immediate study was becoming familiar through short selections assigned for recitation in class; the shorter interval of 8 days between the second presentation of the material and the final test on it would also prevent a degree of forgetting as great as would be consequent upon the longer interval of 12 days for the material the records for which appear in Table I.

In Table III results are recorded for selections in which the number of unfamiliar words average about 42 per pupil. The only pupils who show superiority for translation study are C and A.

#### COMPARISON OF TOTAL GAINS

In the last column the total gains for each pupil by each method are recorded. In these totals D shows a superiority of 1 word for translation study, but this is due to the records in the first pair of selections and might result from misunderstanding of instructions. Observer C shows consistency in making greater gains by translation study than by immediate study in every test. She is a girl of Swedish descent who reads Swedish and both hears it spoken and speaks it a little; she thinks she acquires her vocabulary in German largely by associating the German words with their Swedish equivalents; this principle will be discussed under Section II of this paper. Observer J is a brother of observer C but his record is markedly in favor of the immediate method of study.

#### COMPARISON OF TABLES III AND I

For the results recorded in Table III the selections presented about 61 per cent. more unfamiliar words, than for those recorded in Table I; the time for study was increased 5 minutes; the interval before the final test was decreased from 12 to 5 days. The translation record in Table III is 113, five per cent. better than the translation record in Table I, and the record for immediate study in Table III is 121, five per cent. better than the record for immediate study in Table I. While the extra time given for study

was doubtless a factor in this difference, which, as the data discussed in Table IV will show, probably amounted to about 11.6 per cent., and while the decrease of interval before the final from 12 days to 5 days had probably a great deal to do with this difference,—considerably more perhaps than the results obtained by Magneff and Radossawljewitch on the permanence of ability to recite a section of a poem would indicate, since, as these selections in German were vivid and picturesque, the recollection of the context would be more valuable in determining the meanings of the German words, than the recall of ideas in the poems would be of assistance in recalling the exact words of the poems,—I am yet quite confident that future experiments will show that the greater part of the difference is due to the greatly increased number of easy words which would be reasonably sure to occur among twice as many unfamiliar words in an easy German context.

The advisability of the rapid introduction of new words will be discussed later in the paper.

#### DISCUSSION OF TABLE IV

Owing to an error in taking the time, the pair of selections, the records for which appear in Table IV, were presented 3 times in order to get equal total times. Inequalities in the amounts of time allowed in the corresponding study periods as well as failure to test the gain in the translation selection after the first 8 days interval prevent any accurate comparisons of the final results. I am including the records, however, because they seem valuable for several reasons and may offer suggestions for someone who desires to repeat and extend such experiments as these. In Selection D we have results from translation study of 44 minutes on one day, 5 minutes the following day, 10 minutes after a 14 day interval, with a succeeding 8 day interval before the final test. While teachers of German do not often review after 14 days, we probably have here in an exaggerated degree an indication of the comparative uselessness of review by translation. The 223 words gained were probably almost all learned in the first two days of study,—perhaps the greater part of them on the first day,—and as many could have been learned by immediate study in less time as the record for D' would indicate. After the English is well in mind repetition of it in successive

translations is of very little value in learning the German words, as I shall later attempt to explain. In Selection D' we have a gain of 252 words in 43 minutes of study after the first eight day interval which is equivalent to a gross total of 5.86 words per minute for the group of 16. The gross total in 59 minutes of translation study is only 3.77 words per minute. The average time per pupil spent on the first test on the immediate study material was probably about 6 minutes. After this test an interval of 7 days was given, and then the material was presented a third time for 16 minutes; if the 6 minutes test time be added to the 16 minutes study time and this be considered the total time which caused the gain from 252 words to 381 words, or 129 words, there is an average gain of 5.86 words per minute, exactly the same rate of gain as in the first 43 minute of immediate study. This one test, while not conclusive, still points to the probability that immediate study does not reach a stage where further repetition is valueless as seems to be the case with translation study. Immediate study even when carried to a high degree of overlearning would probably be very valuable in increasing the permanence of memory for the material and its vocabulary.

## PART I

### SECTION II

The observers when the experiment was repeated were 23 girls and 10 boys who were pursuing first year German in the Anaconda High School. When the tests began on April tenth, 1916, the class had completed and reviewed Spanhoofd's *Elementarbuch der Deutschen Sprache*, and had pursued immediate study over 50 pages of Bacon's *Vorwärts*. In the *Elementarbuch* the preliminary section of each lesson intended for use by the direct method had first been taken up orally in class, and the pupils had then been directed to study so as to be able to give the German when I gave them the English; translations and variations of this material were given by me in English the next day and the pupils either wrote the German translation, or were called upon, at random, to give the translation aloud. All the inflections and the vocabularies of the first half of the book had been assigned to be committed. About half of the prose work had been required as

outside preparation; some of it had been done in class time. Most of the short stories were assigned for immediate study, and then used as a basis for "free reproduction." Then the pupils assumed the part of some character in the story and wrote as much of it in German as they could recall.

#### MATERIALS

The materials included the selections from Storm's *Immensee* and Gerstäcker's *Germelhausen* presented previously to the seniors. The type of study was, however, reversed for these students, the translation selections for group I becoming immediate study selection for group II, and vice versa.

#### PRELIMINARY TESTS

The preliminary tests of group I were repeated, and slight changes made to render them of equal difficulty for group II, as the vocabularies acquired by the two groups previous to the tests were slightly different.

#### IMMEDIATE STUDY. FIRST DAY

The procedure with this group differed from that followed with Group I, in that these pupils were required to get the meaning of the selection each for himself through silent, independent study; 14 minutes were allowed for this; from 6 to 8 minutes were then spent on translation aloud by members of the class called on at random; from 4 to 6 minutes were spent in studying the vocabulary i.e. the preliminary test; the remainder of the time, about 10 to 14 minutes, was devoted to immediate study.

#### IMMEDIATE STUDY. SECOND DAY

In the second presentation 5 minutes were devoted to the study of the vocabulary, and 5 to immediate study.

#### TRANSLATION STUDY

With this group more time was devoted to the study of the vocabulary in order to approach more nearly the procedure of those teachers who use the translation method, but who also



require that some time be devoted to memorizing new words. The pupils were first directed to prepare the selection so as to translate it aloud into good English. I intended to give 14 minutes for this, as I had done in the immediate study selection, but the majority requested the privilege of going over the selection twice before being asked to translate aloud, and this was granted. At the end of 25 minutes they were ready and the selection was translated aloud sentence by sentence by members of the class called on at random; this required from 6 to 8 minutes; in the first selection the remainder of the time was devoted to silent study of the vocabulary and constructions; in the second selection to a study and discussion of constructions. The second day 6 minutes were devoted to a study of the vocabulary, and 4 minutes to translation.

#### TABLE IX

In Table IX some of the facts of Tables VIII and V have been placed side by side for further study. The implications would be clearer if a preliminary test had been given in English as well as in German. The preliminaries for these selections contained 45 words; that is to say, in these selections of 160 words each, 115 words in each selection were perfectly familiar to the students. Of the 45 given in the preliminaries in German, the number unfamiliar to each pupil is recorded in the first column under each Selection. If the 45 be multiplied by 29, the number of the group present for the tests, we have a gross total of 1305; 1052 of the words of Selection S<sup>1</sup> were unfamiliar, or stating it in terms of the words familiar, we have 253; 1044 of the words of Selection S were unfamiliar, leaving a gross total of 261 familiar. In other tests not recorded here I found that when a test in English was given on the same words as were the following day tested in German, the group would know about 25 per cent. as many of the German equivalents for the English as they knew of the English equivalents for the German. This *statement applies only to tests on relatively unfamiliar words, such as were used here*: that they were relatively unfamiliar can be seen from the fact that in Selection S<sup>1</sup>, the best student, observer 2, knew only 16 words in the test in German, while the poorest students, observers 27 and 33, knew only 2 words. The relative numbers of

familiar words in Selection S are about the same. If we assume then that the number of words known as English-German associations before the study began was 25 per cent. of those known in the German test, we have 64 words already familiar. The gain then in the English test would be 475 minus 64, or 411 words for Selection S<sup>1</sup> by translation study, and 761 minus 64, or 697 words for Selection S by immediate study. The gain in German words remembered after an interval of 12 days was for Selection S<sup>1</sup> 432, for Selection S 582.

Immediate study is then superior to translation study for acquiring both English-German and German-English associations; for the intervals used here, however, the relative superiority is greater for English-German associations. If we express the superiority in per cent., we have for the English-German association 68+; for the German-English, 35—; if we express the superiority in words per pupil, we have for the English-German 9.86; for the German-English 5.17. The reader must bear in mind, however, that to get a German-English association so well that it will long persist does not insure the memory of the word as an English-German association; on the other hand to get certain words in a list sufficiently well to recall the German when the English is presented does not mean that all of those words can be recalled when a test in German is later given, and conversely not to get certain ones in the list sufficiently well to recall the German for the English does not mean that all those words can not be recalled when a test in German is later given; that is to say, the relative strengths of English-German associations are by no means perfectly correlated with the relative strengths of the equivalent German-English associations. I believe the correlation is considerably higher in immediate study than in translation study, but I have no data checked up to prove such a statement at this time.

In the following paragraph I have given what seems to me some of the main differences in the psychological processes involved in the two types of study.

#### PSYCHOLOGICAL DISCUSSION

One reason for the superior records obtained by immediate study is very probably the fact that instruction to learn the

German so as to be able to recall it, if the English is presented, arouses greater effort; the pupils realize the greater difficulty of the task, but as they also realize that it is a task within their capacity, they work with more determination and more strenuous and persistent effort, than they would do on the easier task of translation.

Another reason and perhaps a more potent one is probably the direction of attention necessitated or at least favored by the different ends in view in the two methods.

In a first translation the great majority of the new words must be looked up by the student, and accordingly all except those few for which the context immediately supplies the meaning get some degree of attention; as the context becomes familiar, however, it becomes at the same time a series of continuous phrases each with its nucleus or meaning-core on which the attention halts, but the remainder of the phrase, for which the nucleus word is an adequate stimulus, gets practically no attention; during several translations, the pattern of phrases with their respective nuclei probably remains about the same, and this would probably be true during almost the full time allowed for all these selections, except those the results for which are recorded in Table IV; with a greater number of repetitions the phrases would probably amalgamate into larger groups, and some of the former nuclei would become subordinate to others, and these would accordingly become stimuli for longer phrases; this hierarchy of units would gradually reorganize into still longer units, and would finally, if the repeated translations were long enough continued, reduce to very few units. Furthermore, the nuclei in the earlier stages of translation would probably be the easier German words, which by their similarity to English, or some other peculiar capacity to attach associations to themselves, would most readily serve as continuous stimuli; if at any time the context seemed quite forgotten, and no easy word occurred among several words, these harder words would have to be looked up in order, until memory of the context or familiar stimuli set one straight in translation again; in this way the more difficult words might at times receive enough attention to be remembered. In such study, then, we have for the length of time given in these selections a series of repetitions in which attention to the various

German words is only that demanded for the English translation; more than this, the German words which are getting attention are not getting attention as to spelling and detail; translation demands attention only to certain outstanding features of the word, and the average student is probably no more interested in its very peculiarity than is the reader of English in reading English words letter by letter; in fact, the association in German is probably considerably weaker, because inner speech is being connected not with the German but the English equivalent. The process of translation seems then to narrow its possibilities for the learner in two ways; first by making almost no attention necessary for parts of phrases, and second by attaching English associations to predominant features of words which are by no means adequate for the English-German associations.

In immediate study, on the other hand, as the pupil is attempting to absorb every word for reproduction in German, every word is pronounced in German, and gets its due measure of attention to spelling and detail; as the process of reading in German continues the easier words will be read more hastily, and the more difficult ones will become the nuclei of attention and get slower pronunciation and more careful analysis and inspection; there is here as in translation study a reorganization and new distribution of attention, but the reorganization serves to direct attention to the mastery of the difficult words; in this process, moreover, the withdrawal of attention from easy words is not so complete as is the withdrawal of attention from words known by the context in translation study, nor is there ever any premium placed on the directing of attention to certain predominant features of words rather than to the words with their details. The method of study is therefore economical even when long-continued on the same material; the easier words are being rendered permanent for a longer period of time, and the more difficult words which can not be brought up to the threshold of recall after some interval of time have nevertheless been frequently and carefully repeated, and have accordingly acquired rather strong bonds in the nervous system, so that they will be learned anew with fewer repetitions.

The actual superiority of immediate study over translation study is therefore very difficult to determine. It seems rather certain that translation study by its inherent demand for English

equivalents only is from this very fact rendered of no great value after the meaning is once mastered except perhaps to render somewhat permanent a rather limited number of German-English associations. Immediate study, on the other hand, seems valuable not only to the extent indicated in the gross results of the majority of the tables, but also as Tables IV and VIII seem to indicate, in forming rather strong bonds with the more difficult words which are however too weak for recall after several days interval, and are therefore not apparent in the scores.

FAYE BENNETT.

GROUP I

TABLE I Selection R Trans. 38 Min. 5 Min. in unfamiliar words Preliminary Gain 12 day interval

TABLE II Selection S Trans. 38 Min. 5 Min. in unfamiliar words Preliminary Gain 8 day interval

TABLE III Selection T Trans. 38 Min. 10 Min. in unfamiliar words Preliminary Gain 5 day interval

Observers	TABLE I		TABLE II		TABLE III		Total immediate superiority in words						
	Selection R Trans. 38 Min. 5 Min.	Selection R <sup>1</sup> Immediate 38 Min. 5 Min.	Selection S Trans. 38 Min. 5 Min.	Selection S <sup>1</sup> Immediate 38 Min. 5 Min.	Selection T Trans. 38 Min. 10 Min.	Selection T <sup>1</sup> Immediate 38 Min. 10 Min.							
A	27	10	28	11	30	10	32	17	45	26	44	21	3
B	A	A	A	A	A	A	A	A	51	22	46	24	2
C	27	14	23	10	33	13	29	12	44	30	40	24	-11
D	31	10	28	5	36	4	33	7	44	17	46	18	-1
E	26	9	27	15	35	12	35	17	45	29	41	38	20
F	A	A	A	A	29	17	31	21	37	23	38	34	15
G	35	13	30	11	39	7	39	12	A	A	A	A	3
H	A	A	A	A	A	A	A	A	37	25	40	29	4
I	28	8	29	20	34	11	35	23	43	22	44	30	32
J	21	11	23	19	30	8	31	17	35	22	37	27	22
K	A	A	A	A	A	A	A	A	44	16	44	26	10
L	26	10	28	13	37	17	37	21	45	20	46	28	15
M	21	5	24	7	32	9	31	10	47	20	40	21	4
N	31	13	30	14	36	10	36	11	43	16	42	25	11
O	29	4	27	5	38	7	35	9	49	11	48	20	12
P	15	11	18	14	24	15	24	18	31	26	32	32	12
Q	20	10	18	13	33	19	28	15	31	19	38	31	11
	337	128	333	157	463	159	455	210	671	344	666	428	164

Words per pupil, trans. = 9.85  
 Words per pupil, immediate = 12.08  
 Superiority, immediate = 2.23

Words per pupil, trans. = 11.36  
 Words per pupil, immediate = 15.00  
 Superiority, immediate = 3.64

Words per pupil, trans. = 21.5  
 Words per pupil, immediate = 26.75  
 Superiority, immediate = 5.25

The average superiority of immediate study = 26 per cent. As the last words added were more difficult than those added earlier, this per cent. is probably considerably too low to represent the actual difference in achievement. This principle will be discussed later in the paper.

## GROUP I

TABLE IV

Observers	Selection X		Selection X <sup>1</sup>		Interval 7 days 16 Min.
	Trans. 44 Min. 5 Min. Interval 14 days 10 Min. in in in	Unfamiliar words Preliminary Gain after further interval	Immediate 38 Min. 5 Min. in in in	Unfamiliar words Preliminary Gain 8 da. interval	
A	35	15	36	16	25
B	43	12	42	19	28
C	33	17	37	17	25
D	37	11	38	10	26
E	39	14	37	21	29
F	28	14	24	15	20
G	41	16	38	10	21
H	A	A	A	A	A
I	39	15	38	17	24
J	30	13	30	16	25
K	36	17	40	14	24
L	36	11	40	20	24
M	36	12	34	12	16
N	38	11	40	11	20
O	41	11	40	16	20
P	24	22	24	18	24
Q	31	12	32	20	30
Total	567	223	570	252	381

Words per pupil, 59 min. translation study = 13.94

" " " 43 min. immediate study = 15.75

" " " 59 min. immediate study plus 6 min. for first test = 23.81

" " minute, 59 min. translation study = 3.78

" " minute, 43 min. immediate study = 5.86

" " minute in next 16 min. immediate study plus 6 min. for first test = 5.86

GROUP II

TABLE V

TABLE VI

Observers	Selection S <sup>1</sup> Trans. 38 Min. 10 Min.		Selection S Immediate 38 Min. 10 Min.		Selection X <sup>1</sup> Trans. 35 Min. 10 Min.		Selection X Immediate 35 Min. 10 Min.		Total immediate superiority
	Unfamiliar in Preliminary Gain 9 day interval		Unfamiliar in Preliminary Gain 9 day interval		Unfamiliar in Preliminary Gain 12 day interval		Unfamiliar in Preliminary Gain 12 day interval		
1	31	29	31	24	35	21	36	33	7
2	24	18	27	23	29	22	27	23	6
3	28	16	28	23	30	14	33	21	16
4	31	15	30	16	35	17	34	19	3
5	27	16	29	17	34	16	25	15	0
6	30	14	33	27	35	31	36	33	15
7	A	A	A	A	33	10	35	13	3
8	28	13	32	26	35	21	31	21	13
9	31	16	33	24	34	15	32	21	14
10	31	10	32	23	37	18	37	25	19
11	33	17	32	17	34	22	38	25	3
12	A	A	A	A	A	A	A	A	A
13	36	10	32	15	37	14	39	24	15
14	34	11	35	17	38	8	35	13	11
15	31	12	34	18	29	7	36	9	8
16	32	10	34	11	38	18	38	23	7
17	A	A	A	A	36	19	38	22	3
18	35	11	34	19	36	13	37	19	14
19	35	11	33	14	34	10	36	25	18
20	39	14	39	21	39	11	41	15	11
21	31	7	35	14	36	12	36	23	18
22	34	14	35	18	35	14	34	13	3
23	36	12	39	29	40	19	36	23	21
24	36	18	33	11	36	12	39	20	1
25	35	9	38	15	38	14	37	12	4
26	38	10	35	10	39	6	40	17	11
27	39	10	39	10	42	13	41	15	2
28	37	8	37	9	39	11	37	17	7
29	A	A	A	A	A	A	A	A	A
30	38	6	39	11	39	7	40	9	7
31	38	7	39	6	A	A	A	A	-1
32	37	5	38	9	37	4	38	20	20
33	38	16	37	18	42	19	38	24	7
Total	973	365	992	497	1081	438	1080	592	286

Words per pupil, trans. = 12.6  
 " " " immediate = 17.1  
 Superiority, immediate = 4.5

Words per pupil, trans. = 14.6  
 " " " immediate = 19.7  
 Superiority, immediate = 5.1

TABLE VII

	Selections	Study Time in Minutes	Intervals in Days	Ave. Number Unfamiliar Words	Ave. Gain in Per cent. Translation Study	Ave. Gain in Per cent. Immediate Study
Group I	R-R <sup>1</sup>	43	12	26	35	47
Group I	S-S <sup>1</sup>	43	8	33	34	46
Group I	T-T <sup>1</sup>	43	5	42	51†	64†
Group II	S-S	48	9	34	37	50
Group II	X-X <sup>1</sup>	48*	12	36	41	55

\*An English-German test after an interval of one day probably accounts for some of the increased per cent. in Selections X and X<sup>1</sup>.

†The shorter interval of five days probably accounts for some of the increased per cent. of gain in Selections T and T<sup>1</sup>.



TABLE IX

GROUP II

Observers	Selection S <sup>1</sup> Translation			Selection S Immediate		
	Unfamiliar Words in Preliminary in German	Words Remembered in English Test, 1 day Interval	Words Gained in German Test, 12 days Interval	Unfamiliar Words in Preliminary in German	Words Remembered in English Test, 1 day Interval	Words Gained in German Test, 12 days Interval
1	35	23	21	36	40	33
2	29	31	22	27	38	23
3	30	18	14	33	35	21
4	35	17	17	34	25	19
5	34	20	16	25	37	15
6	35	30	31	36	39	33
7	33	13	10	35	24	13
8	35	24	21	31	32	21
9	34	19	15	32	32	21
10	37	16	18	37	27	25
11	34	25	22	38	31	24
12	A	A	A	A	A	A
13	37	15	14	39	24	24
14	38	16	8	35	28	13
15	A	A	A	A	A	A
16	38	15	18	38	30	23
17	36	17	19	38	19	22
18	36	17	13	37	25	19
19	34	16	10	36	28	25
20	39	10	11	41	15	15
21	36	23	12	36	27	23
22	35	19	14	34	27	13
23	40	17	19	36	31	23
24	36	9	12	39	25	20
25	38	8	14	37	22	12
26	39	6	6	40	17	17
27	42	10	13	41	11	15
28	39	15	12	37	20	17
29	A	A	A	A	A	A
30	39	7	7	40	9	9
31	A	A	A	A	A	A
32	37	6	4	38	18	20
33	42	13	19	38	25	24
	<hr/> 1052	<hr/> 475	<hr/> 432	<hr/> 1044	<hr/> 761	<hr/> 582

Probable gain = 419

Probable gain = 705

## REVIEWS

**The Spirit of Modern German Literature.** By Ludwig Lewisohn.  
New York. B. W. Huebsch, 1916. 145 pp. \$1.00.

There are ten critics who can write with critical acumen of the past for every one who can treat the present intelligently and sanely. Professor Lewisohn shows by his little volume, *The Spirit of Modern German Literature*, that he is such an one. This little book which is neither polemical in spirit or intention is the result of a series of lectures delivered at the University of Wisconsin. It is an attempt to interpret for the general reader the underlying ideas of the last thirty years. The work is by no means exhaustive and will serve merely as an introduction to the best of the most recent German writers—a mere orientation in fields where trails are not yet blazed.

Mr. Lewisohn himself is a writer of no mean accomplishment as is proven by his excellent translation of many of Hauptmann's dramas in his English edition of that poet's works, and by his critical book on *The Modern Drama* as well as by the book under discussion. This book is divided into two parts which he entitles: The Search for Truth and The Search for Interpretation. It would be worth the while of many a critic of literature to read the first chapter of part I. This chapter makes clear the duty of the critic—to leave behind him his preconceived notions and personal prejudices and proceed to the criticism of a book with a deep sense of life and a keen perception of living beauty. Criticism will not then be the expression of mere opinion but will consist in pointing out how far the book in question contributes to a better understanding of life and its beauty. Mr. Lewisohn demands in every literary critic largeness of view, for he has not "much respect for any criticism that is not intelligently aware of at least two literatures besides the one under discussion." That this book may not appear too pedantic he relegates to an appendix a commentary which substantiates by references and quotations the opinions expressed in the text.

The first section of the book shows how the pallid idealism of the literature of 1880 was followed by a literature of naturalism which demanded that art represent life in all its severity. The philosophical thinker demanded the inclusion and predominance in literature of the struggle for existence. But with the doctrinal aim so strongly in the foreground, studied attention was given to form and method of presentation. In the search for reality modern German literature evolved a new technique in the drama and the novel.

The second part of the book is an attempt to show how the writings of the last thirty years in Germany interpret life. To the search for reality a second dominant note is added—the struggle for the liberation of personality. In all the social and economic readjustments of modern Germany these doctrines have been basic, and modern German literature is permeated with them. Mr. Lewisohn's analysis of the teachings in Nietzsche's *Thus spoke Zarathustra* is well worth reading. It helps to give an intelligent understanding of Nietzschean doctrines even though it does little to make those doctrines acceptable

to a Christian society. In keeping with these Nietzschean principles, naturalism and realism became dominant in German literature.

In passing judgment Mr. Lewisohn shows keen and critical insight, but one may justly accuse him of touching too largely upon excellencies and of omitting discussions of the crudities, the exaggerations, and the squalor. Thinking of some of the works of Sudermann, of Schnitzler and Wedekind and others who seem to glorify the base and elemental passions of mankind many a critic has maintained that all modern German literature is of this type. And one must admit that all too much of it grovels in the dust. But realism running riot, grossness glorified is not literature, nor indeed can be, even in the hands of such gifted men as Hauptmann and Sudermann. With the present attitude toward German life and literature it may be well with Lewisohn to emphasize the best.

One can not omit mention of the many excellent translations in these pages. To translate a poet is always to wrong him in the estimation of Mr. Lewisohn, but his translations prove that there are exceptions to this rule.

The only misprints noted are the misspelling of Mörike, p. 30, and *werde* for *werden*, p. 92.

The Pennsylvania State College.

HARRY T. COLLINGS.

- A. **Ernst von Wildenbruch, Das edle Blut**, edited by Charles Holzwarth. (The Walter-Krause German Series). New York, Charles Scribner's Sons, 1916. x + 129 pp.; 50 cents.  
 B. The same, edited by John C. Weigel (Macmillan German Series). New York, The Macmillan Company, 1917. xv + 145 pp. 40 cents.

Both of these volumes are quite properly edited on the basis that in an elementary text language should be stressed. Both follow the so-called Direct Method. They bear witness to the advance that is being made in modern language instruction.

A. makes more of an aesthetic appeal to the eye. The print seems clearer and the paper of better quality. The book consists of a brief sketch of the author in German (not covered by the vocabulary); the text proper, arranged in short sections of which the titles are supplied by the editor; "Anmerkungen" in German, simple and concise; "Fragen," a few of which are rather too long; and "Übungen," furnishing drill on many points of grammar. Especial emphasis is placed upon exercises in word-construction. The vocabulary gives in many instances German synonyms, in addition to the usual definitions.

*Refendar* (p. 1, 1.14) is missing both in notes and vocabulary; *Wiesengelände* (p. 7, 1.6) is omitted, and *Gebaren* (p. 7, 1.18) appears as *Gebahren* in the vocabulary. P. 70, in the first line of the *Übungen*, read *Sie* for *sie*.

B. contains also a short German biographical sketch, covered by the vocabulary. The text is not cut up into short sections. Difficulties are explained in simple German, not on the same page as the text, however, as some of the advertisements state. In addition, there are seven pages

of English notes, the inclusion of which we willingly concede. The "Grammatische Übungen" review dependent word-order and adjective declension and then stress in particular such difficulties as modals, passive voice, use of subjunctive, etc. "Wortlehre" (related words, synonyms, opposites, etc.) is emphasized. The "Fragen" are uniformly and commendably simple. The occasional suggestions to teachers will probably be of value to those to whom this type of text is unfamiliar. The vocabulary seems to be complete. Fewer German synonyms are given than in A. The proof is remarkably clean.

Those who use either of these editions will certainly not go far astray. They are both handled with pedagogical skill. Both "work," as must also be the teacher and the pupils.

Hiram College, Ohio.

LEE E. CANNON.

**Avec une batterie de 75. Ma Pièce. Souvenirs d'un canonnier,**  
1914, by Paul Lintier, Paris, Plon-Nourrit et C<sup>ie</sup>, 1916. 8°, xi +  
285 pp. 3 fr.

A war book written in excellent French furnishes today valuable material for college reading. Such a book is *Ma Pièce*, the diary kept during August and September 1914, by a young artilleryman, whose death eighteen months later deepened the interest produced by his volume. His gun, one of the famous seventy-fives, was attached to the fourth army corps, which in August advanced from Verdun into southeastern Belgium, took part in the battle of the Ardennes and in the French retreat. Early in September this corps was transferred to the sixth army and occupied the extreme left of Joffre's force, engaging in the important fighting near Nanteuil-le-Haudouin which resulted in the victory of the Marne. He then joined in the pursuit of the Germans till, a fortnight later, he was wounded and incarcerated in a hospital.

Lintier writes as a soldier and artist, not as a tactician. He has the gift of seizing the picturesque and interesting detail, of describing vividly what he sees, with no sentimentality or fine writing. He appeals to the feelings and the aesthetic sense without resorting to fictitious characters or changing the order of events, for he understands that there is no material more dramatic or more effectively arranged than that furnished him by the emotions of the mobilization and of the first fighting, the depressing retreat, the joyful victory with its heavy price of suffering. Lintier describes equally well a landscape in the Meuse valley, the flight before the invader of a peasant family, a humorous episode of camp life, or the psychology of the soldier in battle. This scene at night, for instance:

"Un craquement de bois brisé, un bruit sourd de chutes soudain me réveillent. Je regarde, je ne vois rien. Pourtant il me semble, dans le roulement des voitures, percevoir une plainte, des sanglots. Oui . . . j'ai bien entendu une voix claire, une voix de petite fille qui appelle:—Maman! Maman!

Sur un tas de cailloux, en marge de la route, j'entrevois maintenant la roue d'une carriole renversée, une forme humaine à terre, et alentour des silhouettes d'enfants à genoux.

Des sanglots. La petite voix appelle encore."

Or, again, in livelier mood, this account of a bayonet charge:

"Je ne connais rien de pareil . . . S'il y a un enfer, on doit s'y battre tout le temps à la baïonnette . . . Sans blague. On part . . . on gueule . . . il y en a qui tombent . . . des tas qui tombent . . . moins il en reste, plus il faut gueuler haut pour que ça continue à marcher. Et puis, quand on arrive dessus, on est comme fou . . . On tape, on tape . . . Mais, la première fois qu' on sent la baïonnette rentrer dans un ventre, ça fait quelque chose."

With all the *verve* of this soldier talk, there is not here, as in *Gaspard*, an excess of slang. Nor is the vocabulary difficult for one familiar with colloquial French.<sup>1</sup> To understand the military operations, a teacher will do well to read Hanotaux's article on the battle of the Ardennes in the *Revue des deux mondes* for November, 1916, and one of the many available studies of the battle of the Marne. A few pages of the book, a very few, might be advantageously omitted in a class of girls, a few others if there are teachers who do not like their students to read of what others have to suffer. The book appeals to a French lieutenant of my acquaintance as the best account yet written of the first months of the war. It has been so popular in France that it reached its twenty-eighth edition before the end of last year. I have found it a valuable aid in interpreting to college students at Amherst French conditions and character under the stress of recent events.

Amherst College.

H. CARRINGTON LANCASTER.

<sup>1</sup>*Rigolo* in the sense of revolver and *bourrin*, a miserable horse, form the chief exceptions to this statement.

## NOTES AND NEWS

### FRENCH CORRESPONDENCE

At this time, when our countrymen are so eager to gain closer acquaintance with France, there must be among our teachers and students of French many who would welcome a chance to form personal relations by an exchange of letters with modern language instructors and pupils on the other side of the ocean. Such an opportunity is offered by a plan recently set afoot by M. Ferdinand Buisson, editor of the *Manuel Général de l'Instruction primaire*, published by the Librairie Hachette at 79 Boulevard Saint-Germain in Paris. M. Buisson, who occupies a foremost place among the educators of our day, is known to the world as the organizer of the present admirable system of primary instruction in France. His project, outlined in the *Manuel Général*, has met with an enthusiastic response at home, and he has already received a considerable number of letters from men and women desirous of corresponding with Americans occupied in linguistic work. Some of these are interested primarily in a comparison of ideas, methods, and results; with others the chief concern is practice in English composition. All, however, are animated by a friendly impulse to tighten the bonds of mutual esteem which unite two congenial nations. In general, it is expected that each writer shall use the language of his or her correspondent, who shall offer corrections and suggestions; but the conditions can of course be adapted to the preference of individuals. Americans, young or old, who wish to join in this enterprise are invited to address themselves either directly to M. Buisson or to the author of this note.

C. H. GRANDGENT.

Harvard University,  
Cambridge, Mass.

### SCHOLARSHIPS OFFERED

The Texas Chapter of the "Order of the Sons of Herman" has increased its former appropriation of \$1,200, which was devoted to the distribution of prizes to deserving students of German in the University of Texas and the five Normal Colleges, to \$1,750. Of this fund, \$250 is to be awarded to one graduate student, and

\$125 each to two seniors in the University of Texas. The sum of \$1,000 is to be equally distributed in the form of \$100 scholarships to students in the four Normal Colleges and the College of Industrial Arts, at Denton.

The Committee appointed at the last meeting of the Grand Lodge to administer this fund has made the following appointments in the College of Arts, University of Texas: Miss Mary Felsing, fellowship of \$250; Miss Angela Neibuhr, scholarship of \$125; Miss Selma Raunick, scholarship of \$125.

The following were awarded \$100 each: Southwest Texas Normal at San Marcos—Miss Clara Willett, Miss Adele Fresenius.

West Texas Normal at Canyon—Walter Buecher, Miss Margaret A. Gunther.

Sam Houston Normal at Huntsville—Miss Hulda Sprain, Miss Wilma Westerman.

College of Industrial Arts at Denton—Miss Nora Ernst.

There being no application from the North Texas Normal College at Denton, no awards for students of that institution were made. Applications for the Academic year 1918-19 should be submitted before March 15, 1918, to Professor W. E. Metzenthin, Austin, Texas.

This national association of teachers of Spanish organized last April in New York is receiving enthusiastic support from every section of the country, an indication of the enthusiasm and interest for the study of Spanish in the schools and colleges of the United States. The membership has already reached 500. The temporary officers for the year 1917 are: President, Mr. Lawrence A. Wilkins of De Witt Clinton High School, New York; First Vice-President, Professor Rudolph Schevill of the University of California; Second Vice-President, Professor John D. Fitz-Gerald, of the University of Illinois; Third Vice-President, Professor Charles Phillip Wagner, of the University of Michigan; Secretary-Treasurer, Mr. Alfred Coester, Commercial High School, Brooklyn, New York. Mr. Archer M. Huntington of New York and Mr. Juan C. Cebrián of San Francisco have been elected permanent honorary presidents. Various committees have been appointed to prepare a constitution, nominate officers for the first regular year, 1918, etc. At the April meeting the president of the tempor-

any organization was authorized to appoint the editors of the organ of the association, *Hispania*, and during the summer the editorial staff has been named. *Hispania* will be a quarterly journal of some seventy pages a number, and will be devoted to the interests of all High School and College and University Teachers of Spanish. The regular issues will begin in February, 1918. An Organization Number will appear soon, which will contain editors' announcements, a letter of Menéndez Pidal, a copy of the constitution and other important matters.

The editors of *Hispania* are the following: Editor, Professor Aurelio M. Espinosa of Leland Stanford Junior University; Consulting Editors, Professors John D. Fitz-Gerald of the University of Illinois and J. D. M. Ford of Harvard University; Associate Editors, Professor Alice H. Bushee of Wellesley College, Professor George T. Northup of the University of Chicago, Professor G. W. Umphrey of the University of Washington, Professor J. Geddes, Jr., of Boston University, Mr. Percy B. Burnet, head of Modern Language Department, Manual Training High School, Kansas City, Mo.; Mr. Joel M. Hatheway, Commercial High School, Boston; Mr. Lawrence A. Wilkins, Head of Department of Spanish, De Witt Clinton High School, New York, and Mr. George W. Hauschild of Manual Arts High School, Los Angeles.

Among the special and contributing editors of *Hispania* will be Ramón Menéndez Pidal and Rafael Altamira of Madrid, Spain; Ramón Jaén of the University of California; Mr. Alejandro Quijano of Mexico City; Professor Federico de Onís of Columbia University; Professor Northup of the University of Chicago; Professor Fitz-Gerald of the University of Illinois, and others.

The new association will unite the scattered forces of teachers of Spanish in the United States for common work and co-operation and should do much to better the teaching of Spanish in our schools. We await the Organization Number with great interest.—*Modern Language Bulletin*, California.

The attention of the readers of the JOURNAL is called to the specially good Walter number of the *Monatshfte* published in October. It contains in addition to the reminiscences of Walter's work a number of brief articles that teachers should read. Copies may be obtained by sending 25 cents to the editor, Max Griebisch, National German-American Teachers' Seminary, Milwaukee, Wis.



THE  
Modern Language Journal

Volume II

JANUARY, 1918

No. 4

DESIRABILITY OF A SYLLABUS OF FRENCH  
AND GERMAN TEXTS<sup>1</sup>

Is there a warrant in times like these for American teachers to discuss a subject apparently as academic as the one announced in the title of this paper? We are engaged in a great national task of putting our house in order without and within. We are experiencing at the present moment a degree of spiritual exaltation to which we find no parallel except in our civil war. We know now the meaning of service in a great cause. We have thrown aside the *laissez-aller* policy; in our material necessities we are denouncing waste and shiftlessness. Is it not peculiarly appropriate at this time to rid ourselves of aimlessness in our educational procedure? It is from this point of view that I would justify the consideration of the topic before us; let me premise that I shall offer suggestions rather than develop a conclusive chain of argumentation:

The problem of successful modern language teaching is beset, as you know too well, with countless difficulties, due to the uncertainty both in aims and methods, on which our opinions are widely divergent. Is there an approach even to an agreement on any one of these fundamental considerations? I should be opening up too vast a field, if I touched in the present discussion the question of unification of the general problem of teaching the modern languages; if I attempted to establish a kind of standardization as to the order of presenting the material involved; if I discussed the various shades of emphasis, and the relative signifi-

---

<sup>1</sup>Address before Association of Modern Language Teachers at Convention of Middle States Association of Colleges and Preparatory Schools, at Poughkeepsie, Dec. 1st. 1917.

cance that we propose to attach to the use of colloquial speech on the one hand, or formal speech on the other. We all admit the medley of conflicting tendencies as a recognized obstacle to our efforts. We have no desire of course to advocate the deadening uniformity of an unbending bureaucratic prescription. But might we not accept the agreement that results from a free interchange of opinion between leaders in the profession? When and how will such a beneficent change in our teaching reveal itself? The doctrine of coöperation in the course of which we modify our own performance by comparison with the efforts of colleagues needs an official recognition which, at the moment, it does not yet possess.

We know in a general way that in some parts of our country thoughtful men and women teachers have concentrated their attention on more rational forms of presentation. They have repudiated haphazard methods, have evolved a definite sequence, an orderly advance in their language work; true pioneers in their efforts, they refuse to accept traditional teaching simply because it is traditional. They have faced unflinchingly what should be the one and only ultimate issue,—“Why are we to do thus and so?” But of what benefit to the rest of us teachers have been such experiments? They are frequently not even recorded in professional publications. When we do hear of them, we find that, with much that is of value, they are apt to combine methods that are wasteful, that have been discarded elsewhere as futile. Our efforts are, if I may say so, incoherent, disjointed; we do not profit by each others' successes and failures. It is a vicious circle in which we are moving instead of a steady and sure advance on lines that have found general acceptance. The curse of disparate effort impedes our progress.

And yet in a certain sense we teachers of language are free from some of the embarrassments that obtain in other branches of secondary education. There, chaos primordial still reigns. To judge, for instance, from a survey of school programs, it would seem of subordinate significance whether you teach ancient history to pupils in the first, second, or last year of a high school course; whether you lead up to American history on the substructure of European civilization in mediaeval and modern times, or whether you regard recent political developments as the sole knowledge

worth imparting, with only casual reference to the conditions of which they are the direct outgrowth. With no definite conception of an order of procedure, our history teachers in general countenance irrelevancy, scout the relation of cause and effect. No one seems to be positive as to what amount and type of historical information shall become the basic heritage of our high school pupils; no writer of an historical text book has pupils of a definite stage of development in mind, and no teacher is quite sure that a given text book is in every sense appropriate to the grasp of his class.

Or, to turn to another medley in our teaching efforts; we are at sea in our mathematical teaching as to the choice and grouping of topics, as to sequence, as to degree of emphasis, even as to point of departure. Shall an elementary acquaintance with geometric concepts precede an acquaintance with algebra, or shall it be postponed for several years to a period of relative maturity? Can we, as long as we are at variance with each other on such vital issues, speak of a *plan* of mathematical teaching?

We are, as I have said, in this respect at least, more fortunate in the matter of our foreign language work. There is a certain inevitable sequence in our main lines of endeavor. We cannot teach Racine, before our pupils know a certain amount of French vocabulary, of French language structure, may I add, of French pronunciation. In other words, third year French cannot precede first year French; let us be thankful to the gods for so much! We *do* secure definite foundation work. It is when we reach the end of our first year in modern language work that our dilemma sets in, for our pupils are then to apply their preliminary knowledge to a growing familiarity with the language. They are to gain acquaintance by degrees and through works that have a distinctly literary quality with as much of the spiritual life of the people as is there revealed. We can stand here, I believe, on a common ground; for whilst acquaintance with the present day thought and life of the foreign people whose language we are studying is one of the objects to be sought, it is not considered a sufficiently worthy aim to limit our students' knowledge to the type of communications that suffice for daily intercourse.

It was absurd in the past to acquaint our pupils only with the foreign language on its highest literary plane. As though the

language and thought of an Andromaque, of a Britannicus, were not highly conventionalized, rarified so to speak, beyond the demands and possibilities of the average man's thought and expression; as though a Nathan, an Iphigenia, a Johanna, were not primarily the media through which their respective creators revealed *themselves*, their aspirations and their ideals, to willing and sympathetic listeners. Was it not absurd to urge our helpless and struggling youth to dizzy heights where they must needs accept *words* instead of fathoming the underlying thought? Quite as extreme and irrational was this effort, as the other of hedging their intellectual interests within the commonplace, the banal.

The problem before us seems to me to be this—by what stages, through the use of what material can we acquaint our students with the existing social conditions, the prevailing life interests and intellectual strivings of two great cultural nations? What literary products of theirs can most completely and reliably express to our students their national aims? And finally, from which productions of their greatest literary heroes may be gathered the flower of their intellectual quality?

Our publishers have put forth at the suggestion of college and school men (mainly the former), a number of German and French texts for study in schools and colleges. Some have been brought out in numerous editions in response to constant demands; others meeting with less favor have gradually disappeared from the market. It would be presumptuous to aver that the persistence of the one group or the infrequent occurrence of the other furnishes any definite proof of their respective values. The question of value is indeed the crucial one; yet standards by which we determine values are not equally obvious and acceptable to all minds. Thus, for instance, I cannot admit that the question of *excellence of style* should be most prominent in our minds; it must be distinctly subordinated to that of value in content and in the power to arouse interest. I have the less hesitation to press this point, because it has found a striking corroboration in a very carefully considered Joint Report for the Reorganization of the Teaching of English in secondary schools, which has recently been issued by the Bureau of Education. Here too the fetish of supreme stylistic excellence appears to be losing its hold on the

most thoughtful teachers; as I view it, it requires the same kind of courage for a teacher to rule out, say Coleridge or Landor—both excellent stylists,—as to replace a German or French classic by a writer of inferior lustre whose subject, however, makes a more direct appeal to our students.

Protesting against too early an introduction of French youth to their own classical literature, Paul Lacombe says (and his statements bear frequent repetition): Our classics are too substantial for young people, their psychology is beyond youth's capacity; they intimate, suggest, leave much unsaid: 'far more valuable, an author who, without such consummate art, dilutes his thought and reveals it at full length.'

Turning now to our accessible material,—what have we available? Is it illuminating in the best sense of the word? Does it embrace with any degree of completeness various angles from which the foreign people may be regarded? What side is wanting to complete the picture, and does the absence of it distort the picture as a whole? Do the texts that are available emphasize unduly national self-consciousness? How can we counteract the effect of a work that leans excessively to sentimentality? Can we furnish as a desirable antidote one that breathes distinctly the note of virility?

In the center of our consideration ought to stand a thoughtful estimate of the capacities and needs of our pupils. I cannot sufficiently emphasize the significance of this, one of our greatest difficulties; for the books we use as texts were not primarily written for pupils; they were composed for the edification of mature hearers or readers; it is only accident, if they are found available for the needs of our students. Recall the masterpieces as you know them; the theme may be a lucid one, but it may not be elaborated in simple terms, and on the other hand, the clearest and most direct language may not free a searching soul-problem of its intricacies. This lack of adaptability of the purely literary production to student use constitutes one of our gravest teaching problems, and it is here where the call for a syllabus of extant material in the two languages has its distinct justification. I believe that both in French and German literatures a more exhaustive search should be instituted for material that is of service in our work. There should be a critical survey of existing

publications, an elimination of those that are undesirable, and a readiness to advocate substitution of more acceptable material when we have become convinced of its value. This involves that every teacher of French and German delve conscientiously into all material at his disposal; that he read and scan books and selections with an eye directed intently on student-use. We know how misleading general impressions are. The books you and I enjoy and enjoyed for our private edification may be most undesirable for our classes. A specific example may serve to illustrate my point. Of a certain German tale, Riehl's *Burg Neideck*, there exist at least half a dozen different editions; evidently the story appeals to many teachers and is largely used by them. To forestall criticism, I may state that personally I find the work exceedingly amusing, but that is not the issue. Will it so impress our pupils? It is conceived in a vein of gentle satire, intelligible in its curious conceits only, if you have saturated yourself with the grotesque contrast that the author has in mind between actuality and a fancifully exaggerated sentimentalism. Read it as the story runs on, with the attention of the pupils of necessity riveted on the literal interpretation of the language, and not a glimmer of its underlying spirit is apt to reach their minds. I honestly doubt whether one teacher out of a hundred can create for his class the atmosphere that will make the story genuinely significant; does it serve any purpose to annotate with elaborate suggestions the various incongruous situations? It is as though somebody were going to edit with copious notes the playfulness of Mr. Crothers' essays, or the lambent geniality of Oliver Wendell Holmes' *Autocrat*. Perhaps some enterprising editor of *Burg Neideck* will feel called upon some day to punctuate his comments with such remarks as "This must not be taken seriously." Or, "note how absurdly exaggerated." Now it is my contention that a work, distinctly alien to our pupils' point of view and involving elaborate apparatus to make it at all palatable, is not wisely chosen. I have, alas! witnessed the screaming solemnity with which a class of pupils will plod through a piece of literature that is admirable beyond peradventure, but about as appropriate for class work as attempting to break a butterfly on a wheel.—Reread each book, with your student body insistently before your mind's eye. How does the book serve their purpose?

What will it do for them? How does it correlate with what they have read—with what they are still to read? What gain in appreciation, in insight, is to be secured, and by what means?

We ought to deprecate as unpedagogical a jumble of unrelated literary tidbits. You would be surprised, if you once settled down to a serious consideration of a literary production, centering your thought on analysis of its *educational* possibilities, how vastly your conception of its significance would be modified.

Consider for a moment our peculiar educational conditions, above all, the prevalence of the co-educational high school, and you will admit that before we recommend it, we ought to reach definite conclusions about the applicability of a piece of literature to our class requirements. How lightly we have hitherto regarded these serious questions! No one but a teacher of long experience realizes the pitfalls that result from a lack of forethought; it is criminal to ignore what the possible reaction of his class to a certain piece of literature may be. Forewarned is forearmed! A single indiscreet question by a pupil, an awkward statement by a teacher off his guard, may do a world of mischief. I have marvelled at times at the fool-hardiness of teachers in this respect; for him who has not thought out all contingent possibilities in connection with these French and German readings, there may develop many an embarrassing situation. Preparedness is the great safeguard; if you realize the danger point, you will probably succeed in steering clear of a difficulty; but to be taken unawares from lack of insight is altogether inexcusable.

To this task of enlarging the range of our reading material the competent teachers and professors of French and German may profitably bend their energies. With their knowledge of the literary treasures in both tongues, I am convinced that much material that has hitherto not been made available can be introduced. What we need is variety and scope in our material; that above all is a desirable end. I know that we should breathe a sigh of relief, if there opened to us and our pupils a wider range of literary productions. We have, for instance, a group of French plays of lighter character, charming in their way, like *Le Gendre de Monsieur Poirier* or *Poudre aux Yeux*. There surely must be, for purposes of variety, at least three or four other plays quite as unobjectionable that might be substituted for these.

As in our study of English masterpieces, we have been yielding in the foreign languages also to the assumption that we ought to offer to our students only connected masterpieces—literary wholes; but I would suggest as introductory to such a course a carefully balanced literary reader, a series of well-chosen selections along various lines of literary effort. The objections that we formerly raised against books of selections were based largely on the indiscriminating, haphazard method of culling such selections from heterogeneous sources. In our English readers and in our foreign readers we were apt to offer an objectionable hodge-podge of unrelated material, devoid of the essential charm of distinctive literary merit. But if you wish to realize the full possibilities of carefully-edited books of selections, prepared by a group of pre-eminent masters in pedagogy, read what Professor Brown sets forth in his recent masterly publication: *How the French Boy Learns to Write*. Nothing left to chance, every step, every selection judiciously weighed in the balance—thus and thus only does literary taste, literary appreciation, and eventually literary power blossom forth; the Frenchman *can* write.

Suppose now we set ourselves the task of endeavoring to combine in these reading selections literary quality with enlightening content. It is not an easy task, but undoubtedly there can be culled from writers of real literary merit that are not too technical, a series of selections, each one of moderate length, that throw light on political, economical, geographical, cultural, or historical relations. There would be a distinct aid in the fact that they would be of moderate length. They would have a real significance, because they do not impose on the student the need of wading through desert stretches of inane commonplaces. In both of these languages a number of writers can be found who in their several spheres of information are at once interesting, stimulating, and accurate, whether as naturalists, as travelers and explorers, as geographers, in the fields of biography, of history and in the plastic arts. Excerpts may be found that combine vivid and glowing word-pictures with material of intrinsic value.

There is a pedagogic question in this matter of language teaching which calls for our serious consideration, and in justice to our teachers of foreign language, I am free to make the admission



that our teachers of English have been quite as indifferent as ourselves to the peculiar nature of the reading problem. They too have been guilty of monstrous blunders in the perfunctory assignments of prescribed and of cursory reading material.

Is it not a sorry spectacle to use our texts simply as a means of turning words, phrases, sentences, paragraphs from one language into another? A sordid view, this, of our teaching opportunities. It would be an ideal attainment, if in the selection of each single text, whether in the vernacular or in the foreign tongue, the teacher previously satisfied himself completely as to a number of fundamental points such as this: Of what value is this selection to my group of pupils, constituted as I know them? How does this selection measure up to their previous knowledge? Their antecedents? Their environment? Their moral and spiritual tendencies? The simple fact of appropriateness, of desirability, is the one that must first be established, and it is here that the work of our Committee depends upon your coöperation and active contribution. It is primarily a scheme of collating professional opinion; on the individual teacher it does not impose undue burdens.

Expert opinion gathered from the independent answers of say twenty first-class teachers on a given text, standardizes in a measure the value of that text with respect to the points under consideration. We shall expect to find divergences on minor points, but even in such differences of judgment there is a distinct advantage; in the very act of formulating the features acceptable, and interpreting the discrepancies, we strengthen our standards of judgment. The outstanding advantage that I see in such coöperative professional effort is that we compel ourselves to give adequate thought to the problem in hand. We get from the searching analysis that we bring to bear on our present material a series of facts that will guide us in our efforts to extend our list of reading texts.

Here are, then, some of the questions that we would suggest to each one of you in connection with the texts that we would invite you to study with a view to their acceptability for the class. They are by no means the only questions, and in the discussion which I hope will follow, it is easily possible that other questions as significant may be suggested.

1. Is this book a text suitable for High Schools
    - (a) from the point of view of content
    - (b) as to the ease or difficulty of the language employed?
  2. Is the book in question more desirable for boys' classes or for girls' classes, or is it equally valuable for either?
  3. Does it commend itself for mixed classes? If not, why not?
- There is no more serious question than this. Some teachers will hesitate to recommend a book, in which others find no objectionable features whatever.

To a second group of inquirers I should assign these considerations:

To what extent and in what particular direction is the book under consideration typical of the national life with which we want to acquaint our students? Is the general tenor of the work wholesome and moral? And I should want to include under this head the query whether or not the book has a morbid tendency. I dwell upon this particularly, because we ignore at times the influence of morbidity on adolescence. I entertain little fear that any of us would ever dream of using as class material that which is outright immoral, but there is a very immediate and subtle danger that lurks in the unwholesome. For it is of the very essence of classroom recitation that we are called upon to expatiate, to dwell rather insistently on our context, and to illuminate it by diverse forms of interpretation, and it is just there that the insidiousness of a morbid piece of literature is apt to do its most serious damage.

Again, we shall want to know whether in your judgment a given work lacks seriousness. Of course no one of us would criticize genial humor, but I question myself whether flippancy enshrined in a text is a desirable adjunct to our class work.

Keeping in mind furthermore the intellectual stage that our pupils have reached, we must ask ourselves "is, or is not, the book under consideration too distinctly philosophical in character?" Comparison with the experiences of our teachers of English may always serve as a guide and a warning. They, if we listen to their admissions, have been none too careful in avoiding this snare, and I have the feeling that the distaste for some of the noblest productions in English thought may be traced to an

incomplete appreciation of literary work that makes its appeal only, after one has advanced considerably to an understanding of the reasoned life.

I think it was Thomas Arnold who once said "Set before your pupils a goal slightly in advance of their present capacity, but only slightly, very slightly." The warning I think may well be heeded by us also. And in this connection we may want your judgment on the place where in a secondary school course you think a certain book can be made most effective.

I have suggested but a few of the points that come up for consideration in connection with any piece of literature. My main contention is that by enlisting the coöperation of a number of thoughtful teachers we shall secure, as we coördinate their several points of view, standards that we have hitherto not possessed. When once we have sifted the observations that have come in from a number of teachers, we shall know, as we never have known before, what gain our pupils may derive from the study of a given work, and we shall then realize how we can fit each succeeding selection into its proper place as an element of expanding insight and appreciation on the part of our pupils.

JULIUS SACHS.

New York City.

---

## THE FUNCTION OF DICTATION IN THE TEACHING OF MODERN LANGUAGES<sup>1</sup>

Dictation as an aid in the teaching language is not new. It has for a long time been used in the grammar grades to teach children correct English. More recently it has been employed in secondary schools and in universities as a means of teaching modern languages. My attention was called to the value of dictation by Professor Almstedt of the University of Missouri, and I feel that what success I have had with this kind of exercise is in a large measure due to his clear cut-presentation of the matter when I was a student at the university.

I cannot here go very deeply into the psychological aspect of the subject, but I should like to point out a few important facts. When the laws of memory, and of learning are applied to dictation, it is found that the main factors involved are:

1. The correct speaking of the word,
2. The correct hearing of the word,
3. The visual appearance of the word,
4. The writing movement.

The first, the correct speaking of the word, involves accurate pronunciation on the part of the teacher. The second, the correct hearing of the word, demands sound-analysis on the part of the student. The third, the appearance of the word, necessitates the student's ability to associate the pronunciation of the word with its spelling. The fourth calls for the correct coördination of the writing muscles.

There are three types of students that must be considered. The first, the audile, gets his impression of a new word through the ear, so he learns best by hearing the word spoken by another. The second, the visualizer, gets his mental images through the eye, and is therefore helped most when he sees the new word printed or written. The third, the motile, learns best through movements, those of the vocal organs in speaking and those of the arm and hand in writing. In the dictation lesson all three of these means of approach are used. Each student has three

---

<sup>1</sup>Paper read before the meeting of the Modern Language Division of the Missouri State Teachers Association, Kansas City, November 16, 1917.

repetitions—first through the ear when the instructor pronounces the word; then through the muscles during the writing and during the almost unconscious movements of the vocal organs when the student repeats the word to himself; and, finally, through the eye when he sees the written word before him; so each student, be he an audile, a motile, or a visualizer, has one repetition that is most favorable to him. From the point of view of psychology, then, dictation is a sound method of teaching language forms.

Now I shall turn to the actual use of dictation in the classroom. For the method that I have been using I claim no originality. It is, for the most part, the method used by Professor Almstedt and that described by Professor Bagster-Collins in his book, "German in Secondary Schools." I shall tell briefly what I think the procedure should be.

Let the dictation exercise come at the first of the hour, once or twice a week on specified days. The students should, if possible, have uniform notebooks. They should write their dictation on the right hand page, always leaving the left hand page for corrections. At the top of the page to the right the students write the date; below this in the middle of the page, "Übung I", "Übung II", etc. For the dictation exercises the teacher should choose a selection with which the students are fairly familiar. If they are not familiar with it, they will direct all their attention to the story element; on the other hand, it is equally undesirable to select a paragraph that the students have memorized. The teacher should read the selection to the class, sentence by sentence, repeating each sentence twice. During the first reading the student should not attempt to write at all but should concentrate his entire attention on the spoken sentence, making every effort to grasp the meaning. If the sentence is very long, the second reading may be given in parts. However, the teacher should not break up speech groups; if this were done, the dictation exercise would be nothing more than a spelling lesson. The reading must be phonetically correct and not so slow that the sentence meaning is lost. The teacher should never read a sentence a third time. The lesson should not exceed eight or ten minutes of actual writing. Then, before books are passed forward, the teacher should read the whole selection once more; this is to let the student see the

connection between the sentences, so that he may realize that what he has written is a whole—a composition unit.

In correcting the dictation exercises the teacher indicates mistakes by underlining the wrong word with red ink. The student must correct all mistakes, using the left hand page. If a word has been misspelled, let the student write the word correctly on the left hand page in the position corresponding to the position of the incorrect word. As a rule it is not necessary to ask students to rewrite the whole exercise. This procedure will simplify greatly the work of checking corrections.

The question now arises, "Is dictation worth while? What are the results?" The results, as I see them, are:

1. The student gets clear-cut images of words in connected prose.
2. A closer connection is made between pronunciation and spelling, and both pronunciation and spelling are improved.
3. Dictation brings about accuracy in the use of case endings, verb forms, etc.
4. Dictation instills in the student "Sprachgefühl," an understanding of the idioms of a language.
5. Dictation exercises show the particular faults of each student clearly, and indicate the individual help needed.
6. By tabulating errors the teacher may know what points need stress.

At the end of last year I tabulated the mistakes made in dictation in my beginning German class throughout the year. This was college German, each semester being a five hour course. There were in the second semester nineteen students in the class. Of these, two were irregular and dropped the work early in the term. One student neglected to hand me her notebook at the end of the year, so her work is not tabulated here. Her rank was a high "M". Five of the remaining sixteen students, listed in the table, entered the class the second semester. Dictation work was given every Friday, but because of holidays and examinations, and because dictation work cannot profitably be begun until the third or fourth week of school, I had only thirty dictation lessons during the forty weeks of school. In the table the starred students have a relatively low number of mistakes for their rank because of frequent absence from the class. The dagger indicates that a student entered the class at the beginning of the second

semester. The dictation lessons during the first semester were based on Prokosch's "German for Beginners," while those during the second semester were based on Boezingers "Erstes Aufsatzbuch."

This table shows the distribution of the 1755 errors found during the year. This number, 1755, is larger than the number of red ink marks found in the notebooks, because often what was apparently one mistake was really, when analyzed, two mistakes; for instance, the student who wrote "gewonen" for "gewohnt" omitted the "h" after the long "o" and used the wrong verb ending; and his mistake has been counted as two in this table. Again, the student that wrote "in die Haus" for "in dem Haus(e)" made two mistakes; he used the accusative for the dative, and he gave "Haus" the wrong gender.

One limitation should be mentioned. Dictation is not original composition, so certain types of weaknesses in students are not revealed, such as mistakes in word order, use of wrong prepositions, and use of wrong verb forms or wrong verb combinations in verb phrases.

The most frequent mistake was the omitting of a word; such an omission occurred 159 times, sixty of these being made by one boy, the lowest in rank in the class. The error having the second highest number of marks was the confusion of the dative and the accusative. Then there followed in order the omission of the umlaut, the failure to capitalize nouns and polite forms of the second personal pronoun, case mistakes other than the confusion of dative and accusative, and the use of the wrong word. In all there are forty-nine errors tabulated. Errors that occurred only once during the year I have listed as miscellaneous.

The tabulating of these mistakes has been of great value to me; but there is a question in my mind whether or not this particular table would help any other teacher or whether he would have to tabulate the errors made by his own students in order to be benefited. The question also arises, would tables made by other teachers resemble this one, or would the individual differences of teachers be great enough to make the percentages radically different? Some teachers stress certain points; some, others. Perhaps it was because I stress at all times the correct pronunciation of "v", that in the whole year there were only seven instances







of the confusion of "v" and "w"; and, because I insist on it, that my students pronounce final "b" as "p", that only three times did students write "p" for final "b". It may be that the fact, that in ninety-eight cases an "h" was omitted, shows that I did not call sufficient attention to the use of the silent "h" after many long vowels. On the other hand, it may be that any average class in a year's time would make about the same number of mistakes, and that the errors would be distributed in nearly the same way. It is to determine these fact that I should like to know what results others have had in making similar tabulations.

ANNETTE BETZ.

Junior College, Kansas City, Mo.

---

## FRENCH IN THE PRE-HIGH SCHOOL PERIOD<sup>1</sup>

The movement to begin the secondary school period two years earlier than at present, making the elementary school course cover six years instead of eight, and to begin several of the high school subjects including modern languages two years sooner, is well under way. In the University Elementary School,<sup>2</sup> the pre-high school period ends with the seventh grade, and the children enter high school with some advanced Latin and a year of credit in either French or German.

This establishing of credit for the French and German represents the outcome of several years of experimenting and adjusting. We follow the European custom of beginning the modern language work in the fourth grade, at approximately nine years of age. At this time all of the children elect either French or German, and continue the language chosen through the remaining grades and through at least two years of high school. In the years before the seven-year arrangement was adopted the children were, originally, not given any credit in the high school for their elementary work; later they were given a half credit for it, providing they did satisfactory work in the succeeding class. This made of them a mid-year class, which was a nuisance administratively, and which usually dwindled into nothingness because of program difficulties and general dissatisfaction with the existing order of things. Then, with the introduction of the Direct Method in the high school came the opportunity for improved conditions and thanks to close coöperation between the high and elementary schools, and weekly meetings of the two departments, the children are able to cover the first year requirements and by the end of the seventh grade, to enter high school as regularly accredited second year students in French.

Our problem has been not to push high school French down into the grades and teach it as a high school subject, but to equip pupils in the grades to do the work ordinarily done in second year high school and to give them at the same time greater power, appreciation and enthusiasm than the average second year student has.

<sup>1</sup> Paper before the 29th Educational Conference of the Academies and High Schools with the U. of C. April 13, 1917.

<sup>2</sup> The University of Chicago, School of Education.

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 orally and in writing.

To train him to read simple French with intelligence.

To acquaint him with the spirit of the French nation through a first hand knowledge of her folk-lore, customs and traditions.

To so present the material as to create a desire to continue the study later.

To develop the faculty (a) of finding the grammatical law underlying the forms learned and (b) of applying principles.

To train the child to observe sound and rhythm as well as form by developing an appreciation for correct and accurate pronunciation.

To develop a sense for and an appreciation of correct form and usage.

At nine years of age the child has no concern with the *structure* of language. He wants to say things and 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 and understanding his own thoughts and those of other people. Therefore, as rich a background as possible of simple material 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. By this method of approach I do not mean that the instruction is haphazard or that grammatical considerations are overlooked. Grammar must be taught and thoroughly taught, but it must be taught slowly and be thoroughly digested. Each year a limited number of points are taken up and carefully drilled, therefore it takes four years in the grades to cover the first year high school requirement in grammar, but in addition the child is given a mass of material which enlarges his comprehension of the spirit of the French nation, enriches his appreciation of the language, intensifies his enthusiasm for it and slowly develops

the real language feeling, the 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 class room 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, so it is easy to plunge him into the language and urge 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 class room and he adjusts himself to the new situation. From the first careful attention is given to sound placing, ear training, and rhythm and the child 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 phonetic script have proved to be valuable aids in teaching pronunciation.

The keynote of the work is simplicity. The material must be presented so slowly, so clearly and simply that the child is not overwhelmed by the strangeness of it or made hopeless at the sight of the mountain of difficulties before him. The teacher must contrive to give him some skill early in order to arouse his interest, and then the steps must be so gradual that he never loses confidence. The work must unfold naturally and gradually from one step to the next; it must be real teaching not the offering of a course. The stumbling blocks must be removed so the child has no need to trip. His material must be given him ready for use so there will be no helpless, profitless, wasteful puzzling over it. By this, I do not mean that the child should have no work to do: there is plenty of work left, even after all the bugbears and puzzles have lost their terrors, but it is of the profitable, constructive sort, and the proof of the effective work on the part of the teacher will register in the joy of the pupils. As one remembers most easily that which one loves, this work must be of the heart as well as the head. If the children find joy in the work, there is no limit to the effort they will expend on it.

The very beginning ought to give the child merely materials. He ought to collect experiences not speculate on them. Let him

have some of the *stuff* of language; let him hear it, say it, see it, read it, learn it, and when he has mastered some of the raw material, let the systematizing of it begin. The artificial method hands the boy a grammar and crams it in piece by piece. But you cannot begin this way with a child of ten or twelve. He can learn the rigmarole of paradigms, but he cannot use these forms when he has them and he certainly cannot learn a language that way. Give him as much as possible to do with the foreign language. Steep him in it. In this way he becomes acquainted with the elements and absorbs them before he can consciously separate subject or object.

By beginning at this pre-high school period much may be accomplished in the way of teaching the child to read for real enjoyment. There should be much reading of simple material and, because it is simple, the child grows naturally into reading for himself and does not feel that distaste for the foreign book and the desire to do no more than is required in class, that is sometimes found in older students. As for the reading matter there is but little fear of choosing texts that are too childish. This is a point that has been frequently noticed. The child goes back two or three years in his development when he is handling a foreign language. He will find interest in reading matter that he has quite outgrown in his native tongue. The mere strangeness of the words seem to cast a spell over them. The form should be easy and the subject matter not beyond his horizon. On the other hand there must be a certain spur given by not having what is *too* easy. Folk-lore can be used with profit, as fairy tales are appropriate at this age and they hold the spirit of the race as well. Rhythm and rhyme always appeal and jingles stick. The memory is very quick at this age and things are learned very readily. But we must not forget the reverse side of the picture: what is so easily acquired is readily forgotten and constant repetition, review and rehandlings are necessary.

Here the game spirit is of great value, and the more it is used the greater the profit. Drudgery withdraws to the background and the mind works more readily when it is not bored. A game that we call "Que m'apportez-vous" in which one child gives the first letter of some object in the room or in a picture and the others guess what it is, serves as a noun review. A "down"

after the nature of a "spelling down" gives drill in the articles. A game known as "Les Actions" in which one child acts out a sentence read or learned and the others guess what it is, reworks verbs particularly and vocabulary in general. Card games after the nature of "Authors" give drill in the names of clothing, flowers, fruits, vegetables and animals. Another one on the same plan "Connaissez-vous Paris", familiarizes them with the names and pronunciation of the streets, bridges, squares, churches and buildings of Paris. Flash cards are used for phonetic drill, drill on verbs, pronouns, etc. And last, but by no means least, the dramatic instinct so natural to children is used in short, simple plays which provide extended vocabulary, drill in colloquial French and training in fluency and rhythm. The children will take cheerfully in this form more repetition and drill in correctness of pronunciation and phrasing than would be possible in any other way. Then let them learn the *chansons populaires*, the "Marseillaise", etc., and sing them from time to time. Their pride in them is great and their speech organs are made supple and their muscles flexible by the exercise, to say nothing of the cultural gain.

When we come to the seventh grade, to the beginning of the adolescent period, there has to be a certain change in method. The child is developing into an individual with ideas and ideals of his own and the mental pabulum must become a little more stimulating. We begin to systematize and classify what has been learned, to put things into grammatical form, but with a minimum amount of terminology, without formal rules and basing everything on need and experience. And now the advantage of what has been done becomes evident. There is a background on which to build the real study of grammar. There is a sense of form, a comprehension of what is natural; and that which is unusual and irregular seems also quite natural because it has been encountered and used.

The instruction beginning with the last quarter of the sixth grade centers around the verb making a continual attack upon one of the difficulties of French. Through actions, orders and performing of activities, the present and imperative of a large number of regular and irregular verbs can be learned with a minimum of effort because the child gets them through actual use. If the

simple device of treating all verbs—regular and irregular—in two groups is used at the beginning, the present tense may be acquired very easily. This scheme puts first conjugation verbs in the first group and all others in the second. All these second group verbs have the common characteristic of *s, s, t, ons, ez, ent* for endings. Verbs like *pouvoir* and *vouloir* may be included if *x* is explained as being *ks* phonetically.

The oral work which continues to be the *point de départ* for all this instruction is admirably supplemented by Gourio's *La Classe en Français* which is simple, and is certainly built on the theory that "La répétition est l'âme de l'enseignement." It offers opportunity for daily *dictées* and presents the grammar drill in the form of "*complétez* exercises" in which changes of verb from one person to another, etc. are involved. Along with this work we soon introduce simple stories of every day life by means of which the children acquire a vocabulary that they can apply to their every day experiences. All new words are explained in French, and when the teacher believes he has made himself understood he asks for the English equivalent from the children. This is a very necessary precaution particularly with the younger children, for they say and think they understand when their ideas are very vague or even entirely wrong. But this checking for safety must never descend into mere word-for-word translation, for this is harmful to the development of the real language sense. One gain in the real effectiveness of introducing French thus early is that the instructor is not tempted to take it for granted that grammatical knowledge has been gained somewhere else, to go on the assumption that the field has been prepared for him and scold if it has not. He must see to it that the grammar which he wants understood is taught right there in his own class.

When the present tense of a goodly number of verbs is well in hand, the change is made to the past. The little story of "L'Oiseau qui a Soif" in Anna Ballard's *Stories for Oral French*, is told, accompanied by actions and objects. When the children have mastered the material, they are told they are going to learn how to tell it in the past. A simple device well within the comprehension of pupils of this age is used. A diagram is put on the board with *passé* written at the top. This is subdivided into two classes: the first is labeled *la description ou la condition*, the second



*l'action*. Under *la description* is written the word *imparfait*, under *l'action*, *le passé indéfini* et *le passé défini*. The children are taught to call the *passé indéfini*, "*le passé de la conversation*." They are told that they find *le passé défini* "*dans les livres*", but are not to use it themselves at this period. They have merely a reading knowledge of it. The *imparfait* is easily derived from the first plural present. The *passé indéfini* always causes a little annoyance because they are prone to omit the auxiliary, but the general principle is readily established and work can continue in developing the use of the past tenses.

About Christmas time in seventh grade Méras' version of "Sans Famille" called *Le Premier Livre* is begun. It offers simple material in pleasing form, is attractively illustrated, appropriate to the age of the pupil and deals with French subject matter. The time worn *Contes et Légendes* with all its faults may still be used to good purpose: the annoying *passé définis* make excellent material for exhaustive drill in the *passé indéfini*. The aim of the reading, however, should not be drudgery in grammatical form. I think reading in our modern language work should be more and more divorced from the idea of using it as a basis for the study of grammar. Let the study of grammar form one phase of the work, and let the aim of the reading be to create a desire for reading. And from my observation it is easier to create the desire for foreign reading at the age when the desire for all independent reading is developing than it is to do so later. If the power to read for pleasure in English is established first, then it is always easier to read in that language than to bother about working out another idiom; and only the exceptional child will do it. If the two powers grow simultaneously, I believe the child is much more likely to retain his French as a working tool.

Now the question, "is there proof that all this is really worth while?" I can only say that our seventh grade children have for two years taken the high school course, passed the same examinations and come out with grades somewhat above the average. They have continued with success in the second year course—there have been no failures now for two years in the continuation classes. The instructor who has had these children and who, since she teaches the regular second year classes as well, has a good basis for comparison, is willing to be quoted as saying that

"they have greater ease, more fluency and a larger vocabulary than the regular second year students". She says "they do not do the grammar any *better* than the regular students, but it is less strenuous for the teacher to explain it to them for they have a feeling for what is correct." She says "their *résumés* in French surpass those of the pupils who begin their work in high school and that the talented pupils have a decided advantage over the talented pupils who begin in first year". All of which points make us feel that the experiment is worth while and a step in the right direction.

### DIAGRAM OF PRE-HIGH SCHOOL COURSE

#### GRADE IV

Sources of	Objects in the room.
Vocabulary	Prepositions of place.
	Colors.
	Parts of the body
	Numbers
	Pictures
	Actions
	Games
	Songs
	Rhymes

Games, songs and rhymes are chosen from the following list, the number depending on the ability of the class.

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)
	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 était 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; drill in 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 saucis-            The child's interest  
sons-ci?                                is in the sound; the  
Rat vit riz.                            pedagogic value lies  
Cri, cri, cri                            in making the mus-  
Didon dîna, dit-on.                cles flexible and the  
Do, ré, mi.                              speech organs suppl

Texts: Bercy: *Simple Notions de Français*  
Gay: *Cartes de Lectures Françaises pour les Enfants Américains* . . .  
Spink: *French Plays for Children*  
Hotchkiss: *Le Premier Livre* (supplementary reading)

## GRADE V

Sources of Vocabulary	The School Room Colors Numbers (Reviewed in studying French money) The house and its parts Furniture The parts of the body Clothing Age Class procedure
Form Study (without technical grammatical terminology)	The articles—definite and indefinite. The agreement of “describing words” (adjectives) The use of regular and irregular forms of nouns in the plural. The ability to use first conjugation verbs, avoir, être and aller in the present with a knowledge of the changes in the endings. The comprehension of the use of the negative and interrogative forms.
Texts	Chapuzet and Daniels: <i>Mes Premiers Pas en Français</i> . Gay: <i>Mon Livre de Petites Histoires</i> Spink: <i>French Plays for Children</i> .

## GRADE VI

Sources of Vocabulary	The Street Shops Market Garden Animals Time Days Months Seasons and activities Dates
-----------------------	---

	Weather
	Letters
	Meals
	Food (meats, fruits, vegetables)
	Trip (departure on, the train, arrival)
	Sea-shore
	Countries and their inhabitants
Study of Form	Preceding points constantly reviewed. Study of the present of regular and a considerable number of irregular verbs. Past and future touched upon. Demonstrative and interrogative adjectives Ordinals Negative expressions Some idioms.
Texts	Chapuzet & Daniels: <i>Mes Premiers Pas en Français.</i> Gay: <i>Mon Livre de Petites Histoires.</i> Guerber: <i>Contes et Légendes I</i> Spink: <i>French Plays for Children.</i> Bovée: <i>Carte Phonétique.</i>

GRADE VII

Sources of Vocabulary	The Material in Gourio's " <i>La Classe en Français.</i> Stories of Daily Life. (a) Rising and dressing (b) <i>L'Histoire des Bonbons et du Gant.</i> (c) <i>L'Histoire de l'Automobile.</i> (d) <i>Les Deux Elèves, qui sont en retard.</i> (e) <i>La Partie de Théâtre.</i>  1— <i>L'Invitation.</i> 2— <i>Le Rendez-Vous.</i> 3— <i>Le Départ.</i> 4— <i>L'Arrivée.</i> 5— <i>Le Premier Acte.</i> 6— <i>Le Deuxième Acte.</i>
-----------------------	--

## Grammar.

Summary and organization of points in grammar previously studied.

Completion of the points of elementary French grammar:

Adjectives—Comparison.

Pronouns—1) Conjunctive and Disjunctive

2) Possessive.

3) Demonstrative.

4) Interrogative.

5) Relative (omitting such as:

quoi

ce dont

de qui

6) Reflexive.

7) Indefinite.

8) En and y as substitutes for preposition with a pronoun

Verbs—1) Groups ending in er, oir, re, ir.

2) Tenses: Present, past descriptive, (Imperfect), future, conditional, past indefinite, past definite (recognized only), present and past participles, imperative (positive and negative) in the first and second plural.

3) A study of the difference between the commoner uses of the past descriptive and the past indefinite.

4) Irregulars (in above forms): aller, avoir, devoir, dire, écrire, être, faire, lire, mettre, ouvrir, partir, prendre, pouvoir, recevoir, s'asseoir, savoir, venir, voir, vouloir, il faut and s'il vous plaît.

- 5) Infinitive
  - a) after common prepositions
  - b) after another verb plus *à* as:  
commencer, inviter,  
s'amuser.
  - c) after another verb plus *de* as  
cesser, continuer, décider,  
demander, défendre,  
dire, finir, permettre,  
prier, regretter, venir  
(idiom).
  - d) simple infinitive after  
aimer, aller, désirer, de-  
voir, faire, il faut, lais-  
ser, pouvoir, savoir,  
sortir, vouloir.
- 6) Reflexives as; se lever, s'asseoir.
- 7) Past participles, agreement, the  
common cases.

Verbs with être; reflexives,  
aller, venir, arriver, par-  
tir, entrer, sortir, monter,  
descendre, rester, tom-  
ber, mourir

Adverbs—1) Position.

- 2) Of quantity: assez, beaucoup,  
combien, peu, plus, trop,
- 3) Y

Negation—ne—pas  
ne—rien  
ne—personne  
ne—plus  
ne—jamais  
ne—que  
ne—ni—ni

JOSETTE EUGÉNIE SPINK.

Elementary School, University of Chicago.

## SPANISH TEXTS AND THE SPANISH LANGUAGE

The great increase in the study of Spanish during recent years has made the need for texts in that language more urgent than in any other. While strenuous efforts have been made to meet the demand, no one can deny that we are still embarrassed not only by a lack of material, but also by unsuitable material. The Spanish language offers to the inexperienced, many real difficulties which are not to be brushed aside easily. It would require a long and careful article to present in scientific fashion just what these difficulties are. Some of them, however, are so obvious that they cannot fail to impress anyone who has attempted to teach a Spanish class. The student approaches his task, only too frequently without being well versed in general linguistic principles. It is no wonder, therefore, that he is puzzled by a word order that seems to him entirely capricious, by the omission of subject pronouns in many cases where the meaning is to be settled only through more or less delicate considerations, by strange elliptical constructions, by the number of expressions meaning the same thing, by a rich and varied vocabulary, by a bristling array of forbidding idioms, and by what must appear to the untutored mind a total lack of organization and common sense. The expression of pain on the face of the dull but earnest student, who is endeavoring to plod through a piece of literary Spanish, is enough to arouse the sympathy of any but the most stony-hearted teacher. Were it not for the serious aspect of the case, we might be tempted to smile at the terrible earnestness with which the pupil attacks a story that may often turn out to be comic. And if the object of language instruction is to create heroic determination and the will to die rather than to surrender, we can perhaps do no better than offer him as a sacrifice upon the altar of literary style.

When we examine the texts actually available for use in class, we find a steadily increasing number of serviceable readers for the most elementary work. Especially in the last year or two has this type of book been published. Of course good new books will always be welcome but the supply of first readers now on hand does not cause discouragement. The authors seem to



bear in mind the needs of the beginner, and to select their material with a view to benefit, variety and entertainment. The case against the early use of literary Spanish has been well stated in brief compass by Messrs. Wilkins and Luria, authors of *Lectures Faciles*, recently published by Silver, Burdett and Company, on the first page of their introduction.

The most difficult problem arises when the first reader has been completed. It is very doubtful whether a class derives substantial benefit from the perusal of a second elementary reader. The very nature of such a book, with its extreme simplicity and its diversity of fairy tales, folk-lore, juvenilia, geography and history makes it ideal for beginners and unsuited for those who have once completed such a compilation. It is probable that the elementary reader should be of considerable length, on account of the difficulty in finding a text to follow it. Even so, the class that has finished it, is still comparatively inexperienced. Let us assume that it is completed at the end of the first third or the first half of the school year. The period will naturally be shorter in colleges than in secondary schools. There has not yet been time to learn all the fundamental principles contained in a first-year grammar. In fact, only the best students usually have a thoroughly reliable knowledge of the ground already covered. Care must be taken now or there is danger of confusing the pupil, and even, in some cases, of weakening his laboriously constructed foundation. For example, he has probably learned, with considerable difficulty the common rules for the position of the personal object pronouns. If he finds these workable rules consistently violated, he may well wonder what he is doing and what he is studying. Of course, the exceptional student will readily comprehend this and other difficulties, but to that fortunate being pedagogical care is not so essential.

Spanish writers themselves have often been baffled by questions of literary and conversational style. The problem is well stated by Benito Pérez Galdós in a conversation with René Bazin, reported by the latter in his book "Terre d'Espagne". Galdós is pointing out the important contributions of Pereda to the formation of a serviceable style for novelists, by a fusion of the literary and the popular languages. In explaining his ideas about Pereda he declares that the Spanish novel has suffered because the literary

language lacks the suppleness to reproduce shades of meaning in conversation. He says that orators and poets defend it against the encroachments of the popular tongue, and that the press also fails to smooth away rivalry between rhetoric and conversation, because it rarely gives any literary color to every-day speech. Hence arises a difference between the written and the spoken language which causes despair in the novelist.

If masters of Spanish prose style are themselves impressed by the gulf between polished rhetoric and the speech of the people, certainly more than ordinary care should be taken in the selection of reading matter for the young. It is of course a debatable question whether the literary or the colloquial language really offers more difficulties to the student who is approaching the end of his first semester's work. Each has its peculiarities which tend now to confusion, now to simplification. When we read a masterly work of art in prose fiction, we are usually introduced to a series of complex situations requiring great variety of style and the expression of innumerable delicate shades of meaning. In short, we are confronted with the possibility of every imaginable difficulty caused by the welding of two types of expression in all the multiple relations of human intercourse. Even in an artistic short story, there is much subtlety of concept which has its effect in rendering the language question acute. In short, the existence of a gulf as yet only partially bridged between artistic and conversational style, will inevitably lead to linguistic problems, if the scenes to be described are in any sense complex.

The situation is bad enough in a language where the elements of expression have been thoroughly organized and where energy has been devoted to the development of clearness and simplicity. Such is the case with French, in which purity and limpidity have become by-words. It is much easier to find satisfactory reading matter in such a medium, but even there a teacher should take care to avoid the early introduction of subtle and complex topics. Thus the exquisitely refined thought and style of Anatole France are frequently wasted even upon second-year college students. The case with English is analogous, although our literary style is probably not so elegant as the French. No doubt there are a great many books in our literature suitable for the foreigner beginning

the study of the language. However, it is easy to make grave mistakes, as the following incident will show. When the writer of the present article was in Spain he met a young native of Burgos who was interested in learning something about English in a practical way. He possessed a book with selections from many of the great masters of English literature. The first piece in the collection was a poem that proclaimed the beauty, strength and triumphs of 'our good old Saxon tongue'. The remaining specimens proceeded to demonstrate in irrefutable fashion the extent of these boasted triumphs. Long, involved sentences from Macaulay, complicated passages from Dickens, and other masterpieces followed each other in bewildering succession in such a way as to make the stoutest Spanish heart quail. The book was probably intended for a more advanced student, but it serves to illustrate the danger of a premature visit to the great masters.

It would be interesting to discuss at length the question of the difference between literary and colloquial Spanish. A similar distinction holds true for all languages to a greater or less extent. The standard instance which lies at the basis of Romance Philology is the contrast between classical Latin and vulgar Latin. It appears that the Spanish language offers a parallel, not as impressive perhaps, but sufficient to cause embarrassment to novelists of high rank. In this state of affairs the choice of simple narrative or dialogue for use in class is particularly essential, and it is just this type of work that we lack in our present stock of texts. Plays are always popular among students, but our supply is very small, and even those that we have, appear to the writer suitable only for the second year or for the very end of the first year of study. In the field of prose fiction, which usually forms the basis of reading material, a number of texts, have been published. Of these, the novels of Palacio Valdés and the stories of Pedro Antonio de Alarcón are probably most often used. Many critics believe that the style of Palacio Valdés is easier for foreigners than that of any other eminent novelist. *La Hermana San Sulpicio*, *La Algeria del Capitán Ribot* and *José* are read not infrequently in the second semester of the first year's work. Some teachers maintain that the results are satisfactory. Others are disposed to regard them as too difficult. The latter opinion is

shared by the writer. Let us grant that an intelligent student is capable of understanding and even of enjoying these novels. It is also true that he could, if forced to the effort, comprehend and enjoy *Don Quixote*. But there is too much effort for the greatest benefit, and for the prime object of class texts—the encouragement of the student to continue reading and to build up his powers of assimilation. What teacher, who has had the sad experience of using the stories of Alarcón early in first year work, has not been impressed by the slow and toilsome manner in which the class and he have to plod through these splendid sketches? Like the novels of Palacio Valdés, they can be used with profit in second year work. It is unjust to the class, to the teacher and to the authors themselves to employ such works at a time when they cannot be fully appreciated.

Other samples of Spanish prose that have been edited present similar or more serious drawbacks, when they are read at an early period. There are a number of collections of short stories taken from different authors, but none of them are appreciably easier than the selections from Alarcón. The works of prominent novelists such as Blasco Ibáñez, Pérez Galdós, and Pereda are not suitable for beginners and are seldom, if ever, used in first year work.

If the remarks made in this paper possess any value, straightforward narrative clearly furnishes the best reading matter for students in the early stages of their work in Spanish. A real obstacle is encountered when we seek a remedy for the existing situation. Spanish literature appears to be relatively deficient in simple tales of adventure. The number of juvenile and semi-juvenile stories is particularly limited. Jacinto Benavente has pointed out and discussed in several of his periodical articles, the dearth of reading matter for children. In any case, the teacher who is accustomed to the array of spirited novels and tales contained in our French or German texts, is grievously disappointed when he turns to Spanish. Considering French alone, he misses the works of such authors as Jules Verne, Alexandre Dumas, Halévy, Malot, and Daudet and Mérimée in their simpler writings. There is nothing commonly used in Spanish classes that can be compared favorably with the productions of these French authors.

While actual scarcity of material offers a real difficulty, it is undeniable that the present output of Spanish texts evidences a predilection for authors who have achieved considerable reputation in their native land as masters of their art. We ought to look more closely into the works of writers whose productions are less ambitious in a professional sense, or we should choose those writings of eminent men, in which everything is subordinated to clear, easy narrative. Spaniards who really understand the need of simplicity could probably suggest to us numerous things of which we have necessarily but a hazy knowledge. This is indicated by pieces of fiction contained in the publications of the Cortina School of Languages. Examples are certain stories of Trueba and *El Final de Norma*, the first novel of Alarcón, written when he was only seventeen or eighteen years of age. The writer has heard objections raised to the last mentioned work on the ground that it is ludicrous, that it would arouse derision in the readers, that frozen corpses in the Northern sea are incompatible with the dignity of the class-room. It might be pointed out that some of the best known classics, such as *The Tempest* and *The Ancient Mariner* are essentially ridiculous in the cold light of reason. That, however, is beside the point. The argument against *El Final de Norma* scarcely needs refutation, if it can be shown that beginners are carried along by the quick, adventurous episodes of the romance; and this has been the case in three instances that have come to the attention of the writer. It is quite probable that much material could be secured by a close examination of authors like Trueba, Pérez Escrich, and Fernández y González, and by a careful inquiry into the nature of the books enjoyed by Spanish boys and girls (not necessarily young children). Books should of course be carefully edited; the absence of a complete vocabulary in the Cortina books referred to in this paragraph, is a hindrance to their use in class.

In mentioning the names of a few specific authors, it is not intended that these individuals should be considered the ones best adapted to our purposes. Valuable suggestions can be secured not only from Spaniards, but from foreigners who are conversant with and who love the Spanish and Spanish-American literature and character.

In the scarcity of helpful material in prose fiction and the drama, there are various methods employed to bridge the gap. Newspapers and commercial and historical documents are assigned to many classes. The success of this plan is so patent that there can hardly be any serious opposition to it. It is especially serviceable in Spanish, where many students are influenced by commercial aims. But, unless the class is primarily devoted to business interests, the reading of prose fiction and of plays cannot be relegated to the background. The newspaper and kindred material are interesting and stimulating for awhile, and a year's work can scarcely be entirely successful without them. But they lack the elements of coördination and symmetry that are found in a work of art. If resort is had to them constantly, the ordinary class loses interest. They should be used, but not abused.

This paper does not aim at discouraging ideals of literary appreciation. The writer wishes to emphasize the necessity of acquiring the foundations for a reading knowledge of Spanish through the consumption of a great amount of simple style. The texts read during the first year need not conform to the standards of accomplished critics judging the products of their own literature, but they must appeal to the imagination of the young, and they must not be cast in a forbidding mould. If students serve this apprenticeship, they will eventually be better enabled to appreciate good books.

JOHN VAN HORNE.

University of Illinois.

---

## REVIEWS

**An Italian Grammar**, by Ruth Shepard Phelps. New York, Ginn and Company, 1917. viii + 328 pp., \$1.20.

It is interesting that this new Italian grammar should have appeared just at a moment which, perhaps, precedes immediately a renaissance of Italian study, for that will probably come next, when the height of the Spanish wave shall have passed. French, German, Italian and Spanish may then share the field of modern language work more equally than they have done.

This new grammar presents a greater mass of good material than is offered by any other written in English, but it would seem better to use only parts of it and those after some simpler and more orderly work has been completed. It gives rather an impression of confusion, and a confusion not justified by the preliminary statement of the author that "the plan has the merit of having grown directly out of the needs of the classroom." In the arrangement of the vocabularies, for instance, there is no valid reason for putting first a few masculine nouns, then a few verbs, then the feminine nouns, then adjectives, then special verb forms, winding up (in the case of the first vocabulary) with *e*, *and* and *la*, *the*! This becomes more irritating as the vocabularies grow longer, for then there are spaces left between which would seem to indicate different categories—and one can find no principle of division, certainly none that is adhered to. It is a pity, too, that the unified grammatical nomenclature is not strictly held to. Even if verbs are to be distributed through many chapters, in order that a more or less direct method may be used, they could be grouped, e.g. as irregular verbs of the first conjugation, of the second, etc. The irregular verbs are taken up and scattered about in a wholly meaningless way, and are nowhere arranged in groups, although there is the usual alphabetical list at the end of the book. In a reference grammar these things are even less permissible than in a brief, practical treatise.

Usually too many categories are made, for instance, paragraph 5, a, p. 8, speaking of the pronunciation of *gl* before *i*, refers to 5, c. One looks on the next page and finds 5, b, "Double Consonants", one goes on to p. 10 and finds distinctions between single and double consonants expanded under 2, "Special Doublings," explained in more detail under *a*, going on through *b*, *c*, *d*, *e*, (all in fine print), then again in the coarser print, on p. 11 comes another *c*, and at last we have the reference on p. 8. If the categories were always quite logically or linguistically called for, one could bear with it, but frequently they are not. The treatment of personal pronouns, of which we will speak later, is another example of divisions that do not divide, classification that does not classify.

Another general criticism is on the unconnected narrative made for the English-Italian exercises, out of the excellent and connected Italian. It is matter for regret that the tables of correspondences between English and Italian, which have become not unusual (and in Spanish as well), are not

given here. The pupil can by this means be put almost immediately into the possession of a large vocabulary, his linguistic sense being at the same time stimulated.

To take up the book more in detail and in order: The introduction is in the main excellent, it can be recommended to teachers as well as to students for constant reference use. The vowel sounds, par. 2, should have been arranged in the well-known, and with all its drawbacks still to be preferred, "phonetic triangle". It is at least nearer to being scientific than the chance order of the alphabet, which seems to have been followed here. The author's ideas of diphthongs and triphthongs are rather out of date. The giving first for open *o* and *e* the rules which apply to both, is good. The rules for the double consonants, also syllabification, the rules for which come somewhat later, should be invoked for the examples on p. 9, *canone* as opposed to *cannone*, *camino* to *cammino*. P. 10, it should be noted that *sisignora* is often so printed. (Cf. also *arrivedella*, p. 202, last line).

The general weakness for too-complicated categories is particularly trying throughout this chapter. More knowledge of practical Italian than of phonetics is also everywhere evident. The critic finds par. 2, b, p. 2, quite incomprehensible. Par. 13, a, rules and examples for bisdruciole, are excellent, the brief explanation of Italian versification is likewise to be commended. This, like much of the introduction, will be used for reference.

Lesson I is said to omit mention of the definite article in favor of the indefinite (a desirable thing if the article is to be at once associated with each noun, as it should be), in order "to leave the attention free to center on the single new principle of the *s impure*" (Preface, p. 111). But *il* and *la* are immediately given, both in the first vocabulary (where their inconsequent treatment has been mentioned), and also in the first reading lesson (p. 35). If they must be used—and they seem indispensable—let them be explained a little. And if the past participle must come (p. 36), it should be in connection with the other verb-parts, where its characteristic vowel, at least, may be noted.

The vocabularies are from the first very lengthy, and we have spoken of their lack of arrangement, for instance, p. 38, the verbs *amare* and *portare* are separated by *avere paura (di)* then come *preferire* and *temere*. Lesson III, on the plural of nouns, should give some preliminary remarks about gender; the two things combine excellently in Italian. Lesson IV on the definite article, introduces the past absolute indicative, as the author calls it. The past imperfect (which she calls descriptive) or the compound tense, could well have taken precedence over this form. Personal pronouns appear, and rather perforce, in lesson II, par. 65 (and even earlier in the note on par. 63). Does not this indicate that the forms thus necessary, i.e. the disjunctive nominatives, should be treated before the conjunctives? There seems every reason so to do; they are easier and can be settled almost in a lesson, while the conjunctives require a number of chapters. Throughout most of these, the author sedulously avoids the one word which explains almost everything in this thorny subject,—stress. It is this which protects the disjunctive form from the many accidents to which its weaker twin is liable, and the linguistic case of Jacob and Esau should be made clear to even immature students.



It would have saved the author from recurring difficulties, as the ambiguous statement made much later (par. 322, a) on the change of *a me* under certain circumstances to *mi*, par. 136, d, which is really the same as *c*. Under the same paragraph (which is loaded down with letters of the alphabet, large and small, italicized and not, with numerals following on), *e* "In exclamations, as *Felice lui*," should not be made a separate matter or starred. It is again the question of stress, but there should have been clearer and fuller consideration of the use of the nominative of the first person in cases where other persons are represented by the objective form. Par. 136 *h* is another nut to be put in the same cracker. It is much to be regretted that this author, who has done so much with the conjunctive, has not cleared it up. There seems to be a lack in her philosophical equipment. It may be objected that these matters are too abstruse for an elementary grammar, even the more advanced portion of it—but they *are* taken up!

Par. 137, in the chapter on disjunctives, suddenly gives the rule for the use of the subjunctive after *credere*, a perfectly detached statement, presumably for practical purposes, but these are not evident in the lesson on tenses, as everywhere, usages corresponding to the English should be treated first, and of course very briefly, instead of cropping up here and there. Exception may be taken to the statement (p. 118, par. 140) that "past tenses of the indicative are not susceptible of really logical analysis." Is it not rather that the logic of a Latin mind is sometimes different from ours? Italian usage corresponds in the main to French (and students have generally had some French before Italian), although the elder sister is more slipshod than the younger, i.e. the French is more sternly logical.

Agreement of the verb with its subject is badly placed in this chapter. P. 103, lesson on irregular verbs. It is a pity that Miss Phelps has departed from the custom of most of her predecessors in the field of Italian grammars published in America, in not indicating by some change of type or by asterisks those parts which are always regular even in irregular verbs; this is laudable economy.

Explanations of the many uses and meanings of *da* must perhaps be rather scattered along, but the necessity of par. 112, p. 88, is not clear. The subject of agreement with the past participle with an object is not clearly treated (par. 124, b, again 194). P. 77, par. 104, c 1 and 2 come nearest to giving the real rule. P. 98, vocabulary. Why give the *di* to be used after *dimenticare* and *permettere* which are characteristically separated by a couple of other verbs) and say nothing of the government of the other verbs? Or why not rather refer the student to par. 174? It may be said that this paragraph lacks the precision and clearness which would have been particularly easy here. P. 98, exercise. If manners are being taught here, as would appear from sentence 6, why not have *per piacere* in 2?

P. 100, rules for conjunctive adverbs *ci* and *vi* are excellent. P. 198, par. 194. No examples are given of the past participle as a noun. P. 199, par. 194, b, b2, is a striking example of unnecessary complication. It goes back to par. 104 C 1 and 2. In lesson XXXIV, p. 203, the author confuses the matter in a peculiarly irritating way: Why not arrange either all the

rules for masculine, taking first the meaning, or even better, natural gender, followed by meaning, then determination by form; then the feminines, grouped in the same way? Here we have, par. 197, "Gender determined by form, a, Cf. 80, b," (which is simply the statement that there is no neuter in Italian); "b. Feminine are the nouns in *ie, si*" etc., then par. 198. "Gender determined by meaning, a, Cf. 80, a" (which is this matter of natural gender, omitted in the first paragraph) "Masculine are also (the "also" referring apparently to this far-away paragraph 80, a) names of lakes." This whole chapter would bear re-arranging. P. 221, in treating adverbs, refers for the matter of comparison to the earlier chapter on this subject, but in that adverbs are scarcely distinguished from adjectives; it is true that only slight differentiation was needed. There is a singular mixture in the lists, etc., P. 222. It would have been more logical to distinguish first the different classes of adverbs, but that is done further on (p. 224). P. 225, "Special uses" could have been better arranged. Is the list under paragraph 219 supposed to be alphabetical?

The author has not fully made up her mind, it would seem, as to the use of the comma in lists, sometimes it is placed between the Italian word and the English equivalent, as par. 199, but on the opposite page, par. 201, she omits it. The chapter on augmentatives and diminutives might have been a little fuller. Nothing is said about adverbs, though *benone* is used (p. 249). The lists of conjunctions, etc., p. 251, sq. are in the main very good, and certainly they are very full. *Quando, when*, scarcely belongs here.

The book is singularly free from typographical errors. *Da*, p. 89, second line from bottom, should have been *dà*, and *cuadro*, p. 235 should have been *quadro*. To resume: This work offers a great deal that is excellent, but it needs some changes in the arrangement. Perhaps the author may revise at some future time.

MARY VANCE YOUNG.

Mount Holyoke College.

**Heinrich Heine, Die Harzreise**, with selections from Heine's Prose and Verse, edited with vocabulary, by Robert Porter Keep. Allyn and Bacon, 1916. xix + 210 + 95 pp. 75 cents.

In view of the fact that five school editions of the *Harzreise* are already available (Buchheim, Gregor, Vos, Kolbe, Fife), it is unfortunate that Mr. R. P. Keep has not differentiated his main title sufficiently to show the interesting scope of the work which he has actually undertaken,—namely, an arrangement of selections following the general course of Heine's life and furnishing a fairly complete biography. On this ground rather than on that of any additional research is this latest edition justified. The *Harzreise* itself has been cut to approximately one-half of its original length and since it occupies less than one-half of the entire number of pages devoted to text in this edition, the wisdom of entitling the book *Harzreise* is doubtful. The selections from the *Harzreise* are carefully made and the choice of bits from Heine's own works is well adapted to the author's idea, as expressed in the

preface: "Thus the student acquires a broader, deeper and more personal conception of the poet's aims, and ideals than from a long introduction." If any criticism of the selection is to be made it is the obvious one, applying equally to all Heine editors, that one can at best present but a milk-and-water Heine in school editions. The annotation, while offering little new material, is carefully done. This lack of new material in the field of the Harzreise has, however, been particularly marked since Vos's thorough investigations of ten years ago. To these, for example, are due the discovery of the identity of the apostrophe of the befuddled youth of the Brockenhaus with a passage from Ossian's *Darthula*\*, a fact for which credit should have been given. Among the notes attention may be called to p. 21, I. 1, where the word-play in *Stockfisch* and *Kohl* seems to be missed in the sense pointed out by Buchheim; Ziegenhain (p. 25, I. 5) is near Jena, rather than Leipsic.

The vocabulary is complete and well prepared. As a mere detail of editorial procedure it is of questionable value to include in *both* notes and vocabulary familiar proper names which are self-explanatory, such as England, Bethlehem, Berlin, etc., although the writer confesses to the same tendency in his own edition. It also would seem unnecessary, in view of the class of students who read the *Harzreise*, to list the ablaut forms of common strong verbs such as *sieh, liest*, etc., although an excess of detail in a vocabulary is always preferable to incompleteness. It is, however, carrying completeness too far when plurals not in common use are attempted for such words as: *Espenlaub, Finsternis, Freudigkeit, Herzklopfen, Embrassieren*, etc. Mechanically the edition is beautifully prepared. The pictures are numerous and well produced, the paper and print good. Particularly pleasing is the relief map of the Harz opposite page 1. All considered, the author has produced a carefully edited and useful school book.

P. R. KOLBE.

Municipal University of Akron.

**Goethe, Hermann und Dorothea**, edited by Ernst Feise. New York, Charles Scribner's Sons, 1917. XIV + 173 pp., 75 cents.

If for no other reason than that it is the first classic to be included in the Walter-Krause series of German texts, Feise's edition of *Hermann und Dorothea* merits more than passing notice. One of the weaknesses from which direct method texts have hitherto generally suffered has been the neglect of literary values, a neglect which may in part have been due to the bent or judgment of individual editors but which must in still larger measure be ascribed to the exigencies of the case, i.e. to restrictions imposed upon the size of volumes already heavily weighted with all manner of exercises and upon the extent and nature of a vocabulary that is to be used at an early stage of instruction.

Professor Feise can certainly not be charged with a lack of appreciation for things literary, but that he also keenly felt these restrictions is shown by his *Vorwort*, of which "Entsagen musst du, musst entsagen" (or is it

\*Cf. Modern Language Notes, January, 1908.

"Entbehren sollst du, sollst entbehren"?) forms the key-note. To quote: "Auf literargeschichtliche Darstellung, ja selbst notdürftige Vergleiche mit Homer und Voss musste ganz verzichtet werden. Selbst Goethes Quelle, die Salzburgergeschichte, wurde beiseite gelassen. . ." Personally, I should rather invert values here: the Salzburg story, while of interest, is in no way vital to a proper understanding of the poem, a view that can hardly be maintained as regards the dependence of Goethe upon Homer in the matter of style and diction. As a matter of fact, there are scattered through the Notes half a dozen or more references to Homer. Interesting also in this connection is the plea made in the *Vorwort* for "eine Teilung von Schüler- und Lehrerausgaben" and for a series "von kürzeren Biographien auf englisch, . . . auf die man die Schüler für den jeweiligen Autor verweisen könnte."

The illustrations, apart from the Tischbein frontispiece, are the well-known pictures of Von Ramberg, which harmonize with the poem and do not therefore disillusion, as illustrations to the classics so frequently do. The original drawing "Wie man sich die Besetzung des Löwenwirtes denken kann" is very skillfully executed and will prove useful in localizing the incidents of the story. The same observation applies to the boldly drawn map of the region of the lower Rhine, on which to be sure, in view of Question 16, page 12, Landau might have been given a place. It was fortunate also that the division into cantos rendered unnecessary the arbitrary cutting up into improvised sections that has characterized other numbers of the series, a procedure that one is always loth to acquiesce in with a work of art. The Vocabulary is a partial one, the more common words being omitted, as may safely be done in a volume of this nature. When we shall once have reached an agreement as to the stock of words that a pupil of a given preparation may be expected to know, say, as active vocabulary, it will be possible to reduce very greatly the special word-lists of editions of the classics. Such a procedure would possess an economic as well as a pedagogic value. One other device that has in the present instance reduced the size of the Vocabulary still further is a rather free use of English renderings, in brackets, of the less common words and expressions employed in the Notes, a short-cut method that seems wholly commendable.

A less satisfactory part of the volume is the "Vorbemerkung" (p. XIV), that gives in ten or twelve lines an account of the scansion of the hexameter. Its inclusion was doubtless an afterthought. The notation with its — — — for the dactyl will necessarily confuse the uninitiated, among pupils and teachers alike. Besides, the Notes use a metrical designation applying to the hexameter not to be found in the "Vorbemerkung" at all, *trochäisch* on p. 52, note on IV, 141, a designation that does not accord very well with the notation adopted.

The text is that of the *Jubiläumsausgabe*. The only misprint I have noticed is the very slight one of *Bessrer* in III, 5. Some other deviations, in the use of the apostrophe, for example, are doubtless intentional.

The text of each canto is followed by (a) *Anmerkungen*; (b) *Fragen* on questions relating to the text; (c) *Allgemeinere Fragen* relating more partic-

ularly to the general content, inner structure, characterization, etc.; (d) Subjects for *Aufsätze*.

The *Anmerkungen* maintain on the whole a just balance between scanty and excessive annotation. One is also glad to see a certain warmth of expression (*wundervoll, mit tiefen Worten, wundervolle Auffassung*), that is all too rare in our school-books, and in which one fancies that one recognizes the enthusiastic and inspiring teacher.

The same personal note is found in both sets of *Fragen*. Questions dealing with the outline of the narrative have been excluded on principle: "Ein Lehrer, der solche nicht improvisieren, ein Schüler, der dieselben nicht improviso beantworten kann, ist nicht reif für die Schwierigkeitsstufe der Dichtung." It is these *Fragen*, especially the *Allgemeinere* that make the severest demands upon the pupil's powers of reasoning, his aptitude for literary appreciation, and his ability in expressing himself in a foreign idiom. In comparison, the *Aufsätze* with their suggestive outlines and meant, as they are, for written work, will be found relatively easy. But whatever their degree of difficulty, these two divisions doubtless embrace the most characteristic, novel, and valuable part of the commentary.

The following remarks on details may perhaps prove of benefit to a future printing.

It has, I believe, never been noticed that *Seht* in I, 40 and 62 is at variance with *Siehe* of l. 38 and the regular *du*—address followed elsewhere in the passage.—It is not clear why *näher* (I, 79) should be more suitable than *nahe*.—I, 144. A singular verb preceding two subjects (even when one is plural) is so common in German that one can hardly speak of supplying a plural form. Compare IV, 56.—II, 125. That the dawn is ushered in by a cold wind is a common observation in classical antiquity as well as in modern times to cite only two examples: "Es ist bald Morgen, der Wind schüttelt die Tannäpfel herunter" (Grimm, Märchen, No. 59). "Denn kalt wehet der Wind aus dem Strome vor Sonnenaufgang!" (Voss, *Odyssey* V, 669).—Page 29. 269, misprint for 268.—III, 83. Light is thrown on the size of the *Scheiben* by DuW. I (Jubil. XXII, 30). According to von Jagemann's commentary (p. 298) the dimensions of these *grosse Spiegelscheiben* were 6 inches by 9½ inches.—IV, 51. The note on V, 141 should have been anticipated here.—Page 51, note on l. 85. Read *viele*.—Note on IV, 180. The *sie* has no antecedent.—The last line of p. 95 has a wrong number.—VIII, 80, *das Feld hin*. This use of *hin* (= *enlang*), common in Goethe, deserved notice, the more so as *hin* is not included in the Vocabulary.—IX, 60. A belated note in view of V, 89, where the connection with the Homeric "winged words" is also much clearer.—IX, 225. The answer to the question is by no means obvious and one wonders what the editor's view is. The reviewer is convinced that *Leben* and not *Glück* is the antecedent.—Page 129, line 3 from below, read *Kanonade*.—Page 134. In connection with the model after which Dorothea's first lover is drawn it may be worth while to point to what would seem to be an earlier draft: Vetter Karl of the *Unterhaltungen deutscher Ausgewanderten*, a work that shows other resemblances to Hermann und Dorothea as well.—Page 138, line 7. The date of the collapse of the Empire is 1806, not 1807.

## NOTES AND NEWS

### ANNUAL MEETING ASSOCIATION OF MODERN LANGUAGE TEACHERS OF THE MIDDLE STATES AND MARYLAND

The fifth annual meeting of this Association was held at Vassar College on Saturday, December first. In spite of heavy rain it was well attended. These meetings are an inspiration to teachers always and fortunate the schools whose boards send them free of expense to bring back that inspiration to their own work, to their school and to their town.

The address of the president, Professor John P. Hoskins of Princeton University, dealt with the work of the Federation of which this Association held the chairmanship for 1916-17.

THE MODERN LANGUAGE JOURNAL begins its second year with 2200 subscribers, a great credit to all who have worked for it, especially its managing editor, Prof. Bagster-Collins and its hard-worked business manager, Prof. Busse.

Professor Hoskins as head of the Federation has acted as chairman of the committee on a syllabus of High School Texts. A committee of sixteen, eight from the East and eight from the West has been appointed.

The report of the secretary, Professor Anna Woods Ballard of Teachers College, announced a membership of 290 and requested prompt payment of dues as a saving of labor and expense.

Mr. L. A. Roux of Newark Academy, chairman of the Committee on Investigations and Resolutions reported for his committee which has been working on the problem of oral work for college entrance.

These papers followed:

Dr. Julius A. Sachs, Professor emeritus of Teachers College, Columbia University: "The Desirability of a Syllabus of French and German Texts."

Prof. Anna Woods Ballard, Teachers College, Columbia University: "What is and what will be the Position of this Association in Relation to the State Associations in the same Territory?" (A ten minute talk to bring conditions to the attention of the meeting).

Prof. Henry A. Todd, Columbia University, "A Simple Phonetic Notation as an Aid in the Oral and Aural Tests in French."

The chair appointed as nominating committee: Prof. Claudine Gray, Prof. L. L. Stroebe and Mr. Warren, and as auditing committee, Dr. Jonas, Prof. F. von Unwirth and Miss Mary Fay.

The following officers were elected: President, Prof. Marian P. Whitney; first vice-president, Prof. J. P. W. Crawford; second vice-president, Prof. E. B. Davis; secretary and treasurer, Prof. Anna W. Ballard; director of Federation, Prof. Charles A. Downer.

ANNA WOODS BALLARD.

The Bureau of Education in its City School Circular 1917, No. 4, "Foreign Languages in the Elementary Grades, Suggested Policy" makes the following suggestions:

There is general agreement among educators and public men, both in this country and abroad, that there should be no interference with existing high school and college provision for the teaching of German; that a knowledge of the German language is more important now than it was before the war. The upper elementary grades, especially where organized in the junior high school, may quite properly offer foreign languages, including German, but educators generally look upon the teaching of foreign languages in the lower elementary grades as of very questionable value.

---

# NOUVEAU COURS FRANÇAIS

By **ANDRÉ FONTAINE**

Brooklyn Boys' High School, New York

Embodies the best features of both "direct" and "grammatical" methods.

Its object is to provide a practical and well grounded knowledge of simple written and spoken French.

The subject matter was chosen with regard to present-day interest.

The grammar is sensible and concise.

The verb drill is strong.

The price is 90 cents.

**Send for complete descriptive circular**

## GINN AND COMPANY

70 FIFTH AVENUE

NEW YORK

## Correspondencia Comercial

con ejercicios

By MAX A. LURIA, Instructor  
in Spanish, DeWitt Clinton High  
School, New York City.

prepares the pupil for actual Spanish business correspondence—not merely to write American letters in Spanish words.

It is distinguished by:

Models that are genuinely Spanish in expression and feeling.

Thorough drill on verbs and idioms.

Conversational and written lessons on practical points, such as methods of packing, shipping, invoicing, etc.

Much incidental information on the geography, business customs, and sentiment of Latin-America.

320 pages, \$1.25

**Silver, Burdett & Company**  
Boston-New York-Chicago-San Francisco

## OUR MAXIM

*"Intelligent Co-operation"*

*"Reasonable Prices"*

*"Prompt Service"*

+

Thru our comprehensive connections with all book centres and our close relations as purchasers and purveyors for libraries and institutions, we enjoy exceptional price and other advantages which we gladly pass on to our customer.

We have, or will secure for you any book obtainable, new or old, domestic or foreign; quickly and without bothersome shopping about on your part, and at as reasonable a price as it can be obtained.

Avail yourself of this service. Write us today regarding your wants.

**F. C. STECHERT CO., Inc.**

29-35 West 32nd Street

NEW YORK CITY

LONDON

PARIS

LEIPZIG

ROME



THE  
Modern Language Journal

---

Volume II

FEBRUARY, 1918

No. 5

---

SHALL GERMAN BE DROPPED FROM  
OUR SCHOOLS?<sup>1</sup>

There has been of late, as we all know, a great deal of talk and not a little ill-considered action in connection with the present and future status of German as a subject of study in our high schools and colleges. Many articles have been written to show the folly of the proposed dropping of so important a subject, but in so far as such articles have been written by anyone directly connected with the teaching of German the article has been met with the prompt opinion that the writer was merely talking for his bread and butter and this was regarded as an all-sufficient and irrefutable answer. It therefore seemed better to put before you something in the nature of a symposium of opinions of men of prominence who are in other lines of work than our own but who, from their experience and connections, are in position to judge of the value of German as a tool in the cultural and scientific and business activities of the present and of the coming generations of students.

I began, then, by sending out to fifty-five such men, engaged in business, science, letters, and administration, a letter which contained this paragraph:

—There is at present in many quarters a tendency on the part of school boards and some other bodies in charge of educational matters to discontinue or at least discourage the study of the German language in our schools because we are at war with Germany. In view of the great value of this language, both from the cultural and pedagogical side and from the commercial or

---

<sup>1</sup>Read before the New York State Modern Language Association, Syracuse, N. Y., Nov. 27, 1917.

so-called practical standpoint, is this wise or unwise? From the point of view of the educator and of the merchant has not this language now, and will it not continue to have, regardless of the war and its outcome, the same great worth as a subject of study in our high schools and colleges which it has had in the past?

Nearly all of the addressees answered promptly. In the abstracts of their letters and in the quotations given below I have been careful to make no change and to omit nothing which could in any degree alter the exact meaning or purport of the writer's original words.

---

The following are distinctly opposed to the study of German in our schools:

1 John Wanamaker thinks that it would be injudicious and lacking in support of the government to press the subject.

2. Prof. Richards, director of the Wolcott Gibbs Memorial Laboratory at Harvard, thinks that the diabolical methods of the German Government have so discredited Germany in the minds of decent people that she cannot regain her former prestige and that therefore the teaching of the language is much less important than formerly.

3. Prof. Franklin H. Giddings of Columbia University writes in part as follows: "It would be a mistake, I think, to discourage the study of the German language in any of the higher educational institutions on account of our war with Germany. In the public schools I think it should be not merely discouraged but forbidden. It is difficult to avoid the conclusion that the entire German nation has lost all moral sense. . . . Speaking only for myself I do not believe the German language and literature are good for anybody not of the academic class or engaged in scientific research work."

4. Dr. L. H. Baekeland, of Belgium and Yonkers, a widely known chemist, says that it would be "little loss to our country if we stopped the study of German until Germany has again shown herself worthy to be counted with civilized nations. . . . It would have been much better for the world at large if the majority of the German literature had never existed."

5. Dr. Gregory Torossian, a well-known chemist of Cleveland, thinks that the value of German has been overrated, that the war

has shown the absolute bankruptcy of the German intellect and morals, that the position of Germany after the war will be that of Scandinavia, and that the German language will cease to play any rôle in the world's affairs. We can ill afford, he thinks, to waste time on the study of a language which is the exponent of Mediaevalism in thought, in culture, in morals and in deeds.

These are the only absolute opponents to the study from whom I have received replies.

---

The following have something to say on both sides of the question:

6. President Schurman of Cornell has these sentences in his letter: "If the dream which the rulers of Germany have cherished of establishing world-domination is realized the German language will be indispensable for business and other purposes among the nations of Europe and America. If, on the other hand, the military decision is unfavorable to Germany the German language is likely to be of less service for commercial and practical purposes than it has been for the last generation. . . . If Germany emerges from the war victorious she will force her Kultur on all the nations of the world. If, however, Germany is beaten the German language and culture will have nothing but their own intrinsic merits to commend them to the world. I am one of those who believe that in spite of the cultural perversions which have prevailed in Germany since 1870 German letters, philosophy, and art, notably from the time of Kant and Goethe, are of inestimable value to human civilization and that the world outside of Germany will not willingly let them die.

7. Mr. George Eastman of the Eastman Kodak Company thinks that the situation is not changed materially as to the cultural side of the question, but that the value of German as a commercial asset will be very much lessened by the outcome of the war. He does not think that the fact that we are at war with Germany should be allowed to have anything to do with the matter, but that it is simply a question as to the value of the language in commerce after the war is ended.

8. Ex-President Eliot of Harvard thinks that where German has been offered the study should be maintained unless the offer of

instruction in German precludes the offer of instruction in French . . . that if an American youth cannot study both French and German he had better study French, but that the war has in no way reduced the great value of the German language both for cultural and for practical objects.

9. Mr. Arthur D. Little, prominent chemist of Boston, thinks that in consequence of the revelations made by the Germans themselves in this war there can be little question that the relative importance and usefulness of the German language has been greatly diminished . . . that nevertheless it is still highly desirable for scientific students to include German in their curriculum. He feels, however, that under present conditions general students may to far better advantage devote themselves to French, Spanish, and Italian.

10. Prof. Julius Stieglitz of the chemistry department of the University of Chicago is of the opinion that to insist on the study of German in our schools is likely to make the students feel that after all the war is not a very important war. He thinks, therefore, that under the circumstances, it is proper that no emphasis be placed on the teaching of German at the present moment but that it be made a voluntary study.

11. Dr. Charles L. Parsons, chief chemist at the Bureau of Mines, Department of the Interior, feels that the study of German, in the future, from the standpoint of the chemists of the country, is not going to be as important as it has been in the past and that the chemists of the world are not nearly so dependent on German as they were a few years ago. He admits, however, that the more highly educated in the profession will still need to use the German language and keep up with the German scientists.

---

All the other letters received are distinctly of a different tone and are unreservedly in favor of continuing the study of the German language and literature. You will note that this last group of replies is by far the largest.

12. President Hibben of Princeton writes: "I am thoroughly in agreement with you that the war with Germany should not lead us to discontinue or discourage the study of the German language in our schools. That would be a very narrow minded policy and quite unworthy of our American spirit."

13. President Butler of Columbia thinks that wherever the study of German has been used as political propaganda it should be ruthlessly stamped out. He adds: "This point guarded, there can be no question not only as to the desirability but as to the necessity of continuing the study of the German language and German literature and German history when the war is ended. There are perhaps 120,000,000 of people who speak German. They are an intelligent, highly organized, and powerful group in the world, and they will continue to be so even when defeated." He thinks that "we should be able to appeal from the Germany of today to the Germany of Kant, of Goethe, and of Schiller, from modern German barbarism to early German poetry, and from German hymns of hate to the beautiful music of the German masters of song."

14. Dr. Charles P. Steinmetz of the General Electric Company says: "Whatever pedagogical or general educational reason for teaching the German language existed before, naturally exists with the same force to-day. However, by the world war a stronger reason for Americans to learn the German language, has been added in the probability and expectation of America's falling heir to much of the foreign business formerly done by Germany." He points out that at the present moment the German language offers one of the most available means for communication in the business world with South America, Russia and Japan, and that this is particularly true in the case of Russia.

15. Dr. Leonard Wickenden, chief chemist of the West Virginia Pulp and Paper Company, writes: "I have heard with dismay of the proposal to discourage the study of the German language in our schools. It is difficult to see in what way Germany would suffer from such a step, but it is very easy to see how greatly America would suffer. To do this thing would be a most obvious method of giving aid and comfort to the enemy. If this country is to hold its own commercially against Germany it must have more and better research chemists, and the research chemist who does not know German is handicapped at every point." He adds a plea for the teaching of French also.

16. Chancellor Brown of New York University says that there is no doubt in his mind as to the present and future importance of instruction in the German language and literature in this coun-

try. He says: "Germany has suffered from a hysteria of military conceit. This will have to be overcome for the good of the whole world, the German people included, but we shall not increase our power of overcoming it by an answering hysteria of fear or venomous revenge."

17. Mr. L. C. Jones of the Solvay Process Company, Syracuse, speaks for the company as follows: "It is our opinion that from all points of view this language will continue to have, regardless of the war and its outcome, an even greater value as a subject of study than it has had in the past. No matter how much we may hate the Germans and their methods there is no reason why we should cut ourselves off from whatever information in literature and science is produced by them."

18. Dr. Lyman Abbott, of *The Outlook*, thinks that while there may be localities where it is not best to teach the German language in the public schools, it would be an act of unspeakable folly to cut ourselves off from the literature and science which the German people have contributed to the world. To do this would, he says, be to institute a blockade of our own coasts to the importation of inestimable wealth.

19. Prof. Bliss Perry of Harvard, formerly editor of *The Atlantic Monthly*, says that in his judgment the importance of studying the German language is not affected in the least by the fact of our being at war with Germany, that any condemnation we may feel toward Germany's political attitude has nothing to do with the usefulness of the German language to those students who wish to become better acquainted with modern literature. He points out that it is well known that the war of 1870 led to a great increase in the study of German in France and that such study has proved distinctly advantageous to the French people.

20. I insert here a copy of a letter from Commissioner Claxton to W. S. Covert, Principal of the South Side High School, Rockville Centre, New York.

"I do not think our present relations with the German Empire should affect in any way the policy of the schools in the United States in regard to the teaching of the German language.

The United States is now at war with the Imperial Government of Germany and not with the German language or German literature. The President has tried to make it plain to all the people

that we are not at war with the people of Germany as a people and that we have in our hearts no hatred or bitterness toward them. When the war is over we expect to be their friends again and our commercial and political relations will be re-established. Indeed, we shall probably have much more intercourse with the German people than ever before, as we shall have with most of the nations of the world. The great German republic may become one of the leading nations for the preservation of the peace of the world. For practical, industrial, and commercial purposes we shall need a knowledge of the German language more than we have needed it in the past. We should remember also that there are many millions of German speaking people outside of Germany and the number of such persons will probably increase rapidly after the war, regardless of the way in which the war may end. Some years ago we were at war with Spain, and more recently we were almost at war with Mexico whose people speak the Spanish language. Yet the need of a knowledge of the Spanish language for commercial and industrial uses has been greatly increased.

The culture of the German language and literature and the writings of Lessing, Goethe, Schiller, and a host of other poets and novelists, historians, and essayists remain the same as they were before the war, and it is too great for us to lose out of our life, national and individual. The value of the scientific and technical writings of the German people will, no doubt, continue to increase. To rob ourselves of the ability to profit by them would be very foolish. The kinship between the English and the German language is the same as it was before the war and the value of a knowledge of the history and philology of the German language for an understanding of English remains the same.

Last of all, we cannot as a people afford to put ourselves in the attitude of regarding as evil everything about any people with whom we may happen to be at war. We cannot afford to assume this attitude toward the German people simply because they happen now to be under the control of an autocratic, militaristic government with purposes and aims that have brought us into conflict with it. The fewer hatreds and antagonisms that get themselves embodied in institutions and policies the better it will be for us when the days of peace return. We can easily see how this has been true of our times of war with England, Mexico, and Spain, and among ourselves.

I sincerely hope that school officers and teachers everywhere will take the broad and sane view of this subject. To do so can, I believe, in no way be interpreted as a lack of loyalty to the United States, nor can failure to do so in any way strengthen our position in the war or enable us to bring it to a successful end more quickly."

21. Prof. Alexander Smith of Columbia says that it is necessary for a student of chemistry or physics to be able to read German and that he, therefore, thinks that the language ought to be taught at least for those who wish to enter scientific work.

22. Mr. R. M. McElroy of the National Security League writes: "I have no hesitation in saying that the value of the German language as a medium of conveying human thought either by the spoken word or written word is as great today and will be as great tomorrow as it was before the war started. The great wealth of the German language should be open to as many of our people as possible. Its organic and practical demonstrations are indispensable elements in education. . . Any effort to rule them out would seem to me short-sighted and stupid." He thinks, however, that the work should be carefully supervised and guarded against anything in the way of propaganda and that there are certain phases of German political thought and social thought which should not be offered to our students.

23. Prof. H. P. Talbot, head of the department of chemistry and chemical engineering at the Massachusetts Institute of Technology, has no hesitation in saying that it seems to him unfortunate to discontinue or discourage the study of the German language in the secondary schools. All that are interested in chemistry, he says, have a vital interest in German because for them it is important as a tool rather than as a cultural development. In any case it would be distinctly unfortunate for our young people and he sincerely hopes that we shall be successful in our efforts to maintain the instruction in German on a normal footing.

24. Prof. Albert Bushnell Hart of Harvard University says: "It is to be hoped that the study of German will go on in the schools and colleges. It is a rich language, akin to our mother tongue, used by millions before the present Emperor was born. It is a vehicle of literature which belongs to the world. It has included and will include scientific and other materials which are a part of the world's stock of learning." He adds that the bad



things which are attributed to the Germans do not arise from their language.

25. Prof. W. A. Noyes of the chemistry department of the University of Illinois writes most emphatically that it is not wise to discontinue or discourage the study of the German language because we are at war with Germany, and that to scientific men the language will be indispensable in the future as it has been in the past. He also thinks that the study of the language will help in the laying of foundations for future friendly relations.

26. Mr. Hugh K. Moore, chemist of the Berlin Mills Company, of Berlin, N. H., says that he does not see how it is possible for anybody to become an expert in chemistry, physics, or agriculture without a knowledge of French and German. He points out that for a scientist to be an expert knowledge must be sought in the German publications. It seems to him that dropping either French or German from our curriculum would have much the same effect as dropping mechanical drawing from an engineering course.

27. President Jordan of the American Tobacco Company would regret very much to see the study of German discontinued in our schools; he regards it as a cultural luxury, an economical possibility, and a scientific necessity. He considers it impossible for a scientist to keep abreast of the times if he does not have at least a reading command of the German language.

28. President Finley, knowing Dr. Wheelock's view, referred my letter to him and the latter quotes in reply a letter of his to Dr. Finley under date of October 15 as follows: "I am clearly of the opinion that the war on the German language that is being conducted in many places in this state is a mistake. I hope it will not succeed. It does not follow that we are pro-German because we can find some beauty, some means of culture, and some practical value in the study of the German language. I have frequently advised those who have written me regarding the matter to require that their students in German read Schiller's *William Tell* intensively and extensively. No more emphatically anti-Kaiser literature can be found anywhere."

29. Dr. W. R. Whitney, chief chemist of the General Electric Company, has these statements in his letter: "I shall be sorry if any serious steps are taken to stop the teaching of German, at least to those who plan to be scientists or engineers. . . . A large

part of our ability to proceed with such work as combating disease with anti-sera, and similar modern advances, is due in part to painstaking German investigators who published their work. . . . With due respect to other countries the German scientist has published as much as any other and this work should be available to interested Americans. In the John Crerar Library in Chicago, the most representative scientific library in this country, books in German make up nearly 30 per cent. of the total number. At the library of the Rockefeller Institute for Medical Research, the ratio of German books to English is 2 to 1. In the library of our Research Laboratory over three-eighths of the space on the shelves is occupied by German books. And it even now is an every-day experience in our library that many of the best articles and reference books are closed to young engineers by their inability to read German.

30. Dean Shailer Mathews of the University of Chicago thinks that it would be too bad to abandon the study of German, but that it ought not to be used for the purpose of maintaining loyalty to the fatherland. In other words he would distinguish between the literary aspect and the possible political attitude.

31. Mr. W. D. Bigelow, chief chemist of the Research Laboratory of the National Chemistry Association, feels very strongly that to discontinue or discourage the study of German in the schools would be unwise. He points out that it is not the desire of anyone to overthrow the civilization of Germany and that we all expect Germany to continue to do much work that will be of value to the rest of the world, but that even if this were not so the German literature now existing is an immense storehouse. Anyone, he says, to whom this literature is not available is sadly handicapped in scientific work.

32. Dr. H. P. Corliss of the General Engineering Company of Salt Lake City has this to say: "I feel absolutely sure that the discontinuance of the teaching of this language would be a serious mistake. Besides its undoubted cultural value, it is indispensable to the study of science. Since my training and work are in this field I feel confident in saying this. I have constantly to use books and journals in German. As to the future, there can be no doubt that the Germans will contribute excellent scientific work as in the past. Their scientific achievements are of the highest, and help

to make them the formidable enemy that they are. This science should be learned and turned to better purposes. Also we profess the best of intentions toward the German people, therefore, we should learn their language that there may be a better understanding between us.

33. Ex-President William H. Taft, an ardent American and an out-spoken opponent of everything that Germany has done in the war writes: "I think it is a mistake to strike the study of the German language out of our secondary schools and out of our universities, just on account of the war. It is a language in which so many masterpieces of literature have been written and so many scientific works have been published that every educated man should know the language. I am very sorry that, although I had the opportunity, I did not have the persistence to acquire it myself."

34. Prof. L. M. Dennis, of Cornell, thinks that it would be a grave mistake to discontinue or limit the instruction in German and that to close to our students of chemistry the sources of information afforded by German publications would have an almost paralyzing effect on the students' success whether in their university studies or in government service or in the chemical industries generally. He asks this question: "Suppose our war department should obtain possession of a German gas mask that is superior to anything that the Allies have devised, or should learn a German recipe for making an explosive that is more powerful than any that we are producing:— would the antagonists of the German language think that our troops ought to be deprived of the protection of the masks or of the use of the high explosives because both were of German origin?"

35. Ex-President Andrew D. White, of Cornell University, and Ex-Ambassador to Germany, writes this: "I entirely agree with you that it would be a most wretched mistake to allow the feeling provoked by the present war with Germany to prevent in future the study at our colleges and universities of the German language and literature. The idea seems to me preposterous, and I feel that the reasons for the careful study of the German language, literature, and indeed the German genius generally, are increased rather than diminished by her history as it has culminated in the present war."

The excellent articles on our topic which have appeared in various publications are too many and too long to put before you at this time, even as a list, but I have ventured to make extracts from a few which seemed to me particularly good.

A. In an article in *School and Society*, Prof. Handschin, of Miami University points out that it has been decided in France, England, and Germany that no changes in the school curricula shall take place during the war. There have been defections on the part of pupils in France and England, but these have been growing less since the first wave of revulsion. He quotes as follows from Prof. Henri Hauvette in the *Revue de l'Enseignement des Langues Vivantes*: "Are there really persons of such slight discernment as to maintain that it is necessary to give up teaching young Frenchmen German after the war? This proposal appears so manifestly absurd to me that I refuse to take it seriously. At all events, we must not allow a single occasion to pass by without reiterating that it is an error. It is a patent fact that any one who wishes to devote himself to scientific, philological, legal, philosophical, and, of course, military matters must be able to read German and that a sojourn in Germany must be a part of his education. The infamy of Prussia will not extinguish the thought of the German philosophers and savants, nor the prodigious labor of their scholars and organizers who have made Germany what he is."

B. In a valuable article on the foreign language situation in Wisconsin, Prof. J. D. Deihl says in the *Wisconsin Journal of Education*, that there are abundant sound reasons why the study of German should not be hampered and curtailed, war or no war, and that these reasons are largely educational, not political. But even looking at the matter from the political side, it would be very difficult, he says, to maintain the proposition that because we are at blows with a strong enemy it is desirable that we know as little as possible about his language and manner of thought. Ignorance may satisfy temporarily a sentiment of outraged justice, but it is certainly not justifiable as a sound war policy.

C. In an article entitled *Modern Language Instruction, Why and When?*, Mr. Peter Scherer, of the Indianapolis public schools, prints extracts from a number of sources, a few of which follow here in condensed form:

c-1. Prof. A. Pinloche (*Revue*, as above) says that less than ever can one deem excessive an insistence on the knowledge of at least two foreign languages on the part of every one [i. e. every Frenchman] who aims at a place of distinction in his native land—especially if, for the purpose of admission to higher institutions of learning, these two languages are German and English.

c-2. Prof. Paul Besson of the University of Grenoble says it is certainly strange that one should propose to restrict the teaching of German at the precise moment when every Frenchman with much or little German, at the front and elsewhere, has every reason for congratulating himself that he has at least a smattering of that language and derives from that knowledge very appreciable advantage, and when so many others greatly regret that they have never had the opportunity of learning this tongue. The proposal is at least inopportune, he thinks.

c-3. The *London Journal of Education*, November, 1914, has this paragraph "Even the present aberrations of the German mind and conscience will not destroy the value to ourselves as a study of those elements, and their value will remain, whether in the future we are enemies or friends of the Germans. Indeed, proposals to neglect the study of German come rather curiously at a moment when German methods and ways of thinking are exciting more interest among the general public than they have ever done before."

c-4. *School and Society*, July 15, 1916, prints a letter from the *London Times* sent by a number of prominent people, including Admiral Jellicoe, of the British Fleet, to the parents of the boys at Eton, urging the study of modern languages. The following passages occur: "We consider a mastery of science and modern languages necessary to fit our sons to take their proper places in modern life. . . . Few boys leave the public schools able to converse freely in modern languages; the presence of so many interpreters in the British Army is absolute evidence on this point. It is clearly seen how immensely important are these two subjects (science and German) for our sons, whatever may be their future professions. The wonderful efficiency of the Germans, both in science and languages, points to the fact that their schools and universities answer these two vital requirements better than do ours."

c-5. In an article by the Master of Balliol, in *The English Review*, July, 1917, the following passages occur: "But when all is said and done, we have to live in a world that will contain in all nearly 100,000,000 Germans, of whom only one-third are strictly Prussians. We cannot afford to neglect German learning and German science any more than German warcraft or German commerce and industry. All these German things have been overpraised, but we need not therefore refuse to make use of them. That would be folly, and a folly of which they, on their part, will not be guilty. . . . Every year the need becomes greater for a student, whether of science or history, philosophy or theology, to read French, or German, or Italian."

c-6. Replying to the question what is to become, after the end of the war, of instructors in English and French, Joachim Clasen, in *Die Neueren Sprachen*, July, 1915, answers: "In the main we shall doubtless have to adhere to our present system, for I can see no reason why we Germans, after peace has been declared should, to the disadvantage of our youth, continue the deplorable feud as a language war in our schools."

c-7. Dr. A. W. Porterfield late of Columbia University, writing of the value of German to the American school boy, says: "There is no phase of human existence that German literature does not treat; there is no foreign literature the best of which the Germans have not translated; there is no field of art and science which the Germans have not cultivated; there is no literature in which the principles of discipline, moral and aesthetic, are more potently set forth; there is no body of national writings in which it is made more plain that the love between citizen and country is mutual; there is no great modern literature more closely related to the English."

c-8. Dr. Charles W. Eliot, in an article in the *Century Magazine*, has these sentences: "Indeed the advanced student of our day can dispense with Latin better than with French, German, or English. I cannot state too strongly the indispensableness of both French and German to the American or English student. . . . The philologists, archaeologists, metaphysicians, physicians, physicists, naturalists, chemists, economists, engineers, architects, artists, and musicians all agree that a knowledge of these languages is indispensable to the intelligent pursuit of any one of their respective subjects beyond its elements. Every college professor who

gives a thorough course of instruction—no matter in what department—finds himself obliged to refer his pupils to French and German authorities. In the reference library of any modern laboratory, whether of chemistry, physics, physiology, pathology, botany, or zoology, a large proportion of the books will be found to be in French or German.”

D. The following paragraph is taken from a long and, in the main, moderate editorial by Bernard Ridder in the *Staats-Zeitung*, of November 16: “A knowledge of foreign languages is directly essential to the success of any foreign commerce. Other nations have recognized this for years. The English language has been taught in the schools of Japan for decades. Germans sent into other countries to sell German goods are invariably picked for their knowledge of the language spoken therein. The Germans and Japanese have shown themselves the best foreign salesmen in the world, and very largely because they have made a study not only of the markets into which they go but also of the languages which their customers speak.”

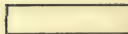
He gives also a quotation from the Bureau of Education at Washington to this effect: “There is a general agreement among educators and public men that there should be no interference with existing high school or college provisions for the teaching of German. A knowledge of German now is more important than it was before the war.”

E. *The Rochester Democrat* of September 12 has this to say: “One of the silly manifestations of antagonism early in the war was the changing of a few German names here and there in countries of the Entente Allies. Still more silly is the decision of some communities in the United States to discontinue the teaching of the German language because we are at war with Germany. If it were conceivable that we were to be at war with the German nation forever, thousands of our young men would require as never before a knowledge of the German language. It would then be almost indispensable. . . . The French say that one of the great advantages of the Germans in 1870-71 was that they had everywhere officers who could speak French almost if not quite as well as native Frenchmen, and it is not to be doubted that in this war Germany has had no lack of men with a command of French, English, Russian, Turkish, and the tongues of the rest of her enemies and allies.”

F. The *Monatshefte* of October, 1917, quotes as follows from the *American Schoolmaster*: "Since our own nation entered the Great War we have noted several local outbursts against the study of German in our schools. This we regard as a serious mistake. However the war may affect the political fortunes and institutions of the German Empire, the Germans will remain a great people with significant ideals and aspirations, and with a culture—spelled with a C—which no civilized people can afford to ignore. . . . There will soon be a greater social need of familiarity with the German language than ever before. . . . To eliminate the study of German from our schools today would be a memorable folly for which in later years our present high school boys and girls could hardly forgive us, or themselves either, where they are so ignorantly impulsive as successfully to oppose it. . . . Let not prejudice stand in the way of intelligence and sound reason."

FRANK C. BARNES

Union College, Schenectady, N. Y.





## DEVICES FOR TEACHING ORAL FRENCH

In the direct method of teaching French oral work holds an important place. How to lead the pupil to acquire a good pronunciation and some fluency in the use of the language is a problem, then, which must be solved by every teacher of French today. To obtain satisfactory oral work in the short time devoted to the language in our public schools, it is essential that the teacher make use of every good device at his command.

Pronunciation is the foundation of all oral work and should, therefore, from the first receive careful attention. For laying this foundation the value of phonetics is now very generally appreciated. Not only should pupils be made familiar with the different sounds in French, but they should also learn the exact position of the vocal organs in producing them and should have daily practice in making the sounds themselves. Great stress should be laid on the importance of the activity of the lips and on the changing of the positions of the speech organs in making those sounds which are not found in the mother tongue. With this constantly in mind the pupils should, under the direction of the teacher, train these organs. To aid in the work, there should be hung where all can see them a phonetic chart and a chart showing views of the mouth in making these sounds.

The phonetic transcript of the "Association Phonétique Internationale" is a valuable aid in training the ear and the organs of speech. It also enables the pupil to look up at home the pronunciation of any word of which he is in doubt. After only a few weeks' practice with the symbols the average pupil is able to give correctly the pronunciation of a great many words which he has never seen before. He is also able to give the spelling from the pronunciation. After all the sounds have been taught, there should be given every day during the first semester a few minutes drill in reading from charts specially prepared sentences, containing the sounds with which the pupils have difficulty. Pupils should be made familiar, by means of sound cards, with the different

groups of letters standing for each sound.<sup>1</sup> For example, they should learn by continual practice that *ê* (tête), *ei* (neige), *ai* not final (lait), *et* final (trajet), *e* when the last letter of a syllable and followed by a double consonant or by two consonants of which the first is *s* (verre, reste), are pronounced  $\epsilon$  like the *e* in the English word *let*. A pupil who has a good ear and who excels in giving a certain sound as the French *u* may be appointed a watchman for that sound. Every time he hears it given incorrectly, he should immediately call attention to it, correct it, and then note, in a book for that purpose, the name of the pupil making it. In this manner incorrect sounds will be gradually eradicated.

After the first semester pupils should be tested at least once a month on pronunciation. A duplicate record of errors, with suggestions for correcting them, should be made regularly, the teacher keeping one, and the pupil the other.<sup>2</sup> With the suggestions before him, the pupil should practise reading aloud a few minutes each day until the next test when he is to receive other suggestions. Stress should be placed on the use of the mirror and sound cards for home work in correcting faulty pronunciation. Where a phonograph is available, much help in learning

	<u>oe</u>	
couleur	œuf	fleur
feuille	œillet	cueillir
œil		

<sup>2</sup>Slips taken from the duplicate record book of errors in pronunciation. Notes were made while the pupil read.

## R. Matthews

Le 6 avril, 1915

s entre 2 voyelles = z. caserne  
 e pas assez fermé: caserné  
 é obtint, main, pain, vint  
 ō maison, on, son  
 oi = wa. voir  
 er, final = e (é) flotter

## E. Schillat

Le 8 avril, 1915

y muet, une, voulu, sûr  
 e pas assez fermé: écouté, métier, année, dernier  
 i dimanche  
 ŷ un  
 et (final) =  $\epsilon$   
 ai (pas final) =  $\epsilon$ : pensait, restait  
 Attention aux liaisons  
 autre—au pas assez fermé

the intonation and grouping of words may be obtained by listening to the records. When those in authority realize that laboratory work for pronunciation is just as necessary as laboratory work in the natural sciences, this very essential and much neglected part of the teaching of modern languages will be given its proper place in the curriculum.

Not only should pupils be taught to use the phonograph in study, but they should also be encouraged to improve every opportunity of hearing spoken French, remembering that the training of the ear is of very great importance. In Germany it was formerly the custom of the school authorities to engage every year French and English reciters to present to both teachers and pupils selections which were to be taken up in class. While no such provision is made here, there are many French societies and churches which offer opportunities for hearing the spoken language.

Along with the work in phonetics should proceed the teaching of the grammar and vocabulary. The class room and the home furnish subjects for this work. The teacher should, in the first semester at least, see that the class is made familiar by means of objects or pictures, with the vocabulary and constructions found in the advance reading lesson. His home preparation of the reading lesson will then be only a review of what he has already learned by means of conversation in class. *Lectures Faciles*<sup>1</sup> is an excellent little book for oral work and reading in the first semester, and affords much interest and pleasure to the pupils. There should be constantly at hand on a large demonstration table, pictures or objects to represent every word of the vocabulary in this book. To save time the pictures could be arranged by lessons in large envelopes. Nothing should be read which has not been previously taught by means of these. Exceptionally bright pupils should be encouraged to add to this vocabulary. For example, one may wish to add to his list of fruits, another to his list of animals. The pupil should bring a picture of the animal or fruit he wishes to know and ask in French for the name, which should then be written on the back.

As it is the verb which plays the principal part in all oral and written work, this should be taught from the very beginning by

---

<sup>1</sup>*Lectures Faciles* by Miss Bruce, D. C. Heath & Co.

means of conversation, in some such manner as that given in *Beginners' French*<sup>1</sup>. When the pupils are able to give these sentences fluently, they should write them in their note books. After several verbs of the first conjugation have been taught in a similar way, dialogues should be written at home and then given in class. This dialogue work with the verbs should continue through all classes. In the second year's work it may consist of imaginary trips to the most interesting parts of France, to the market in a French city, to the large department stores of Paris. The best of these should be given in class.

Other tenses of the verb may be taught similarly. The pupils may tell what they *did* on their imaginary trip, what they *are going* to do on their next trip to Paris, what they *wish* to do on a trip to the French Alps. After the past indefinite has been taught, each pupil, for a week or more as he enters the class room, should tell the teacher at the door something which he did that morning. The following are sentences which were actually given in one class: "J'ai lavé la vaisselle ce matin." "Miss S— m'a grondé ce matin parce que j'ai parlé dans le corridor." Pupils enjoy this and try to give long interesting sentences. After this work has been thoroughly learned they may, instead of making statements, ask questions using the same tense. These often take the form of real necessary questions, as: "Mlle. F.—avez-vous mon cahier? Je l'ai laissé hier dans la salle de classe," "Mlle. F.—est-ce que vous avez trouvé la gomme que j'ai perdue ce matin?" "Savez-vous que le facteur a apporté 'Choses et Autres' ce matin?" Other tenses may be taught in a similar way. In teaching the subjunctive this oral work is especially valuable. There is nothing that seems more practical and worth while to the pupils than these few seconds of daily intimate conversation with the teacher.

Another interesting exercise for oral work is found in giving the different steps leading up to a completed article, as a loaf of bread, a pat of butter, a table. "The Story of a Piece of Bread"<sup>2</sup> may be taught first by means of pictures and then used as a model for further composition on other topics assigned. These

<sup>1</sup>*Beginners' French* by Walter & Ballard, Scribners.

<sup>2</sup>Lesson XV, Fraser and Squair, *French Grammar for Schools and Colleges* D. C. Heath & Co.

stories may be written in the present, exchanged in class and transposed to the past, future, etc. Pupils may be asked to give the same, placing before each sentence "Je *désire* que—" or "Il *faut* que—" and similar verbs, thus showing the use of the subjunctive.

In the second semester of the first year, much drill on the troublesome conditional sentences should be given by means of such questions as "Si vous vouliez aller à New York, que feriez-vous? Cet après-midi si vous aviez voulu aller à New York qu'auriez-vous fait? Likewise in teaching the subjunctive much oral work is necessary. Pupils might, for example, be asked to tell what the farmer *must* do in the spring, what they *wish* to do next summer, what they *fear* will happen when they travel on the water.

One of the best ways for teaching verbs is found in the method of François Gouin, the so-called Gouin series, in which the pupil gives all the steps leading up to the performance of a certain action, as the opening of a class room door. A good example is found on page 19 of *Beginners' French* by Walter and Ballard. In giving each expression directly with the action, the pupil learns little by little to think in French. A good assignment in connection with the series is a "A Trip to Paris." "A French School Day" is another example of work which may be done in connection with the series. By this it will readily be seen how useful knowledge of France and French customs may be taught in developing oral French, even in the first year. These series may be given in the past or future as well as the present and in any person. In the first few the teacher should help the pupil when he hesitates and should encourage him by such expressions, as: "Très bien," "A la bonne heure." He will soon learn these expressions and be able to use them himself.

As the imperative is constantly being used by the teacher, the pupils unconsciously become familiar with it. To become fluent they should, however, be called upon to give directions to individuals and to the whole class. As the verbs are used, they are written on the board by a pupil. After this other pupils name imperatives which have not been given. This is excellent work for the review of verb vocabulary. I recall having heard such imperatives as: Ouvrez le livre. Fermez le livre, Jean.

Levons-nous. Dites-moi le mot *thanks* en français. Dites-moi en français le proverbe "Tit for tat."

The present participle may be made a never-to-be-forgotten part of the verb by means of a simple game called "Je te jette mon gant" which is often played in France. A throws a glove to B saying, "Je te jette mon gant." B asks, "En quoi faisant?" A replies immediately, using *en* with a present participle, as "En parlant." B then throws the glove at once to another pupil while saying "Je te jette mon gant" and so the game continues. Anyone who hesitates or gives a present participle which has already been given must pay a forfeit. For a review of irregular verbs in advanced classes a verb game played in a similar way to "Authors," gives variety and stimulates oral work and the study of irregular verbs on the part of pupils deficient in these. A verb match at the end of each term is also enjoyed. Leaders are appointed and sides chosen. The first pupil on one side gives a verb as "vous saurez." The first pupil on the other side is asked in French by the pupil giving the verb to state the person, tense, and infinitive of this verb, as "Deuxième personne au pluriel du verbe *savoir*, to know." If he gives it correctly he has the privilege of giving the next on the other side, and so on. Every pupil who fails takes his seat. Another exercise is to see who can in one minute, give the infinitive of the greatest number of verbs beginning with a certain letter. The teacher says, for example, "e" and immediately calls "Mary." Mary gives just as fast as she can all infinitives she is able to recall beginning with *e*, as *écrire*, *élever*, *envoyer*, *enlever*, *effacer*, *égarer*. The number is taken down. Then another letter is given and a pupil called as before, and so on.

Another good exercise is to have a pupil give a noun and then call on a classmate for the corresponding verb, as: *l'écriture*, *écrire*; *le poids*, *peser*; *la demeure*, *demeurer*. Sometimes the verb may be given and the corresponding noun given, as: *allumer*, *lumière*.

Still another exercise is to have the pupil give a word and then call on classmates to give words belonging to the same family. Suppose the verb *voir* is given. Such words as *vue*, *visible*, *invisible*, *viser*, *visage*, *visite*, *visiter*, will be given. Sometimes

a word may be given and then its antonym<sup>1</sup> required, as: acheter, vendre; vieux, jeune. Sometimes the synonym may be called for, as: boutique, magasin.

From the first day, French should be spoken as much as practicable and should finally supplant the mother language. The first year the pupils might be taught the following:

1 In five minute general conversation each morning,

Bonjour	{ madame	Jean, va-t-il mieux ce matin?
	{ mademoiselle	Oui, il va mieux à présent.
	{ monsieur	Qu'avez-vous?
Au revoir, mademoiselle.		J'ai mal à la tête.
Merci, monsieur.		" " " " gorge.
Il n'y a pas de quoi, madame		" " aux dents.
Connaissez-vous cette personne?		" sommeil.
Présentez madame à votre		" faim.
classe.		" peur.
J' ai l'honneur de vous présen-		" chaud.
ter madame D—.		" froid.
Nous sommes enchantés de		Ayez l'obligeance d'ouvrir la
faire votre connaissance,		porte.
madame.		Quel jour avons-nous aujourd'hui?
S'il vous plaît.		Nous avons le trente novembre.
Plaît-il?		Quelle heure est-il?
Pardon.		Il est dix heures.
Qui est absent?		" une heure et demie.
Comment allez-vous?		" onze heure moins quart?
Je vais très bien merci. Et		Quel temps fait-il?
vous?		Il fait beau.
Comment va Mlle. S— cet		Il neige.
après-midi?		Il pleut.
Elle ne va pas très bien aujourd'hui.		

<sup>1</sup>*Antonymes de la langue française* by A. Muzzarelli, William Jenkins, 851-853 Sixth Ave., New York City.

## 2. In the lessons on pronunciation,

Prononcez bien.	Vous traînez sur l' <i>a</i> .
“ après moi.	Cette syllabe est longue.
“ correctement.	“ “ “ brève.
Vous ne prononcez pas bien.	Faites la liaison.
Vous prononcez mal les voyelles nasales.	Répétez ensemble.
Vous prononcez <i>on</i> comme <i>en</i> .	Parlez haut.
Vous accentuez trop cette syllabe.	“ lentement.
	Ne parlez pas si vite.

## 3. In the recitation and reading lesson,

Ouvrez votre livre à la page—	Asseyez-vous.
Au { haut de la page.	Ecoutez attentivement.
{ bas “ “	Répondez par une phrase complète.
{ milieu de la page.	Récitez l'indicatif présent du verbe <i>donner</i> .
Levez-vous.	Réfléchissez avant de répondre.
Commencez.	Parlez à la classe.
Lisez.	Comprenez-vous?
Continuez.	Oui, je comprends.
Traduisez.	Récite, toi.
Epelez le premier mot.	Récitez, vous.
“ “ deuxième mot.	C'est parfait!
Restez debout.	A la bonne heure!
Non, je ne comprends pas.	Je suis très contente de vous.
Classe, demandez si vous ne comprenez pas.	Je vous donne une bonne note.
Comment dit-on <i>book</i> en français?	Vous aurez une bonne note.
Qu'est-ce que c'est que cela?	Vous avez bien travaillé!
Je ne sais pas.	Vous êtes très appliqué.
Pourquoi n'avez-vous pas votre cahier?	Vous avez fait beaucoup de progrès.
Levez la main.	Ayez la bonté de ramasser les livres.
	Nous allons réciter la poésie.



## 4. In the written work,

Allez au tableau.	Les voyez-vous?
Donnez-moi un morceau de craie, s'il vous plaît.	Y a-t-il encore quelque chose à corriger?
Ecrivez le mot,—	Cherchez-moi un papier buvard.
Ecrivez la phrase,—	Quelle est la faute?
Faites attention.	Il n'y en a pas.
Vous ne faites pas attention.	Il a tort.
Ecrivez au crayon.	Il a raison.
Soulignez chaque faute.	Combien de fautes y a-t-il?
Comptez.	Il y en a deux.

After the first year the class should be conducted entirely in French. Even the names of the pupils may be given in French. Louis Carpenter, you may be sure, will be greatly pleased to be called Louis Charpentier and the other pupils will find no little enjoyment in calling him by that name outside of class. The environment should be made as nearly French as possible that it may in every way be conducive to oral work in the language. Maps with the names in French, plans of Paris, scenes representing French life, and French proverbs should adorn the walls. Collections of post cards, French periodicals, newspapers and letters received from pupils abroad should be placed where all may make use of them in planning oral work.

Throughout the course pictures should play an important part in furnishing subjects for conversation. The vocabulary books<sup>1</sup> are helpful in this work. For teaching French home life and customs one may use some such pictures as the finely colored wall pictures which accompany *La Première Année de Français* by F. B. Kirkman.<sup>2</sup> One is a domestic scene called "La Famille Pascal à Table" and another is a street scene called "La Porte Saint-Martin à Paris." The teacher designates with a pointer each object, gives its name, and when necessary, explanations as to its use. When the names of all objects in the picture have become perfectly familiar to the class, one pupil may do the questioning and the teacher may play the part of a visitor. One day a time-keeper may be appointed while another pupil

<sup>1</sup>Art Institut, Orell Füssli. Libraires-Editeurs, Zurich, Suisse.

<sup>2</sup>Adam and Chas. Black, 4 Soho Square, London, W., England.

goes to the picture and names as many objects as he can in the time allotted. Another day verbs or adjectives suggested by the objects may be named. Still another day short sentences may be given. When the picture has been thoroughly studied, a story may be composed about it. Next, dialogues may be the assignment, conversation being suggested by the actions performed in the picture.

Topics for conversation may also be furnished by foreign correspondence. Each pupil should be ready to describe the city in which his correspondent lives. Some of the letters should be read and discussed in class. Questions which cannot be answered or topics on which pupils desire information should be noted and taken up in the following letter to the correspondent in the city mentioned. From time to time pupils might arrange programs consisting of short stories, anecdotes<sup>1</sup> and poems. The object is to do so well that the teacher, who has not seen the program, will understand every word that is given. The little magazine "Choses et Autres"<sup>2</sup> is very helpful to the pupils in this work.

Frequent illustrated talks on the history, literature, geography, customs and daily life of France should be given in French by the teacher. Let pupils in the fourth year take notes on these in French and reproduce them later in class. When all the pupils have by talks, readings, pictures and maps become more or less familiar with the principal streets, squares and monuments of Paris a game called "Connaissez-vous Paris"<sup>3</sup> may be played.

After the first semester there should be much reading in class. At first the passage should be read aloud by the teacher. After the pupils have been questioned in French on the pronunciation, meaning of new words and construction, it should be read aloud by the pupils. In the first lessons especially, much attention should be given to the intonation and to the union of words of the same group. After a paragraph, or in some cases a page, has been read, the books should be closed and the class questioned in French on the content. These questions should be very short and simple at first. Sometimes a pupil who pronounces

---

<sup>1</sup>Ballard's *Short Stories for Oral French*. Chas. Scribner's Sons, New York.

<sup>2</sup>Philadelphia Publishing Co., 1709 Chestnut St., Philadelphia.

<sup>3</sup>Wm. R. Jenkins Co., 851-853 Sixth Ave., New York.

well might ask the questions. *Lectures Faciles* has already been mentioned as a first reading book. Kirkman's *Première Année de Français*<sup>1</sup> is also excellent when used with the wall pictures which accompany it; its phonetic edition and lesson notes are valuable helps to the teacher. Two other good books published by the same company are: *Récits et Compositions d'après l'image* by M. Anceau and E. Magee, and *Lectures Illustrées*. The first, which has fourteen finely colored illustrations with corresponding text and exercises, costs 6d. The other, which has fifty-two illustrations, thirty-two of which are colored, costs 1s. 6d. An excellent book for beginners, published by The Macmillan Company, is the *Elementary French Reader* by Louis A. Roux. An old, but always interesting book for elementary classes, is *L'Abbé Constantin*. An intermediate class which saw this given at the French Theatre in New York last year chose it for sight reading.

An important place in the teaching of oral French should also be given to appropriate rhymes, poems, proverbs, quotations and songs.<sup>2</sup> From the first the value of these should be appreciated in the teaching of vocabulary, difficult constructions and verbs. The days of the week, the months of the year will not soon be forgotten if memorized in rhyme. The numerals to twelve may be taught by means of the little jingle, "Les Cerises." Even the older pupils are fond of the song "Au Clair de la lune,"<sup>3</sup> which once memorized will fix in the mind the second singular of the imperative as in *prête-moi*, "ouvre-moi," "va" and the present indicative of *avoir*, *être*, *croire* and *battre*. "Sur le pont d'Avignon" will be especially interesting to pupils who are corresponding with pupils in Avignon. It may form first an interesting subject of conversation, for they have already heard much about it through letters read in class and the post cards which have been sent by correspondents. This song will be found very valuable in teaching names of different trades which of course should be discussed before the teaching of the song. In the advanced classes national hymns in connection with the "Historical Reader" and such songs as "Combien j'ai douce souvenance" preceded by a talk on Chateaubriand should be taught.

<sup>1</sup> Adam and Chas. Black, London, England.

<sup>2</sup> *A First Song Book* by R. B. Morgan and with notes by F. B. Kirkman, Adam and Chas. Black, 4 Soho Square, London, W., England.

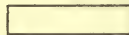
<sup>3</sup> *Chansons, Poésies et Jeux* by A. G. Gay. Wm. R. Jenkins Co., New York.

No poem in elementary classes should be memorized until it has been made perfectly clear by means of pictures and objects, and the story told by the pupils. Suppose the fable "Le Corbeau et le Renard" is to be taught. The story should first be told by the teacher as she points to the picture. She may then have it dramatized by two pupils, one taking the part of the crow and the other that of the fox. When every word is thoroughly understood the teacher should carefully read the poem, calling the attention of the pupils to the pronunciation and diction. Not until this has been accomplished should it be memorized. "Noël," which should be preceded by a talk on the celebration of Christmas in France and "La Marseillaise" after a talk on the French Revolution are both good for the second or third year.

Of all the many devices for teaching oral French there is one which stands out above all. It is that the teacher make use of the daily incidents of the class room, of the school building and of the home life, that he make French a real living language for his pupils by giving them daily practice in conversation and all kinds of oral work, from the first day of the course to the last. The result of such teaching has already been seen and the value of it recognized by educators in general.

C. EVANGELINE FARNHAM.

New York City.



## THE LABORATORY METHOD IN THEORY AND PRACTICE

A description of the laboratory method in beginning German was given in an article which appeared in the May number, 1911, of *Die Neueren Sprachen*. But for the purpose of clear and immediate connection of the points in this paper with the different phases of the method I shall give a brief preliminary explanation of it.

My first experiment with the method was made in the fall semester of 1903. For ten years I had taught German by the grammar method. But with each succeeding year I felt more and more dissatisfied with the results. With all my efforts in drilling and assuring my students that they were studying a living language in which their own thoughts could be expressed they seemed unable to free themselves from the notion that the language was all in the book. As I studied the problem and analyzed the short comings of the method it seemed to me that the principal factor in a solution of my problem would be a bookless method by which a carefully selected and classified vocabulary and the essentials of grammar would be developed according to correct principles of mind and language instruction. I was somewhat familiar with *Anschaunungsunterricht*; I had studied the natural method under Dr. Sauveur, whose certificate I had been proud to receive; I had read Gouin; I had taken my college German under an excellent teacher of the grammar method and therefore felt I could venture out on a new path without great danger of getting lost. My experience in the scientific laboratory had suggested to me the practicability of applying the principles and methods employed there to the study of beginning language. For my purpose the salient feature in these consisted in giving to the student the theory and materials of the science and letting him work out his own result. Accordingly, I extended my recitation period to two hours and called the method the laboratory method.

I begin the work of the course by explaining to my students the historical relationship between the English and the German. I study with them the political and topographical map of Germany, talk to them about the government, life and customs of the German people and hint at the richness of their literature. I then take up the sounds of the new language and by the application of simple

phonetics, using Viëtor's Lauttafel, I classify and illustrate them in alphabetical order and give the students practice in writing and pronouncing phonetic script. A brief description of the parts of speech and their variations completes the introductory work which covers about two weeks of time.

The first part of the next period is given to the presentation of materials for the students to work with. These materials consist of vocabulary, inflected forms, and rules of grammar and syntax. The students are provided with special blank books of ruled paper, 8½ inches by 14 inches in size. The leaves are cut in two halves so that there are upper and lower leaves which may be turned back and forth independently of each other. On the even pages of the upper leaves are written the nouns, each gender in a separate column, adjectives, prepositions and adverbs; on the opposite or odd pages of the upper leaves the verbs and paradigms. Each class of words has its particular position on the page.

In developing a vocabulary I first pronounce distinctly the German word and have the class repeat it in concert after me, sometimes more than once. If it is a noun I always pronounce the definite article with it and in the response the students do the same. I then write the word on the board and the students copy it in the appropriate place in the note books, if a noun the definite article and signs of the genitive singular and nominative plural with it. I then hold up the illustrative chart and pointing to the object ask the class to name it. These charts are made of heavy cardboard 14 inches by 22 inches in size on which are mounted pictures selected with special reference to the idea which they are to convey and gathered from illustrated magazines and penny picture collections. In this way I develop a vocabulary of from twenty-five to fifty words. I then give the class an installment of inflections, writing the forms on the board which are copied into their note books. Along with and following the development of the materials, oral work is carried on in which the class as individuals or in concert takes part. The rest of the class period is employed by the students in writing original sentences based on the materials which have been presented to them. For this composition, which constitutes their laboratory work, they use the even pages of the lower leaves immediately under the corresponding vocabulary, and while they are thus at work I pass round among them and

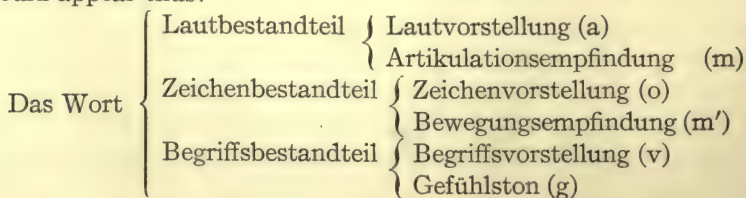
correct with red ink the mistakes they make. While writing sentences on any given vocabulary any previous vocabulary may easily be brought to view by simply turning over the upper leaves without turning the page on which the student is writing. Occasionally, I have the class stop before the end of the period and read to each other the sentences they have composed.

The work outside of class, aside from learning forms, is of two kinds. For the first day after I have developed a new vocabulary I have the students compose additional original sentences. At the next recitation after a review of the vocabulary by use of the chart, some of these sentences, the number depending on the size of the class, are written on the board and corrected by the class, each student reading and, if necessary, translating sentences written by others. For the next day I dictate English sentences to be translated into German. These, after a second review of the vocabulary by means of the chart, are corrected in class and then written on the odd pages of the lower leaves. These dictations give me an opportunity of bringing out word relations and of illustrating principles and rules of grammar and syntax which may have been missed by the students in their original sentences. In reviewing a vocabulary I hold up the chart before the class, point to the objects and ask the class one after another, or sometimes in concert, to name them or answer questions about them, always requiring them to give the plural of nouns and the principal parts of the verbs. In this way an average vocabulary may be thoroughly reviewed in from five to ten minutes.

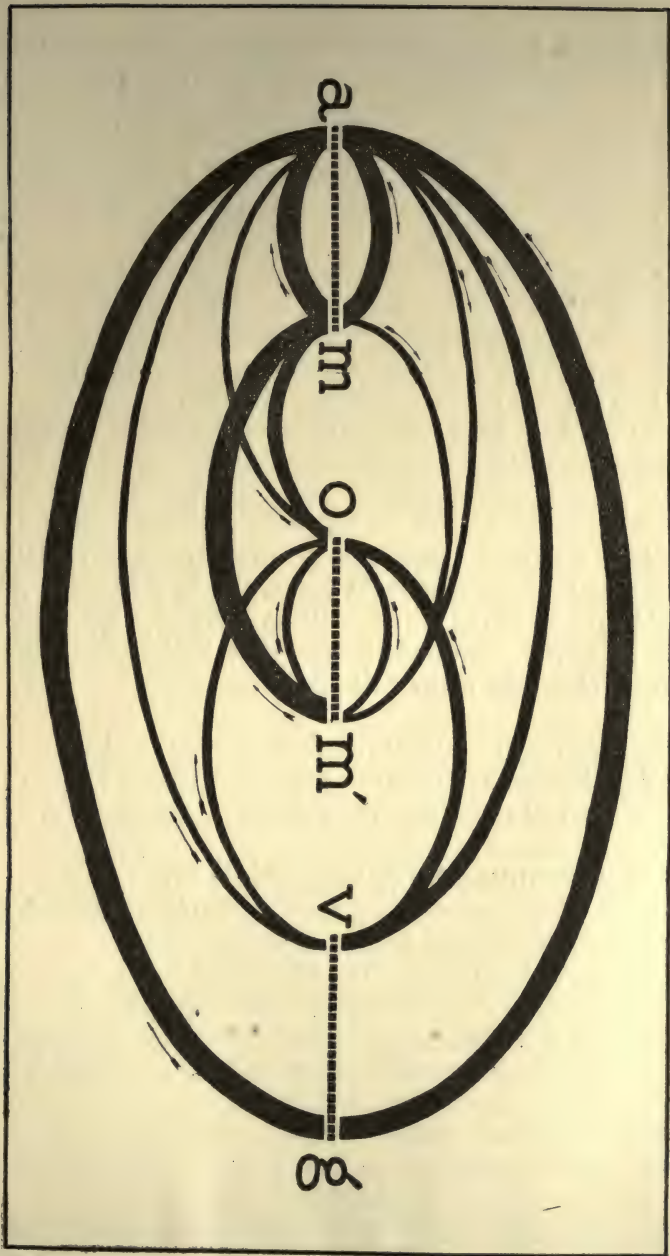
Passing now to the psychological and pedagogical theories and principles upon which the method is based I shall assume that modern language teachers are generally agreed that successful and therefore enjoyable progress in the learning of a new language depends upon the acquisition of a vocabulary, and coincident with that a feeling for the new language. Psychologists and language teachers have by scientific research and experience shown the great importance of a *Sprachgefühl* and are agreed upon the means by which it is developed. The learning of a new language is but the formation of new habits and the method that will work best in teaching a new language is the one that will apply most fully and consistently the psychology of habit. In speaking of a vocabulary language teachers generally distinguish between an active and a

passive vocabulary and this distinction and the relation of one to the other ought to be kept clearly in mind in the discussion of language methodology. The prevailing view now, as I understand it, is that the aim of the work in beginning language should be the acquisition of an active vocabulary in which the essentials of grammar are dissolved. If this active vocabulary in a given language were standardized, then the method which would most quickly and at the same time thoroughly accomplish the aim we have in mind could well lay claim to excellence. Scattered sentiments in favor of a standardized active vocabulary in German have been expressed, but so far they have not crystallized into concerted action. German teachers would probably not agree as to the number or choice of words to be included in such a vocabulary but I for one would welcome a serious effort to determine what could and ought to be accomplished in the acquisition of an active vocabulary in a given length of time.

If these then are the aims and problems of beginning language teaching let us see first what light psychology throws upon them; what answer it gives to the question as to the best way of dealing with them. Wundt in his work on *Die Sprache*, vol. 1, pp. 558 ff. discusses the psychology of word concepts (Wortvorstellungen) and states the laws that govern them. The word, he says, is a very complex psychic product (Gebilde) which makes a great variety of associations possible and through the different connections of its parts preserves it from destruction. The composite word is made up of three principal constituents, sound, sight and sense or idea. Each of these again has a two-fold aspect; the element of sound consisting of the acoustic image (a) and the articulatory sense or impulse (m); the element of sight consisting of the optical image (o) and the muscular or pantomimic sense or impulse (m'); the element of idea consisting of the intellectual concept (v) and the emotional content (g). Putting this statement in the form of a diagram and using the German terms it would appear thus:







The manner in which these various elements are associated with each other and the strength or prominence of the different associations are shown by the following figure which I have drawn. This is quite different from the one given in the book and for my purpose has several advantages which Wundt himself, to whom I submitted it, did me the honor to mention. Professor Wundt in his figure connects the various elements by horizontal brackets, the strength and direction of the various associations being shown by parallel or identical lines. Bruno Eggert in his pamphlet: "Der psychologische Zusammenhang in der Didaktik des neusprachlichen Reformunterrichts" gives the figure in the form of a hexagon, but it also fails to bring out certain important facts.

A study of the figure reveals the following facts: 1. That the strongest associations are am, ma, ag, ga and m'm. 2. Next to these in strength are av, ov, and om. 3. That there is no direct association between o and g. Before interpreting these facts and their bearing upon the method under discussion an explanation of the different associations ought perhaps to be made. As will be noted by the arrows all the associations indicated in the upper half of the figure run in one direction and those in the lower half in the other. Taking the upper half first:

am = the mechanical oral repetition of words we hear.

am' = the mechanical transcription of words we hear.

av = the understanding of the objective meaning of words we hear.

ag = the reception of their emotional content.

mm' = the mechanical copying of our own spoken words.

om' = the mechanical copying of words we see.

ov = the understanding of words we read.

The meanings of the associations in the lower half are:

ma = the recollection of the acoustic image of the spoken word.

oa = the recollection of the acoustic image of printed symbols.

va = the thinking in sound images.

ga = the feeling in sound images.

om = reading aloud.

m'm = the articulation of words we are writing.

m'o = the recollection of optical image of words we have written.

vo = the thinking in optical images.

The associations indicated in the upper half of the figure are those that enter into the acquisition of a passive vocabulary while those in the lower half are involved in the mastery of an active vocabulary so that one's ability to speak a foreign language would ordinarily be represented by the combination *vgam*, the ability to write it by *vgamm'*, and the ability to read it intelligently by *omagv*.

Coming back now to the interpretation of the facts shown by the figure we note that the most numerous associations are connected with the ear, that the feeling for the language can be acquired through the ear alone, that the strongest associations are those between the auditory impressions and the articulation of the vocal organs (*am*), and between the writing of the words and their vocal articulation (*m'm.*) and next to these the association between the writing of words that are heard and seen and their vocal articulation (*am'*, *om'*).

Recalling now the manner in which a vocabulary is developed by the laboratory method it will be observed that it carries out fully the psychological principles just discussed. Every association entering into the acquisition of a word is established. The first and strongest impression of a new word is received through the ear, the natural language organ, upon which the students immediately react by pronouncing the word (*am*). They next see the written word which they copy into their note books thus calling to their aid their eyes and the muscular movements of their arms (*om'*), and finally by means of the chart and another utterance of the word the climax of the process has been reached (*av*, *ag*).

With this brief statement of the claim of the method to a correct psychological basis I shall pass on to the consideration of some of the pedagogical principles which are brought to bear upon it and the first of these that I shall mention is interest. Visitors in my class invariably comment upon the eager interest and participation of the students in the work that is being done, especially in the acquisition of a new vocabulary. From the time each new word is uttered until its meaning is revealed on the chart or in a sentence, suspense and curiosity as to what it stands for are written on every face. One explanation for this interest is found in the diversified activity of the class period and the variety of mental stimuli attending the work. Although the recitation period is two hours

long and comes at the most unfavorable time of the day, 1:30 to 3:30, there are few complaints as to its length or tediousness. Another explanation for the interest is that the method appeals to the creative instincts of the students. It is perfectly natural that a student should take more pride and satisfaction in planning and building his own structure than in working in monotonous union with others on a piece of work that has been prescribed. When my students begin to write their original sentences a pleasant sense of freedom seems to prevail, but along with this freedom there is felt a responsibility which makes for accuracy and growth. This work also engenders a spirit of emulation among the students. They take pride in writing interesting sentences and without mistakes. In correcting the original sentences on the board I always state the number of mistakes occurring in a sentence and let the students point them out. When a student knows that the eyes of all the class are to scrutinize his sentences, the product of his own mind, the greatest possible spur to serious effort is applied. With these strong incentives to interest in operation there is provided another pedagogical requirement, namely attention. The work carried on with the class is so direct, concrete and varied, the curiosity and participation of the students so constant that there is little opportunity or temptation for thoughts to wander. In language study frequent and rapid repetition of a vocabulary is an essential pedagogical requirement. By means of the charts and the oral exercises based upon them a given vocabulary may, whenever desired, be reviewed in a minimum amount of time.

If the progress of a student in a foreign language is measured by the number of words which he knows and can use, this method may rightfully claim to be successful on three grounds. To begin with, the first impression made by every new word which is learned is so vivid that it is likely to remain. Secondly, these impressions are so easily and quickly reviewed by means of the charts that what may have been lost in vividness is gained by repetition. As a rule two reviews of any one chart are sufficient to enable the class to recite promptly and accurately the vocabulary represented by it. As stated before, the definite article is always learned with the noun and very often when I point to an object a student will say: "that is *die*, or *der*, or *das*, something," and when a chart has been learned a student rarely makes a mistake in gender. The third

ground is the greatly enlarged acquaintance with the vocabulary as a vehicle of thought. For example, I have a class of twenty and on a given vocabulary each one writes five original sentences. This makes one hundred sentences, no two of which probably are alike. Each student has thus presented to him ninety-five more ideas than he has expressed by the same vocabulary. It may happen that the same word is used in twenty different relationships and in this way its potency is increased twenty times. Another aid to remembering the words that should be mentioned is the classification and graphical disposition of the vocabularies in the note books. Many of my students testify that they remember the gender of a noun largely by the position of the column in which it appears on the page. The same is true of the grammatical forms which are always developed in advance with the class and by each student written in his own note book so that he knows just where to look for them. By means of the twenty charts which I have so far been using I develop a practical vocabulary of over a thousand words which the class can use with comparative readiness. I accomplish this work by the Christmas holidays and cover all the topics of grammar. This is, of course, made possible by the double length period of recitation, to which, in my opinion, beginning language study is preeminently entitled. I believe it can be shown that the rate of progress in learning a language is in geometrical proportion to the length of the daily contact and drill in it. That educators have come to see the value of such prolonged contact with and guidance in the study of high school subjects is shown by the rapidly spreading movement for supervised study. Under such a plan the method under discussion strongly commends itself because the laboratory composition would be made the work of the study period. The last pedagogical advantage of this method that I shall speak of is the opportunity it affords for individuality and originality. The original sentences which a student composes give an interesting insight into his character and personality. There is the student of poetic temperament who always avoids the commonplace and sometimes writes in rime. The practical, orderly student will stick to facts and have but little variety in his sentences. I have had students who always saw the comical side of things and the wit and humor of their sentences were always sure to provoke laughter. It is a source of constant delight to

study these different types of character and to watch the operations of their minds, and this close contact with the student and the intimate knowledge of his temperament give the teacher a much more satisfactory basis on which to judge his ability and his merit than can possibly be obtained by the old method.

Let us pass now to the consideration of the laboratory method in practice. I shall first of all anticipate the most probable comment to be made upon it and admit that it makes hard work for the teacher. It requires physical endurance, nervous energy and more or less ingenuity to keep things going for two hours and to create and maintain a language atmosphere. The development of a vocabulary requires preparation and animation and another great strain comes when the students are at work forming their original sentences, for one never knows out of what difficulty a student must be helped and one must be prepared for any emergency. It is no prescribed text-book lesson and exercise which the teacher can study and learn in advance from day to day. But if the method requires extra strength on the part of the teacher, it also yields a tonic in the increased interest and progress of the class which more than compensates for it. I have a conviction that the interest and progress of a class and the ease of the teacher are in inverse proportion.

The question might be asked whether the same amount of time and energy spent on the other method would not produce the same results. My answer would be no, because the interest of the class could not be secured. Reciting paradigms and corrected exercises that have been memorized is not calculated to arouse the enthusiasm of the average student. But please his eye, arouse his imagination and give him material with which to work out his creative impulse and you can hold his interest indefinitely.

The second comment on the method would probably be that it requires better prepared teachers than are to be found in the average high school. The same may be said of any successful method of teaching language or science, but the answer to this and all similar objections must always be that progress in education, art, government or industry can not wait for those who are not trained to carry it on. By raising our standards for language teachers we shall gradually attract into our ranks more capable and better equipped members and thereby add dignity, honor and

accomplishment to our profession. Those of us who are preparing language teachers for the high schools must see to it that the product we turn out shall show steady improvement.

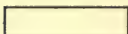
A third difficulty in the way of a general adoption of the method is the double length recitation period which its most successful use requires. Objection to the double period is to be expected from students, teachers and administrators. From students because of prejudice or misunderstanding as to the principles and processes of successful language study; from teachers because of their unwillingness to pay the price of extra time and energy and from administrators because of the increased demand upon recitation rooms and hours. These same groups, however, accept the demands of the sciences for double class periods as a matter of course, and any attempt to restrict them would be considered heresy. My contention is, and psychology and pedagogy will bear me out in it, that the double length period is more necessary for successful initial language study than for science. If language teachers should agree upon the statement just made as true, then we ought without apology to claim the right and privilege to put its principle into effect. If a movement for double length language recitations were to be undertaken I believe the laboratory method would commend itself for adoption. The very name of it would make it easier to get concessions for it. The idea of a language laboratory, conducted according to scientific principles, would appeal to many and reconcile much opposition to the double period. When once introduced and results shown it will be able to stand upon its merits.

The last practical phase of the method that I shall mention is a possible plan for handling large classes. The maximum number of students which one instructor can oversee during the laboratory period is about fifteen. The most effective work can be done with about ten. In the development of a vocabulary and the presentation of materials, however, a class of fifty or more could probably be handled. Now according to the plan I have in mind the head teacher would conduct the developing work with the whole class which would then be broken up into small groups for the laboratory work, and each group put under the supervision of competent assistants, in universities possibly teaching fellows or foreign exchange teachers. I have never had opportunity to try this plan, because for reasons already given my classes have always been

small, but if circumstances made it necessary I feel sure it would work. An alternative plan would be for the teacher to meet the small groups for laboratory work at different hours but the break in period and continuity of work would cause some loss.

E. F. ENGEL.

University of Kansas.





## REVIEWS

- (A) **Deutscher Lehrgang** by E. Prokosch and C. M. Purin. **Erstes Jahr** by E. Prokosch. Holt and Co., 1916. 242 pp. \$1.00.  
**First German Lessons in Phonetic Spelling** by E. Prokosch. Holt and Co., 1916. 12 mo., 32 pp. \$.25.
- (B) **A Brief Course in German** by Marian P. Whitney and Lilian L. Stroebe. Holt and Co., 1917. 12 mo., ix + 199 pp. \$1.00.

In the introduction to a series of reviews of some recent texts for beginners in German (MLJ April, 1916), regret was expressed that in general, for commercial or other reasons, authors refrained from addressing themselves to a specific age and condition of learner, and to some definite type of instruction. These two books, which Holt and Co. have added to their already long list of German grammars, have not been so uncertain in their prefatory remarks. (A) "endeavors to be entirely consistent in the carrying out of the principles of the *Reformmethode* as [the author has] interpreted and adapted [them] in [his] *Teaching of German in Secondary Schools*." (B) is "intended for beginners in German, especially for those who begin in the last two years of the High School or in college. It is also designed for pupils who have had one year's work . . . and who . . . need a thorough review of grammar." It uses "the direct method as the basis of instruction." These are clear-cut statements of principle and definitions of limits. (B) still addresses itself, however, to the high-school junior and the college freshman as if they were one and the same, we shall observe with what success.

(A) consists of two main divisions. The first extends to p. 176 and is composed of thirty *Abschnitte*, of which the 15th and 30th are reviews and the 29th offers no new grammatical material. Each *Abschnitt* is, in turn, divided into six parts, consisting usually of 1. Connected basic reading text; 2. *Erklärungen* to the text, almost all in German; 3. grammar explanations in German; 4. *Fragen* based on the text; 5. grammar practice with directions in German; 6. either a) additional grammar practice, or b) another text, or c) additional paradigms or grammar facts. The order of these sections is not always the same, it is not clear whether by plan or accident. The suggestion of such a division is that each *Abschnitt* should afford enough work for one week, with slight allowance for slower progress. As indicated in the title, the plan of the authors of this series was to produce a book that could be finished in one year in high school, but in spite of generous omissions there is still more grammatical material than the ordinary high-school class can master in one year. Some topics could with profit have been still more reduced, as, e. g., the possessives. As a rule the grammatical material within each *Abschnitt* is well unified, No. 8 being the only notable exception.

The second main division of the book is in English and offers a condensed synopsis of Grammar covering 46 pp., which is sufficient for ordinary high-school reference, although weak in certain subjects, such as the use of cases. A G-E vocabulary of about 1000 words, mostly separate stems, follows.

Pronunciation is treated systematically throughout the first eleven *Abschnitte* and the vocabulary is provided with phonetic transcriptions, of which more later. There is no E-G vocabulary, since no retranslation exercises are given. The text is supplied with a good map of Germany, in colors and with three small sketch maps of rivers, cities, etc. A number of the usual poems and songs with music are presented. It is to be regretted that not more of the simple little cuts such as those e. g., on pp. 37, 61, 140 are given; they are invaluable with this direct type of instruction.

The basic reading texts in each *Abschnitt* are unusually good. While they deal with things that are characteristic of German life, they avoid the usual rapid type of *realien* and lead us into the realm of myth and fable, history and literature, as a glance at a few titles will show: *Rübezahl und der Glaser*; *Till Eulenspiegel*; *Eine Münchhausen-Geschichte*; *Die Sage vom Loreleifelsen*; *Barbarossa im Kyffhäuser*; *Die Mühle von Sanssouci*; *Wilhelm Tell*, etc. With such attractive subject-matter the author has managed to combine a wealth of illustrations for his grammatical points, such as one will scarcely find equalled in any other beginning text. For instance, in Text XXIII, supposed to illustrate the present of strong verbs, there are no less than nineteen forms showing the vowel change, besides numerous other forms of verbs belonging in this group; and all this in about 23 full lines. This abundant illustrative material has not impaired the naturalness of the style. Classroom use has failed to demonstrate the validity of objections to the vocabulary of the texts on the grounds of difficulty and unusualness. While such words e. g., as *Teuerung*, *Erwachsene*, the place names and political terms in XXVII-XXVIII, and others are undoubtedly unusual for beginners, the vocabulary as a whole strikes a very happy medium between a preparation for speaking knowledge and a basis for future literary work or general reading. The *Erklärungen*, which take the place of the usual special vocabularies, explain terms by means of German wherever feasible, but do not hesitate to employ English when clearer understanding will result. Individual objections do not seem to merit place here in view of the general excellence of this feature of the book.

The *Fragen*, while at times introducing material not yet formally presented, are excellent. The *Übungen* are sufficiently numerous and varied. They consist, however, somewhat too much of hints, indications, or suggestions, which need constant supplementing to make them of maximum benefit to the pupil. The omission of all retranslation exercises, while strictly in accord with the plan of the text, will undoubtedly meet with the approval of only a limited number of teachers. Especially commendable are the repeated and insistent instructions as to the manner of approaching a reading text (pp. 10, 27, 28, 32, etc.). Equally good are the instructions on pronunciation. Both of these last named features will be a liberal education in the direct method and in phonetics to many a high-school teacher, as well as a great help to the pupil. The practice in question-forming (e. g., pp. 41-42) must also be given special favorable mention.

When one comes to speak of the distribution of material and the presentation of grammar facts, this very commendatory tone must be altered. Here the book decidedly departs from the simpler high-school type. The condensation

of grammar material, as, e. g., on p. 45, the whole tone of the statements of grammar principles, the replacing of a strong-verb list by the table of *Ablaut*-classes on p. 200 and in *Abschnitte* 10-11, the abbreviated paradigms such as those on pp. 193 ff., the treatment of such important topics as the weak and strong adjective endings, pp. 92, 98—all of these things are rather suited to appeal to the more mature mind of the college student than to that of the ordinary high-school pupil. If, as mentioned in a preceding review, certain recent arrivals among beginners' texts go to the extreme of too much elaborate simplification, our present author certainly presupposes a stage of insight and logical reasoning which few of our high-school pupils have reached. This is, of course, a serious fault, and one which will go far toward preventing the book from ever becoming widely popular with the average high-school teacher. The abandonment of the traditional arrangement, also, while absolutely justified in itself, will undoubtedly discourage many teachers from ever even thoroughly understanding the author's plan.

The author's belief in the use of a phonetic transcription in the early weeks of instruction is well known. He has prepared a pamphlet entitled *First German Lessons in Phonetic Spelling*, which is identical, or practically so, with the first five *Abschnitte* of the *Lehrgang*, and which is intended to be used with it. There can be no serious objection to experimentation with the phonetic transcription, of course, but there is serious objection to the introduction at the same time of a totally new modification of the established alphabet of the International Phonetic Association, such as our author has devised, no matter what its phonetic merits may be. This complicates the experiment and renders any general use of it improbable. It has, furthermore, led to the use of this "simplified" transcription for indicating pronunciation in the vocabulary, and to the consistent use of [e:] for long-*ä*, which may be justifiable, but which cannot be of any practical benefit; rather the opposite. It is to be regretted that here the scholar has apparently allowed himself to lose touch with the practical teacher.

Minor flaws, such as omission of words from the general vocabulary apparently without plan (cf. p. 6); rare typographical errors (cf. p. 112, l. 11); unpedagogical arrangement of exceptions before rules (cf. p. 21, l. 8); such doubtful pronunciations as *vön* (p. 3, l. 3), can only be hinted at here. They are not numerous.

The writer has used this text with both college and high-school classes. This experience, as well as the arguments advanced above, leads to the conclusion that the book is a remarkable contribution to our materials for direct-method teaching. It surpasses in excellence both of the author's previous efforts (*Introduction to German*, 1911, and *German for Beginners*, 1913), of which much of the material has been worked over here. It is very well adapted to rapid college work and is so arranged that several *Abschnitte* toward the close can be omitted entirely if time presses. On the other hand, it is not particularly adapted to the high-school stage of mental development, in spite of the author's evident intention, and in spite of such devices as the instructions for keeping a grammar note-book, which deserves favorable men-

tion, by the way, and which might, if consistently used, do much to make the condensed statements of grammar rules and facts clear to the high-school pupil. Just as the author has seen his treatment of the subjunctive grow in favor (cf. *MLJ* for Nov. 1917, pp. 78-83), so he may possibly see his modified phonetic transcription come into use, but at present it will probably prove a handicap, such as a man thinking ahead of his times frequently has to experience. The text, finally, does not afford the pupil much opportunity for self-help, but must be worked by a teacher who understands the plan. Under such conditions, with careful handling and supplementing, it gives excellent results, even in high-school classes, owing to the many splendid features that have been noted.

With (B) we return to a much more traditional type. It is divided into Part I (Lessons), 104 pp., and Part II (Grammar), 72 pp. Part I consists of 48 lessons. The first 38, of which each fifth one is a review, present all the necessary forms and syntax. The other 10 offer additional drill material, including "Daily Life in Verb Drill," "Constructions Differing in German and English: Habitual Mistakes," and "Daily Exercises in German Pronunciation." The arrangement of each lesson is 1. Grammar topic with references by section numbers only to Part II; 2. special vocabulary giving English equivalents; 3. from four to seven drill exercises, with directions in German, frequently repeated in English. The review lessons usually contain a still larger number of drill exercises and do not call merely for formal statements of rules. Part II contains the grammatical rules and paradigms from the older Whitney's *Brief German Grammar*, including a strong-verb table. In alphabetical lists (G-E and E-G) at the end the 700 words of the vocabulary are referred to by the number of the section or page where they occur, and no English meanings are given. It is interesting to note that Prokosch used this device in his *Introduction to German*, but has discarded it in his later books. The plan is certainly justified from a pedagogical view-point. A list of German and English grammatical terms, and an index complete the volume. There is a good map in colors, with German names.

The authors have purposely omitted all reading material as such from the book (cf. p. IV and the 8 pp. pamphlet, *Suggestions for Class Use*, to be had from the publishers). There is, however, in each lesson except the reviews a sort of colloquy, supposed to form a basis for the freer type of composition, either oral or written, which is called for in the exercise immediately following. For example, p. 38, in a half-page is given an imaginary set of class directions spoken by a teacher of German. Then the pupil is asked to describe in detail a German recitation and his preparation for it. This is as near an inductive presentation as the text affords. It is evident from the order of arrangement already indicated, that in every other respect the lessons are of a deductive nature as it is possible to make them. It does not become clear, therefore, how the authors can justly claim to use the direct method as the basis of instruction when they violate absolutely two of its leading tenets, viz.: grammar developed inductively as the handmaid of the text, and reading as the center of all instruction. The fact that German is indicated as the language of the class room is not sufficient of itself to make the method direct. Further-

more, a book proceeding along direct-method lines presupposes a systematic treatment of pronunciation through abundant drill exercises, at least. The one and a half pp. of such drill which this book contains scarcely afford sufficient basis for a claim to systematic treatment. Indeed, the authors discard such a treatment as undesirable (cf. *Suggestions*, p. 8.)

But if these inconsistencies are passed over, the exercises themselves contain much that is worthy of praise. Mutation exercises, conjugations in complete sentences, declensions, blank-filling, sentence-forming, questions to be answered, question-forming, retranslation exercises, *freie Übungen*: all these and more offer great variety and suggest much to the teacher who desires to supplement. Such supplementing would surely be necessary, especially in a high school class, as the authors themselves recognize (*Suggestions*, p. 5). The verb receives especially early and full treatment, certainly with entire justification.

The synopsis of grammar in Part II contains all necessary material, very well arranged. The statements are conservative. There are some ingenious devices, as, e. g., the sets of declensional endings on p. 117. Some doubtful or obscure statements occur, as, e. g., "The possessive is not used in its uninflected form as predicate" (p. 133) or, "Such a subjunctive (viz., indirect discourse) may be either in the present (the tense that was used in the direct statement) or more usually in the past, as in English, but a tense differing in form from the indicative is generally chosen when possible" (p. 162). On the whole, however, there are fewer objectionable features than in most reference sections.

Although, as we have seen, (B) is specifically called a book for high school or college, it, like (A), uses a logical and condensed arrangement that is rather suited to the more mature, college type of mind. There is no doubt that it could be used successfully in the junior year of high school, but its field seems rather to be the college, where a more deductive presentation and a less abundant quantity (not variety) of drill is made desirable by the speed required. For review purposes in the second year of college work the book is admirably adapted, and fully justifies the claims of the authors (cf. p. iii). In conclusion it might be said that while (A) represents a sincere attempt to carry out to their logical conclusion the ideas of the *Reformmethode*, (B) adds one more to the numerous recent illustrations of the ancient fable of the wren and the canary. Justice compels us to add that the wren itself is a very useful and likeable bird.

J. D. DEIHL.

Wisconsin High School, University of Wisconsin.

**A Spanish Reader for Beginners**, by M. A. DeVitis. Boston, New York, Chicago: Allyn & Bacon, 1917. 12mo., XVI + 431 pp.

Libro de amena e interesante lectura, y el más completo que hasta la fecha ha aparecido sobre los países hispánicos, para la enseñanza del español, es este que el señor de Vitis acaba de publicar. Tanto en la primera parte, dedicada a la vieja metrópoli, como en la segunda, a la América española,

el autor diserta en limpio castellano sobre geografía, historia y literatura, vida y costumbres de los pueblos hispánicos. Numerosos grabados ilustran el texto. Notas gramaticales y abundante vocabulario lo aclaran. Complétanlo varias estadísticas en los apéndices.

Y porque en conjunto nos parece esta obrita muy provechosa para las clases de lectura del primero o segundo año, y porque desearíamos verla, al reimprimirse, libre de ciertas faltas más o menos veniales, hemos de permitirnos señalar éstas a la atención del autor.

Abundan en los epígrafes del índice las palabras indebidamente escritas con mayúscula, algunas, como *Estéban*, mal acentuadas, otras, como *Péres Galdós*, *Velásquez*, *Boliviandos*, mal deletreadas. *Murillo-Hecho por él*, debiera ser: "Murillo: autoretrato." Por el apellido *Bretón* se sobrentiende siempre el autor de *La Dolores*, pero no Bretón de los Herreros. En el índice aparecen entretrejidas con voces españolas, otras inglesas: *Map*, *City*, etc. "Balompié," por *football*, es el nombre con que tal juego se conoce en España. En Granada no hay ningún *Rey Gitano*, sino un pintoresco "Rey de los gitanos." *Ciudad Méjico*, *Ciudad Guatemala*, piden a voces la preposición. *Tren en una Finca de Azúcar* no es lo mismo que "Tren de una finca de azúcar", siendo esto lo que se ha querido decir; además, las fincas de azúcar tienen su propio nombre: "ingenio." El autor escribe a menudo *cerca de* (una ciudad), a la inglesa; debiendo ser "en los alrededores de" . . . "en las afueras de" . . . A veces, el epígrafe se encuentra en castellano en el índice, y en inglés debajo de la ilustración, como el de *Desmoronamiento en el Corte Culebra*. *San Antonia* es concordancia vizcaína. *Carro Motor*, por "tranvía eléctrico", desdichado provincialismo. *Cholas Vendiendo*, no es lo mismo que "Vendedores cholas", y esto es, según el grabado, lo que se ha querido decir. *Catedral en la Plaza de la Constitución*, requiere coma después de la primera palabra, o cambio de preposición si en Montevideo hay más de una catedral.

Palmarios errores de concepto: págs. 1, 16; 9, 8; 10, 11; 20, 8; 21, 16; 23, 35; 27, 22-24; 42, 4-6; 46, 16; 56, 32; 63, 1; 66, 35; 69, 20; 74, 32-33.

Defectuosa construcción gramatical: págs. 5, 18-20; (*contesta*, por "conteste"); 15, 26 (*viene el*, por "cae en el"); 16, 25 (*También no*, por "Tampoco"); 16, 34 (*La a* estorba el paso a los vehículos.); 17, 6 (*inclusos*); 18, 25 (*como ser*); 23, 9 (*nombre tan extraño*); 23, 14 (*no obstante de*); 24, 21 (*no debemos olvidar de*); 24, 30 (*legado*); 39, 1 (*tanta*, concertando con *pintoresca*); 39, 15 (*por la*, por "en su"); 39, 30 (*Las columnas*, que forman parte del todo, no pueden sostener el *todo*.); 39, 35 (*Aquí*, como en 43, 10; 44, 11, etc., se ha omitido el indispensable adverbio de ponderación.); 43, 6 (*que*, por "y", no tiene sentido); 46, 13 (*que*, por adverbio de lugar, inadmissible); 61, 9 (*Preterito pluscuamperfecto*, en vez del perfecto, demanda el sentido de la frase.); 63, 22 (*todos los*); 64, 13 (*que*, por "quien"); 71, 6 (*El participio* debe concertar aquí con el sustantivo.); 81, 35 (*Con haber* empleado el verbo "llevar", que es el indicado, a nadie haría sonreír la frasecilla.); 81, 34 (*apareció* requiere en este lugar pronombre reflexivo.); 86, 3 (*La historia*. . . *es una época*. . .); 88, 10 (*La voz versátil* se usa aquí a la francesa.); 98, 17 (*consta de*, por "se compone de", etc.); 100, 21-22 (*En plural* ha de

escribirse.); 101, 13 (No puede escribirse el segundo artículo, puesto que el primero rige toda la oración.); 113, 9 (*Hacer*, por "formar parte de"); 116, 7 (*resalta*, en subjuntivo ha de ir); 139, 10 ("esculturas" han de ser); 139, 18 (Ineludible aquí el artículo delante de *go.*); 139, 33 (Inadmisibles el primer adverbio de comparación.); 145, 18 (*desierto salitre*. ¿Desierto salitroso, o salitre abandonado?); 145, 20 (En inglés *sea-coast*, pero en español no se conoce otra costa que la del mar.); 146, 4 (*amor histórico* no es lo mismo que "amor a la historia."); 149, 2 (*desde 1630-1824*); 152, 32 (*que*, en lugar de "como"); 154, 35 (El adjetivo no concierne con los sustantivos.); 155, 5 (El sentido partitivo es, en este caso, antigramatical.); 155, 25 (*por*, en lugar de "en relación con"); 165, 1 (*completamente norte*); 175, 25 (*de la de los*); 191, 24 (*avanzada* no concierne en género con el sustantivo).

Pasajes nada lúcidos, y sí muy embrollados: págs. 63, 15; 139, 7; 146, 25.

Expresiones pintorescas: págs. 16, 11 (Las imágenes no van en *literas*, sino en andas, y no las iluminan *candiles*, sino velones o cirios en candeleros.); 21, 7 (Ciertos bichitos pican y los picadores también, con la diferencia de que aquéllos producen *picaduras*, y éstos "puyazos"); 23, 17 (*movimiento del viento*); 28, 24 (*torreta*, por "torreón"); 41, 22 (*España árabe*); 43, 15 (*mesas de arrayanes*); 48, 16 (Cuando el calor es sofocante, el aire no puede ser sutil.); 72, 21 (*epopeya metafísica*); 73, 3 (¿Construir dramas? ¿cómo se construyen cuerdas?); 74, 27 (*galantísimo*, por "galanísimo decir"); 108, 5 (Quien hace un viaje en burro, no puede ir sino sobre el lomo; viajar a *lomo de burro* es peregrina expresión.); 108, 6 (Que los hondureños se *pasan la vida durmiendo* parece un poquito exagerado.); 114, 14 (Calificar nada menos que de *monstruo* a un político que todavía vive no parece andarse por las ramas.); 124, 10; 124, 29-30; 144, 1 (*Las cargas se llevan. . . o a lomo de bestia o a cuestras de cholos.*); 157, 29; 173, 10; 178, 4; 183, 10 (*casto estilo*, por "estilo castizo").

Vocablos mal deletreados: págs. 10, 2; 10, 26; 11, 28; 50, 11; 29, 8; 52 (*Bartolomeo*); 59, 31; 61, 2; 61, 11; 72, 21; 80, (*ruedos*); 94, 14; 110, 16; 119, 27; 142 (*navigable*); 169, 3. En los mapas también se encuentran las voces mal deletreadas, y peor acentuadas: Cartágena, Badajos, Colimo, Neuvo Méjico, Potosi, etc.

La coma brilla a menudo por su ausencia (92, 1; 110, 13; 124, 10; 124, 33; 173, 17), y por haberse omitido en la pág. 56, 3 son los pintores, y no sus cuadros, los que están distribuidos por todo el edificio.

El uso de tantas iniciales mayúsculas en los epígrafes y leyendas acaba por irritar los nervios. Y en otras partes, donde se requerían, no aparecen.

Las letras de una misma sílaba se han separado al final de línea: págs. 6, 9; 14, 16; 78, 20; 86, 20; 136, 35; 139, 32; 142, 10; 170, 10; 170, 17; 172, 13; 178, 17.

Transcribense de la pág. 195 a la 210 trozos poéticos de autores españoles e hispanoamericanos; de la 211 a la 242, piezas musicales, con letra. Siguen de la 243 a la 263, notas aclaratorias y ramaticales muy oportunas y juiciosas. A continuación, hasta la pág. 289, apéndices sobre la conjugación de los verbos y útiles estadísticas relativas a la población, sistemas monetarios y

geografía física de los países hispánicos. El vocabulario, que comprende 126 págs. no puede ser en verdad más satisfactorio, así como las 14 págs. de índice general con que el volumen concluye.

He señalado parte de lo que, a mi ver, es defectuoso en la obrita que nos ocupa, y no sus excelencias por dos razones: primera, tratándose de una simple nota bibliográfica, no cuento con el doble espacio requerido; segunda, si las acusaciones han de justificarse, en la defensa suele concederse fe a la palabra del crítico, bastando por tanto consignar aquí que este *Spanish Reader* no contiene más errores, ni más graves, que los que afean obras similares, aventajando a cuantas he tenido entre las manos por lo útil y completo del texto, por el interés y amenidad de su lectura.

M. ROMERA-NAVARRO.

University of Pennsylvania.

I should like to make some additions which may be helpful, noted while using the text with a class, to the review of Harvitt's *Contes Divers*, M. L. J., II, 2.

In several of the stories, passages have been "spurlös versenkt". This fact is not indicated in the introduction or in the stories themselves.

The remaining suggestions apply chiefly to the vocabulary. From the context, *lustre* p. 8, l.2, means chandelier rather than lustre; *passage*, as used, means arcade, court; *à belles dents* p. 25, l.19, (heartily) is not given; for *babines d'amadou*, p. 28, l.6, *amadou* is defined as "touchwood (artil.)" The expression means red lips; a note might explain the sly reference on page 45, lines 21-24; *tableaux en cheveux*, p. 96, l.4, needs explaining, or at least defining, to the present generation *bec de cane*, p. 116, l.9, (spring-lock, latch) is missing; *filer* p. 152, l.24 means neither "spin" nor "hurry away" here; *de remonte* p. 174, l.18 needs fuller explanation; *ruisseau*, *veiller* are not in the vocabulary; *morte* p. 180, l.24 means "maimed" rather than "dead." The difference between *écurie* and *étable*, both defined "stable," might have been indicated, etc., etc.

The class enjoyed reading these stories and profited from them.

LEE E. CANNON.

Hiram College.



## NOTES AND NEWS

The New York State Modern Language Association held its ninth annual meeting in three sessions at Syracuse, November 27 and 28, 1917. The treasurer's report showed that 361 members had subscribed for the JOURNAL in 1916-17. The main topics discussed were (1) Realien, (2) the present modern language situation, and (3) the modern language in the junior high school.

(1) The Committee on the Aim and Scope of Realien, appointed in 1916, Professor Lilian L. Stroebe, of Vassar College Chairman, had prepared a report containing a definite outline and specific suggestions in reference to instruction in the geography, history, government and institutions of France, Germany and Spain. This report was printed in the November issue of the Bulletin of the Association (pages 7-17), and was in the hands of the members before the meeting. The preliminary part of the report follows:

*A. Geography.* At the beginning of the first year some information may be given in English about the geography of the foreign country; later on the information ought to be more detailed and in the foreign language. Each place mentioned in the reading should be looked up on the map; the classroom must be provided with a large wall map and the pupils themselves may make simple outline maps.

*B. History.* History cannot be taught systematically in the high school in connection with the modern language work. Pupils acquire in their reading a superficial knowledge of the most important historical persons and events; toward the end of the third year's work in German and perhaps the second year in French and Spanish, these disconnected pieces of information may be combined into some kind of historical knowledge with the help of a chart.

*C. Daily Life and Institutions.* Information about daily life and institutions is to be gained incidentally by the reading of short stories, dramas, anecdotes and poems; the text books therefore must be carefully selected for that purpose and must represent the different phases of the life of the foreign nation.

*Books recommended.* Teachers must know more than their pupils and they ought to be acquainted with the most important

facts and ideas contained in the following books, which the school, or preferably the teacher, ought to own. An excellent detailed bibliography for modern language teachers is contained in Bulletin No. 18 of the University of Illinois, School of Education—"Suggestions and References for Modern Language Teachers"—Published by the University of Illinois, Urbana; Price 25 cents.

The outline for the study of the three countries, printed in French, German, and Spanish, respectively, was discussed in detail. Speakers recommended that the outlines of geography, government, and modern history be developed with care, but that not much be attempted with early history. Much is to be learned of the customs of the peoples from texts other than books of travel and description. The warning was also given that one must not become so absorbed in this *content* as to fail to teach thoroughly the *form* of the language—grammar, syntax, etc. With this understanding, the report was adopted.

(2) Discussion of the Modern language situation, as affected by the war, occupied the second session. Professor Frank Coe Barnes of Union College quoted from numerous letters written by college presidents, professors, editors, scientists, and men in business and public life, declaring that it would be unwise to eliminate from the schools instruction in German. Several magazine articles presented the same view. Some of these pointed out that German is being taught in England and France, and that the Germans have not lessened their attempts to master French and English. Dr. Wheelock and Dr. Sullivan, both of the State Education Department, concurred that no change in policy was to be advocated. Mr. Lawrence E. Wilkins, in charge of modern language instruction in New York City, gave an admirable presentation of conditions, past and present, analyzing the causes of the preponderance of French and German, and dwelling particularly on the recent growth in popularity of Spanish. He ably presented the claims of the Spanish language and literature, and contended that the three languages under consideration should receive equal attention; and that Italian and Portuguese be included in the curriculum.

Among the resolutions adopted was the following: *Resolved*, That the New York State Modern Language Association believes that the practical value and educational utility of the German

language and literature exist independently of present conditions. It, therefore, sees no occasion for displacing the study of German from the high school curriculum, provided that the instruction is given in a patriotic manner by citizens who are thoroughly loyal to our country in its present aims.

On Wednesday morning Prof. Bagster-Collins, Teachers College, Columbia University read a paper on Modern Languages in the Junior High School. This was followed by two reports on Junior High School work given by Miss Charlotte Loeb, New York State College for Teachers, Albany, and Miss Antoinette Karp, Junior High School, Rochester.

The election of officers for 1917-18 resulted as follows: President, J. B. E. Jonas, DeWitt Clinton High School, New York; first vice-president, Felix A. Casassa, Hutchinson-Central High School, Buffalo; second vice-president, A. S. Patterson, Syracuse University; secretary and treasurer, Arthur G. Host, Troy High School; member of the board of Directors for three years, Hermann C. Davidsen, Cornell University; member of the committee on syllabus and examinations for four years, Winfred C. Decker, State College for Teachers, Albany; director in the Federation of Modern Language Teachers Associations for two years, Paul E. Titsworth, Alfred University. Other members of the board of directors are William C. Lowe, of Syracuse, Frances Paget of the Morris High School, New York, and the chairman of each of the ten sections of the Association.

Troy High School, N. Y.

ARTHUR G. HOST.

## *Do you teach French ?*

Are you satisfied with your present textbook and the progress of your pupils?

Do you use the grammatical method or the natural method? Should you not like a book that makes a happy combination of the two methods? Have you seen

## **NOUVEAU COURS FRANÇAIS**

By **ANDRÉ C. FONTAINE?**

The book is alive. May we not send you some interesting information about it?



ix + 279 pages, illustrated, 90 cents.

**GINN AND COMPANY**

70 FIFTH AVENUE

NEW YORK

*An Unusually Attractive Edition*

## **HALÉVY'S L'ABBÉ CONSTANTIN**

**C**HARMING illustrations, a frontispiece in color and excellent typography make this new edition of Halévy's famous classic a most artistic textbook. *The special advantage, however, which this book has over other editions lies in its plans for conversational work.* The editor has provided many interesting exercises for drill in grammar and conversation. There are questions in French; sentences in which blanks are to be filled out with the proper verb, adjective or noun forms; exercises in conjugation, theme writing in French and brief English sentences to be put into French.

The notes are confined, for the most part, to translations of difficult passages or to information along grammatical lines. The vocabulary is intended to be entirely complete.

The Editor is VICTOR E. FRANCOIS, Ph.D., Officer d'Académie, Associate Professor of French in the College of the City of New York. 285 pp. *Vocabulary Notes and Exercises.*

**AMERICAN BOOK COMPANY**

New York

Cincinnati

Chicago

Boston

Atlanta

THE  
Modern Language Journal

Volume II

MARCH, 1918

No. 6

TEACHING AMERICAN SOLDIERS A  
LITTLE FRENCH

A paper read before the Modern Language Association at Yale University, Dec. 28, 1917.

Perhaps it was my duty in preparing this little paper to get into touch with all or most of the others who had suddenly been called upon last spring to improvise means and methods of imparting to our soldiers the beginnings of a knowledge of the French language and learn from them what they had accomplished. I have been in communication, unfortunately with only a few of them, but there is little doubt that their experience is typical of that of the others. All were caught unawares and had to get to work hastily upon a problem quite unlike any that had presented itself before. From the director of the Educational Division of the National War Work Council I have learned that no satisfactory solution has yet been offered of this complicated problem, which involves a long series of questions such as the question of finding capable teachers in sufficient numbers, the possibility of having men who are not regular teachers work under the supervision of directors who are, the question of remuneration, the question of classifying the men according to their general intelligence or previous training in language study, the question of the size of the classes, the choice of text books, the proper method to pursue, the question of the vocabulary to be imparted, and I know not how many more questions. I may therefore without impropriety confine myself to a narrative of my own experiences and a statement of my own views and let them stand merely as such.

Last spring through the good offices of a member of the faculty of the College of the City of New York who was also an officer in the National Guard of the State, I organized work in five or six armories in the city and undertook myself a class in the Municipal Building, composed of the men of the Quartermaster's Corps, and on the evening of May 17 last, I went down town to give the first lesson. I had a plan in my mind for this first lesson, but I could not feel sure that it was a good one, nor that I could carry it out, since I had no inkling as to what sort of class I should find.

Major Farrell received me with the greatest courtesy and presented me to a body of some sixty men who stood at attention as I mounted a little platform in front of the blackboard. They were nearly all young men, all but a few in uniform, of various nationalities, to judge by their names and appearance, and of various degrees of education. The first impression was that of a lot of manly, serious fellows, and this impression was never belied during the two months that followed.

I had cast about for a text book that I might use but only two or three had appeared that pretended to have as their aim the instruction of our soldiers, and honesty bids me declare that they were faulty. So I was thrown upon my own resources. Years before I had rejected exclusively Direct Method as unsuitable for any but very young children and could not have made myself ready to employ it upon such short notice even if I believed in it. It was evident that there could be little study between the lessons, the class was exceedingly large and as a consequence little attention could be given to individuals, and the men were not assembled according to any educational standard. Inquiry elicited the information that exactly one had studied French before, that a number had been down to the Mexican border and had studied or picked up some Spanish, but the majority had never studied any foreign language. What sort of first lesson should I give?

Upon the blackboard I wrote a dozen words, military terms all of them and practically the same in spelling in French and English; such words as *général*, *colonel*, *amiral*, *marine*, *armée*, *capitaine*, *arsenal*. In this first group I avoided nasals vowels and the sounds written in French *eu* and *u*. These words I pronounced distinctly and slowly, marking off the syllable division very carefully. The men called out each word after me in chorus and this

was repeated twice or thrice. Then an individual was asked to pronounce the word. The list was gradually expanded to about fifty and words containing the strange sounds were introduced, but were still confined to those the meaning of which was obvious. The names of countries and nationalities were useful here. I indulged in no phonetic theory, beyond showing that each vowel always kept its sound whether stressed or not, and this I demonstrated practically rather than theoretically contrasting *Portugal* with *Le Portugal*, *Italy* with *L'Italie*, *Russia* with *La Russie*, *temperature* with *la température*, *nationality* with *la nationalité*.

When the men called the words out in chorus, as you have all probably observed in similar practice, they all seemed to be pronouncing them correctly. Occasionally it was possible to notice someone was wrong and to detect an error in the mass of sound. But when an individual was called upon to pronounce the word alone, he sometimes failed to utter it with even approximate correctness. This is a curious phenomenon. On this first evening, too, I found certain persons, as teachers of French always do, who were unable to produce the vowels in the words *peu* and *pu* by imitation, but who succeeded in giving these sounds correctly after being told how to place their lips and tongue in the proper position. It is always amusing to observe the look of surprise on their faces when they hear themselves utter a sound that never came from their own mouths before.

Perhaps half an hour was spent upon this phonetic exercise intended to show just what the strange and mysterious sounds of the foreign language were. Then, in order that interest might not lag, I put upon the board the names of the days of the week, the names of the months, the numbers up through ten, perhaps also the seasons, the general divisions of time, the divisions of the day, a few colors, a few parts of the body. These the men copied and recited in chorus and individually. The hour came to a close; I offered to stop or go on according to the desire of the officer in charge and of the men themselves. It was unanimously voted that the lesson should continue, and this vote was very encouraging to the teacher who had been groping his way. So now I proposed that they should learn some common and necessary expressions in daily use and I asked the men themselves to suggest any they would like to know. The first one called

for was, "Where can I get some tobacco?" Another was, "Where is the railway station?" In giving the French equivalents for these questions I was careful to do two things: first, to explain what the individual words really meant, and second, to give the probable answers. The second of these is usually omitted in little handbooks prepared for the traveler in foreign lands, so that, although he may learn parrot-fashion, or even intelligently, to formulate his questions, he is quite helpless when the answer comes to his unprepared mind and ear.

We were well along into a second hour of instruction, and the enthusiasm was such that I thought it would be well to take advantage of it and give the men a feeling of real acquisition; so I put upon the blackboard the words of the first stanza and of the refrain of the Marseillaise, pronounced the words, translated them, sang them line by line, got the men to sing each line in chorus after me and succeeded, to my own genuine surprise and very great pleasure in securing a very good and very rousing rendition of the great national hymn of France—and here ended the first lesson.

It was unfortunate that not more than one hour a week could be given to the work, and there was furthermore no assurance that the men could give any time to study between the lessons. Evidently then no great amount could be learned and I made sure that no one should be under any illusions on that score; I did not wish that any disappointment should later be manifested or felt in any quarter. But I could promise that no time should be wasted, that every minute should be employed usefully, that the little that might be learned should be of immediate and practical value. The results were good and better than I had expected.

As no book was available I sent down in advance each week a lesson which a secretary manifolded during the week and placed in the hands of the men upon my arrival. No English appeared on the paper, but the words and sentences were numbered. The men were requested to put the translations, if they thought they could not recall them, on another paper, opposite the corresponding number, the idea of this device being to get them to test their own memories. In class the methods could be varied only slightly. There was a rapid review of the preceding lesson; a test which consisted in asking individuals to translate words or



sentences from French into English and from English into French. There was an attempt to get them to give replies in French to questions addressed them in French. The new matter was presented as before by work in chorus, supplemented by answers from individuals in turn. By the fourth or fifth lesson I had slipped in the present indicative of *avoir* and *être* and a lot of common verbs in this tense, in the imperative and in the past tense of conversation. By the ninth or tenth lesson the number of short sentences given in one lesson had been enlarged to one hundred and twenty-five. The chief facts concerning the singular and plural of nouns, their gender, the agreement of adjectives, the formation of the negative, the partitive article, were set forth, but very summarily and mainly by drill upon examples.

Sentences were grouped by topics, such as the sights in a street, a railway journey, the dinner table, speaking through a telephone, going to bed, getting up, telling time, shopping.

About the eighth lesson I gave the men a general review of all we had been over and was gratified to discover that most of them had really learned a good deal.

During this period I happened upon the *Vade Mecum* written by Eugène Plumon for the British and French soldiers in the present campaign in France, a wholly admirable work, and from it I copied all the terms given therein that appeared to me to be especially needed by the men in the Quartermaster's Corps. These the men learned, or, at least, recited once.

The lessons ceased with the eleventh. In July these men were scattered to many different points throughout the country. We parted, saying many pleasant things to each other, and with some emotion. The work had not been without profit for me, whatever it had been for them.

The teachers whom I recommended to other groups of soldiers made very divergent reports. In one case, the professor, who is a thoroughly competent and successful native French teacher, full of energy and good sense, found he could excite no interest in the class of raw recruits that fell to his lot and his work did not last long. Another, who taught in a Brooklyn armory, felt he was having great success and the colonel of the regiment wrote me a letter commending him in the warmest terms and expressing great satisfaction in the results obtained.

In June I was requested by Mr. S. Stanwood Menken, President of the National Security League, to get up a little Handbook for American Soldiers. In a few weeks the work was done and the manuscript sent in.

The little book entailed an amount of labor that seems a great deal when its very small size is considered. It is a sort of first aid to French, a sort of tabloid dose. It begins with a very summary description of the pronunciation and a method of indicating it which consists in writing the French words with the letters of the alphabet, giving to each its most usual French sound; the acute and grave accents indicate the close and open sounds, not only of *e*, but of *o* and *eu* also, and the nasal vowels are indicated by a  $\sim$  placed over the vowel affected. The book contains no grammatical explanations whatever. The labor involved in compiling it was occasioned by the necessity for rigorous elimination of anything that might be thought superfluous. Actual use has demonstrated that men can learn rapidly what is in it and if they are helped by a teacher they can lay a good foundation for further study. I have used it myself in two classes. One of these was the staff of officers of the 22d Engineers in New York City. They attended a daily lesson for twenty-two days up to the day preceding their departure for Spartanburg. They were a body of picked men; many of them were college graduates; all who were not had had at least a high school education or had been in some technical school. The attendance was fairly regular, a majority never missed a lesson except the last two or three, the progress was very rapid. Each day a portion of the little book was assigned as a lesson and recited on the morrow in various ways during part of the hour. Much of the work was done with books closed. Each day also, after a good start had been made, a short lesson was given at the blackboard on some grammatical point and the men were asked to take notes. During the latter half of the course we read together at sight from a French newspaper. Those portions were selected for reading which offered apparent promise of proving easy and the men were guided in the valuable process of intelligent guessing from the context. As the training of the ear, or to put it better, the acquisition of the power of understanding a foreign language through the ear without the help of the eye is one of the greatest difficulties in learning it, as much

opportunity as possible was given the men to see if they could understand French without glancing at book or paper, and we had besides some of the inevitably artificial, but probably profitable so-called conversation based upon the passages read.

These lessons with these picked men, intelligent, cultured and really eager to learn, interested me exceedingly. They confirmed the convictions of years in regard to the teaching and learning of a foreign language, one of which is that it is in the main an artificial process, and that it is necessarily removed from the so-called natural or unconscious method of acquisition in proportion to the learner's intelligence. A young child learns two languages, and mingles the two in various ways; the uneducated adult picks up a second language in favorable conditions but only after a fashion and he also mingles the two. The intelligent man wishes to understand and he knows when he does not understand. If you try any direct method devices on him and you succeed in getting the meaning of the strange word into his head, he translates mentally, in spite of you, in spite of himself. He does not take easily to the new sounds, but he is helped if they can be explained to him, and he wants explanations all along the line. I believe myself in a comparative method for all intelligent persons above the age of early childhood, and this applies to all the divisions, phonetics, vocabulary, morphology and syntax.

A propos of the phonetics there was a most interesting case among these officers of the 22d Engineers. One of the men attracted my attention from the start because of a peculiar difficulty he experienced in learning to pronounce. He could usually reproduce a short word and very accurately too. His difficulties began if the word or groups of words contained three or more syllables, and were proportionate to the length of the word or sentence. Then I discovered that after he had pronounced a word correctly or fairly well, he was not for that reason able to pronounce without help a word like it. Then I discovered that he had no real conception of the fact that a word is made up of sounds; he appeared to take in a word as a whole without any analysis, and without any power of analysis. To tell him that the letter *i* in French represents the sound it has in the word *machine* and then ask him to pronounce *la mine*, did not help him, it confused him. He seemed unable to isolate mentally any vowel

or consonant from its surroundings. I could not get him to understand what was meant by a stressed syllable. Of course I had little time to give him, but it would have been interesting to have him alone and endeavor to discover a way out of his singular difficulty. The others waited patiently and sympathetically while he floundered about and after a while he ceased to come to class. I learned from one of the other officers that he was an excellent mathematician and grasped explanations in that field much more rapidly than the average man.

Most of these officers had been down at the Mexican border and some had learned a certain amount of Spanish. This was a help in some cases, a handicap in others. Some remembered their Latin, one knew a great deal of Latin, had originally begun to study for the priesthood and he liked to ask questions concerning differences and similarities between Latin and French. They were helped almost invariably by calling attention to similarities and differences between French and English. They pronounced better when they consciously avoided certain tendencies natural to speakers of English. They were interested when I imitated their good American way of saying a French word or sentence, gave the right pronunciation and analyzed the difference. Although they were grown men most of them acquired a good pronunciation; they learned to understand me even when I spoke pretty rapidly, they mastered a vocabulary of several hundred words, they got some notions of the more essential facts of the grammar.

As I said a moment ago, this brief experience confirms me in my views as to the teaching of foreign languages. There is no open sesame. There is no single obviously right method. Mere translation will not do, mere grammar will not do, phonetic transcriptions alone will not teach pronunciation, the exclusively direct method will not make the learned efface from his mind, even for the time being, all knowledge of his mother tongue, nor make him think in a foreign language before he knows a great deal of it.

I have said that the few books that have come under my eye were faulty. It is but just to say that all have merits. Yet some, still, in this year of grace 1917, pretend to give the pronunciation of French by merely spelling the words according to some personal conception of English orthography, as though our chaotic method

of representing English sounds could convey to our mind a French sound. So *zher ver* is written down to represent *jeveux!* and *mangs* can you guess it? *mangs* is for *mince!* Some of the books will repel our soldiers, I fear, by a scientific phonetic notation, for it does look forbidding. One of them has been devised according to the Gouin method, but, as is almost unavoidable in constructing a book by this method, it is full of manufactured phraseology, obviously thought out first in English, and the sentences are not such as are really used and are now and then not really usable. Another in the very first lesson gives careful but lengthy explanations of grammatical facts, which, I feel sure, will repel and not attract this type of learner.

The title of this little paper is "Teaching French to American Soldiers". I must ask indulgence for having uttered so many commonplaces concerning the teaching of French. Let me conclude with a few words concerning the American soldiers.

Many of these I have seen day after day for months. Not only have I taught them; I have broken bread with them in the armory, received them in my home and at my table. If the mass of the men in our army measure up in any degree to those it has been my privilege to know, our nation may be confident of the future. For me it has been as a tonic to come into contact with these fine types of American manhood. The relations between officers and men in the 22d Engineers were eminently human. I am a layman in military matters surely, but the ideal of discipline I saw realized among those men was to my mind a superb ideal: cheerful, confident, friendly obedience on the one hand; definite, competent, firm, but kindly command on the other; a fine spirit of comradeship everywhere, and a fervid patriotism that did one's heart good. These officers are able men, they are men of cultivated minds and fine technical knowledge. They know this war is a man's job, they are red-blooded men and they will do their job.

It is my privilege to know also a number of French officers, the flower of their race, in many respects the flower of the human race. If we teachers of French help to bring the two types into real mental contact we shall have rendered them and our two great countries no small service.

CHARLES H. DOWNER.

College of the City of New York.

## NINETEENTH CENTURY GERMAN LITERATURE FOR UNDERGRADUATES<sup>1</sup>

It is within my own memory as an undergraduate that any attention has been paid in the American College to nineteenth century German literature. Of course, twenty years or so ago, little importance was attached to the study of modern languages in general, but a large share of the responsibility for this neglect rests upon the German *Germanisten* of two generations ago and their older American pupils, for whom German literature ended with the death of Goethe. They have thus unwittingly given weight to the foolish assertion that the later German literature is negligible.

Nobody will maintain that the nineteenth century is the equal of the great flourishing period of Goethe and Schiller, but at all events the German drama, lyric and novel of the last century may well compare with the English and French of the same period.

Unfortunately this literature, great and rich as it is, has not found among the English-speaking men of letters interpreters equal in rank with those who to an earlier generation expounded the overpowering greatness of Goethe. George Edward Woodberry, whom Lowell recognized as the coming American critic, looks upon all German literature with utter indifference; George Saintsbury seems to pride himself on his ignorance of Grillparzer's dramas, when he says in his *History of Criticism*, "I am told by persons who know more about the matter than I do that Grillparzer was a remarkable playwright."<sup>2</sup> Brander Matthews in his "Study of the Drama" deems only Goethe, Schiller, Lessing, Kotzebue, Hauptmann and Sudermann worthy of mention, while in his "Short-Story" he makes reference only to the "Black Forest Stories" of Auerbach and the more Sentimental tales (!) of Gustav Freytag.<sup>3</sup>

We are thus put to the disadvantage of having to explain to our students why German nineteenth century literature is worth

---

<sup>1</sup>Read in part before the German section of the Modern Language Association of America at the meeting held at New Haven, December 1917.

<sup>2</sup>George Saintsbury—*A History of Criticism*, N. Y., 1904. III—569.

<sup>3</sup>Brander Matthews—*The Short-Story*, N. Y. 1907, p. 399.

while and to counteract the indifference of departments of English and Comparative Literatures.

The problem of the presentation of literature normally presents itself under two rubrics: the What and the How? First, what should we read in a nineteenth century German course? Looking over the announcements for 1915-17 of about thirty representative colleges in the United States and assuming that the normal advanced Freshman course follows three to four years of High School preparation, we find the following courses in nineteenth century literature:

1. Open to Freshmen (=4th to 5th year): Short-Story, Drama, Contemporary Literature, Lyrics and Ballads, Modern Novelists, History of German Literature from the Romantic School to the Present. More in detail are announced: a) Kleist, Grillparzer, and Hebbel. b) Goethe, Schiller, Kleist, Grillparzer, Hebbel, Poems, Modern Novel. c) Hauptmann, Sudermann, Wildenbruch, Fulda. d) Nathan, Götz, Iphigenie, Wallenstein, Prinz von Homburg, Johannes, Versunkene Glocke.

2. Sophomores may elect (5th to 6th year): Short-Story, Drama, Poets of Patriotism, Contemporary Literature, Early Nineteenth Century Literature with study of tendencies. More specifically again are offered: a) Kleist, Grillparzer, Hebbel, Hauptmann, Sudermann. b) Lenau, Anzengruber and Rosegger. c) Heine, Hebbel, Wagner, Keller, Grillparzer, Nietzsche, Sudermann and Hauptmann. d) Grillparzer, Hebbel, and Hauptmann. e) Sudermann, Hauptmann and Heyse. f) Kleist, Grillparzer, Raimund, Gutzkow, Halbe, Ludwig, Anzengruber, Wildenbruch, Sudermann, Hauptmann, Fulda, Lienhard and Otto Ernst. g) Kleist, Hauff, Hoffmann, Immermann, Stifter, Grillparzer, Ludwig, Meyer, Spielhagen, Storm, Heyse, Raabe, Wildenbruch, Sudermann, Frennsen. h) Auerbach, Scheffel, Freytag, Spielhagen. Then there are several more intensive courses on one author for a semester: Heine, Kleist, Grillparzer, Hebbel, Hauptmann, Wagner.

3. Restricted to Juniors and Seniors we find:

Drama from Lessing to the Present, Recent German Drama, Present Literature (Novel and Drama), the Younger Romantic School and *das Junge Deutschland*, Romantic School to 1850 with special reference to the *Weltanschauung* of the period,

Literature from 1850 to the present with reference to the influence of French, Russian and Scandinavian Literatures; Literature of the nineteenth century with some reference to Strauss, Mommsen, Nietzsche and Wagner; Modern Novel and Drama—Hauptmann, Sudermann, Fontane, Kretzer, Halbe, Wildenbruch and Fulda. There are also one-semester courses on special authors: Heine, Grillparzer, Wagner, Kleist and Hebbel.

This remarkably varied list seems to indicate that to some extent undergraduate courses are given on too ambitious a plan. The College teachers of English appear to be well aware of the problem. An important paper read before the English section of the Modern Language Association meeting this Christmas was on the subject "English Literature versus Literary History". What we cannot contend against too much in all literary study is the easy satisfaction with ready-made opinions of others on authors and books never read. The average student is only too easily content with reading about books. We must help him to learn to read critically and with an eye for literary beauty. We must arouse his curiosity, so that he will be eager to enter the temple of art, as Goethe so aptly put it in one of his "Sechzehn Parabeln":

Gedichte sind gemalte Fensterscheiben!  
Sieht man vom Markt in die Kirche hinein,  
Da ist alles dunkel und düster;  
Und so sieht's auch der Herr Philister.  
Der mag denn auch verdriesslich sein  
Und lebenslang verdriesslich bleiben.

Kommt aber nur einmal herein,  
Begrüsst die heilige Kapelle!  
Da ist's auf einmal farbig helle;  
Geschicht' und Zierat glänzt in Schnelle,  
Bedeutend wirkt ein edler Schein.  
Dies wird euch Kindern Gottes taugen,  
Erbaut euch und ergetzt die Augen!<sup>1</sup>

Of course, some announcements and examination papers will not sound nearly so learned and interesting, but the work will be done with more intellectual honesty on the part of the student

<sup>1</sup>Goethes Sämtliche Werke. Jubiläums Ausgabe II. 140.



and he will feel a growing sense of power. "Never write or talk about a book that you have not read" ought to be placed at the head of every examination paper in literature. A question, such as once appeared on an undergraduate examination in Faust "Distinguish between the *Weltanschauung* of Homer's Odyssey, Dante's *Divina Comedia* and Goethe's *Faust*" needs no further characterization.

Let us above all then be modest—modest in what we claim to achieve, modest in what we demand. Let us remember that we are dealing after all with fairly immature minds to whom the language still offers considerable difficulties.

Unfortunately, we have not yet reached the point in the American college of unifying our courses. With the elective system we may count on our students anywhere from one semester to four years. A few colleges have attempted to systematize the work of each department by requiring certain sequential subjects to be pursued throughout the college course, or by arranging courses as Minors and Majors. Still others have a degree with honors in one or more subjects.

If a student is not going further than one year in addition to his high school course, it is a question whether it is wise to let him elect a nineteenth century course. If he gets nothing else, he ought to get a taste of Lessing, Schiller, and Goethe, particularly as these authors are so much nearer to our view of the world.

The Sophomore (5th or 6th year) may well continue after that with the nineteenth century, but it is a matter of grave doubt, whether he or even the average Junior or Senior is ripe for the study of a whole or even a half century with all sorts of critical accessories, such as *Weltanschauung* and tendencies.

The most feasible mode of procedure seems to be to give a one year course to advanced Freshmen in Lessing, Schiller and Goethe as a fundamental introductory course in literary study and to follow that with a one year course in the nineteenth century drama, alternating in the smaller college with the nineteenth century short story and novel and a supplementary hour or semester on the lyric and ballad. Such a scheme would leave room in the last year for a synoptic course in the history of German literature with readings from one of the several chrestomathies. The writing and speaking of German should be done in two-hour

supplementary courses, counting half like laboratory work, and devoted to intensive drill-work on some non-literary text.

How should such a course, for example, in the nineteenth century drama be constituted? There is much to be said in favor of the one semester course on one or two authors, which permits the study of the man's development along some lines, of the interaction of his work and his life, and makes available the use of diaries and letters. I find that the weaker students retain more from such study than from the synoptic course. For years I have given a two-hour course on Kleist and Grillparzer, alternating with one on Hebbel and Hauptmann. In conjunction with this a third hour on the other important dramatists is offered, open only to honor-candidates and other men of high standing. By this method, the poorer students can't help getting a fairly thorough knowledge of the lives and works of two or three authors, while the good men progress in the third hour at the rate of a play a week. In the course of the year, they thus read in the two-hour course about ten to twelve plays and about thirty in the third hour, obtaining in this way at least a small basis for an intelligent and first-hand study of the development of the drama. This partial segregation of mediocre and proficient students might well be introduced more widely. The honor-candidates are not required to take either the drama or the novel course; if they prefer to specialize in Goethe and Schiller, they must read about twenty dramas and twenty novels privately and report on them in weekly conferences.

In contradistinction to the graduate course, which may well aim at giving a comprehensive knowledge of literary history with special reference to great movements and the general history of thought, the undergraduate course should strive to get the student to appreciate good books, to give him standards of criticism, without being narrow or doctrinaire, and above all to stimulate his desire for more. There is more joy in Heaven over the man who of his own accord goes and reads a good book than over one hundred who reproduce from memory literary opinions laboriously taken down from dictation or culled from compends of literary history. In fine, we must help the student enjoy good literature, and that leads us to the second question—the How.

To enjoy a foreign literature one simply must know the foreign language. But I am afraid that we have recently sinned rather by commission than omission. The going-over of the elaborately prepared *Fragen* appended to several of our nineteenth century texts is to my mind of very doubtful value in a literary course. I realize that I am treading on dangerous ground, and I emphatically do not wish to be understood as opposing aural and oral work. Much more of that should be done than has been done in the past, but in the right place. What I do object to, is making a great work of art a *corpus vile* for so-called German conversation. That is just as bad as the old-style method of discussing minutely syntactic peculiarities of case, mood and tense. There are other more suitable and less artistic books for that purpose. Occasionally students who have lived abroad, who have had a German governess, or who are of German parentage or are linguistic geniuses can profitably follow a literary course conducted in German, but the *bona fide* American, who has simply his three years of high school and one to two years of collegiate work cannot be expected to acquit himself creditably. In a number of colleges the result of this exclusive stressing of the German spoken language has been that the German courses are patronized largely by German-American and Jewish students. If the work is done entirely in German, the struggles of the average student with the forms and idioms of the language are still so great that the discussion either becomes puerile or degenerates into a monolog on the part of the teacher. Where the college is large and where a considerable number of specially qualified students are found, no doubt, special literary courses conducted entirely in German ought to be offered, as is done for example at Wisconsin; but to give the normally prepared student no choice, is to crush utterly the fine flower of literary appreciation in some of the most sympathetic minds. Let the instructor himself use German as much as he is able, but let him also assure himself at every turn by skillful questioning that he is really understood. To insist in literary courses that a student should always answer in German is cruelty to him and to his classmates.

You will, therefore, hardly be surprised when I reject *in toto* the long German *Aufsatz* in literary courses. There is no objection to an occasional one or two page epitome in German of an

act, a scene or a character, but to allow a student to pass through a course and not to compel him at least once a semester to marshal his thoughts and the results of his critical reading on some restricted topic without the trammels of a foreign idiom, means the omission of one of the most helpful exercises and one of the most effective stimuli to independent work. The normally prepared student cannot do this sort of work profitably in German, no matter what the devotees of that method may claim. Neither Walter, Dörr nor Quiehl attempt any such work with German students in French or English, as I had occasion in 1913 to convince myself through personal observation of the work done under the expert supervision of those veterans of *die direkte Methode*. Even in the *Oberprima*, after six to eight years of French, there were required compositions, not more than three to four pages in length and on no more ambitious theme than the analysis of a character or the outline of a scene. In this country, experience extending over a number of years in both undergraduate and graduate courses has confirmed me in the belief that the student's benefit derived from writing a long essay in German is generally not commensurate with the amount of time and effort. He will either compose in English and then with the aid of the dictionary translate into an impossible hodgepodge, or he will write nothing but short inane declarative sentences in the style of a ten-year-old child; he will make a mosaic of quotations selected from his sources, or he will give a more or less diplomatic rehash of the instructor's lecture. Under such conditions originality of expression or opinion is simply impossible. It seems to be a fact, though a lamentable one, that usually the less original minds distinguish themselves linguistically, while those gifted in literature rarely shine in the merely practical control of a foreign language.

At Columbia College, the English essay has gradually been raised to a very important place in the German literary course, and the returning alumni usually assure their former instructors that they consider it one of the most valuable features of the work. Good students will do an almost incredible amount of work, provided they are given exact references to volume and page and have an opportunity in private consultation to discuss the best subdivision of the material and the most direct method of approach.

They are not yet ready to look for their bibliographic material themselves and to select from the respective volumes the pages which throw most light on their particular topic.

This work was started a good many years ago by Professor Hervey in the introductory course on Lessing, Schiller and Goethe with a modest hectographed syllabus of topics and bibliography, which has now grown into a volume of more than one hundred and fifty pages.<sup>1</sup> It may not be amiss to quote at length from the preliminary instructions prefixed to this syllabus:

"Essays should contain from three thousand to thirty-five hundred words and should be in English, unless the writer can compose directly in German with fluency and reasonable correctness of syntax and idiom. The essays are not intended as exercises in German composition.

Essays are to be based upon the authorities cited, but are not to consist exclusively, or mainly, of excerpts. In every case, however, a number of suitable quotations should be made from German works of reference, as evidence of proper examination of the material assigned. In every instance the quotations are to be translated into English and the original text is to be given in foot-notes, with reference to the volume and page quoted. In the case of extracts from the works or letters of Lessing, Goethe or Schiller this process is to be reversed; that is, the original is to be quoted in the main body of the essay, the writer's translation in foot-notes, with reference to the page (and lines, if in verse) of the edition used. In the judgment of essays much weight will be given to the excellence of these selections and of the translations; the latter must be original, except that in the case of lyric poems standard translations may be used. Dramatic verse is to be rendered into corresponding verse or into prose. Literal quotations from English works of reference should be indicated by proper marks and by foot-notes with the same precision. When a paragraph follows the source closely, but not in the same language, it is sufficient to state that it is "based upon" such and such an author. The greater part of the essay, however, should be written in the student's own language. The proper method is for the student to make notes of facts and opinions in his own words, avoiding as far as possible the phraseology of the book before him; or better, to record his impressions from memory, immediately after reading a page or paragraph of the book consulted. The material thus obtained from different sources should be correlated and combined for reproduction in the student's own

<sup>1</sup>W. A. Hervey, *Syllabus and Selected Bibliography of Lessing, Goethe, Schiller*. Columbia University Bookstore, 1918.

language. For such material no specific references to volume and page are required. It is understood that the substance of these essays is to be obtained largely by compilation, but the form is to be original. The writer should aim at originality of substance when opportunity offers, as in the summary of plots and the discussion of characters, and should incorporate his own opinion on points of criticism. It should be noted that a character in a play or a novel is best described by what he says and does; that accordingly characterizations are to point out significant acts and utterances and are not to consist mainly in the application of descriptive adjectives. In the case of works of Lessing, Goethe and Schiller not read in course, the student should make primarily, and before consulting critical authorities, a study of the respective text; less emphasis is placed upon the reading of criticism than in the case of works studied in course. A list of books actually used by the writer must be given at the end of the essay in proper bibliographic form.

Essays not conforming to the foregoing requirements will be rejected and no credit will be allowed for the work done. Improper use of material, in particular failure to indicate and acknowledge quotations as directed, may result in forfeiture of credit for the course. Special attention is also called to the general requirement of the college as to correct English. An essay seriously deficient in spelling, punctuation, idiom, syntax or structure will be accepted only with reduced credit and may be wholly rejected, irrespective of the quality of its substance."

Accordingly, when the students get to the nineteenth century, they are already well-trained to continue along similar lines in connection with a card-index syllabus, which can more easily be kept up to date. While the German *Aufsatz* was almost invariably looked upon as a disagreeable task and a bore by both the student and teacher, the English essay to the great majority is a joy and an inspiration and the first step toward the acquisition of a truly scholarly method. The topics are of varying degrees of difficulty and maturity and the final assignment is usually made from a preferential list of three selected by the student. In this way the student's special interest and equipment is taken into consideration and a great variety of topics is assured. In normal times, when classes averaged twenty to twenty-five, long and painstaking papers, based on a thorough study of the original sources, would be produced on such subjects as: Arno Holz and Johannes Schlaf as the most consistent realists, Hauptmann's attitude toward Mysticism, the contrast between the eighteenth

century Storm and Stress and nineteenth century Naturalism; Kleist's attitude toward women, Kleist as a patriot, Grillparzer as a writer of comedy, Hebbel's attitude toward Kleist, Hegel's and Hebbel's theory of tragedy. A student of Spanish would occasionally make a careful study of the Spanish sources of "der Traum, ein Leben" and "die Jüdin von Toledo". Students of French sometimes liked to try their hand at a minute parallel study of Molière's "Amphitryon" and Kleist's play of the same name. Two years ago an undergraduate had a part of a scholarly essay on "Grillparzer's relation to Music" printed in one of our foremost musical journals. A very original study on Wilbrandt's "Meister von Palmyra" is soon to appear in *Modern Philology*. The author is a seventeen-year old Sophomore. The weaker students are allowed to select two easier and shorter topics, such as: a comparison of "Herodes and Mariamne" with Philip's "Herod" or Ibsen's "Doll House", similarities between certain of Andersen's Märchen and Hauptmann's "Versunkene Glocke", reminiscences of "Goetz von Berlichingen" in Kleist's "Käthchen von Heilbronn", the technic of "Die Weber", the characters of "Maria Magdalena", the real Sappho; or even a purely biographic subject such as, Kleist in Switzerland, Grillparzer's Travels, Hebbel and Christine Enghaus. As a change, one class furnished a critical summary of Kleist's letters; another, a review of the selections from Hebbel's letters and diaries, entitled "Der Heilige Krieg". Additional stimulus is added by the practice of placing the best papers on reference in the college study, particularly those dealing with the works discussed in class. The rest of the class is thus enabled to read in English and in connected and often more explicit form, what was brought out during the class-discussion in fragmentary form and frequently only in the German language. For that reason the unedited German texts seem to offer many advantages. In the cheap Hesse and Bong editions often whole sets of works can be procured for the price of two or three of the separate annotated texts. Besides, the class thus in a way produces its own critical apparatus and learns an infinite amount in the process.

No doubt, some will object that this may be study of literature but not of German. The obvious retort is that ninety-nine per cent. of the students are by this exercise taught how to make

use of their linguistic knowledge in the only way they will ever have occasion to use it. Very often this essay, based on German reference material but written in English, has given a student courage to use German as a tool for research in other subjects. The very important consideration must also not be overlooked, that in the time it takes to piece together a long essay in German the student may well read a hundred pages of critical prose.

A weightier objection is that this method provides little training for the prospective teacher. The answer would be that the general undergraduate course should not be designed to train teachers. Let the intending teacher realize his or her mission early enough to elect the special practice-courses in syntax, synonymy, *Realien* and German institutions, and let him understand that no one should plan to teach German without being willing to make use of all outside advantages, such as living in German families or the newly established Deutsches Haus at Vassar College, belonging to German societies and attending German theaters and churches. Class-instruction alone will never make an efficient teacher of German.

It was remarked at the beginning that to enjoy a foreign literature one simply must know the foreign language. Here, of course, is the strongest argument in favor of conducting all the work in German, and no one should object to reading aloud and with expression fine poetic passages, committing portions of the text to memory, and discussing the less intricate questions of plot and character in German. But it must not be made a fetish; else the literary course will simply degenerate into a practical course based on very unsuitable material. It is useless to try to talk on literary subjects before one has mastered the ordinary phrases of every-day life. To talk in the classroom, one needs a limited vocabulary which one has made absolutely his own; to read with ease and accuracy one needs a vastly larger range. By the laborious *Fragen*-method pupils can read altogether too little and they thus fail to acquire the necessary passive vocabulary. In examining would-be censors and interpreters for the Federal Government I have often been amazed at the smallness of range of the vocabulary of candidates who talked quite acceptably. And it seems to be a common experience that the average German-American has little advantage over those of other extraction,



when it comes to the reading of literary and historical German. To learn to read fluently, students must be made to thumb their dictionaries diligently. That is the one prosaic thing which should be adhered to strictly in all literary courses. When an act of a play or even more has become the average assignment, it is clearly impossible and undesirable to translate a large part of it, but the student should be held strictly accountable by occasional quizzes and by being asked at every recitation the meanings of a few words and phrases. It is well to make it the rule, not to leave a text, taken up more intensively, without giving a test on say a hundred of the less usual expressions. The work can be lightened considerably for the class by drawing up a list of the unusual words and phrases and having the students fill in the proper English equivalents. Such a glossary need rarely exceed forty pages, so that in a class of twenty the individual student would be responsible for only two pages. These glossaries, carefully corrected by the instructor and put on reference, reduce enormously the work of preparation for succeeding classes.

The greater the reading vocabulary becomes, the more likely the student is to read German books after his college-days are over. Few students later have occasion to talk German, and even with the most ruthless elimination of the mother tongue very few indeed ever seem to get to the point where they can really talk. Oral work undoubtedly makes for *Sprachgefühl*, and in so far it is a priceless aid in the correct interpretation of literary texts, but it should not be made an end in itself in a college that stands for liberal culture.

FREDERICK W. J. HEUSER.

Columbia College.

# FIRST YEAR FRENCH IN COLLEGE

## INTRODUCTION

The method employed in reaching the following recommendations for a first year French course in College<sup>1</sup> was as follows:

1) Sending out to members of this Association in some ninety colleges and universities in all parts of the country the accompanying eleven questions. Replies were received from slightly more than half of these, of which some forty-four were sufficiently detailed and precise to be used as standards of comparison.

1. What grammar text do you use?
2. How much of it (pages, lessons) is done the first year?
3. Reading texts?
4. How many pages?
5. How many preliminary lessons do you devote to pronunciation?
6. Do you make use of phonetics (indicate whether physiological explanations and phonetic symbols; if only one, which)?
7. To what extent do you have oral practice in the first year (i.e. the degree of facility attained by students in understanding and participating in conversation based on material studied)?
8. Method of handling composition work; translation from mother tongue translation based on French original, free composition?

<sup>1</sup>NOTE—This report on First Year French in college was presented before the Romance Section of the Central Division of the Modern Language Association at Madison, Wis., Dec. 28, 1917, by a committee consisting of Barry Cerf, University of Wisconsin, Mark Skidmore, University of Arizona, A. Coleman (Chairman), University of Chicago. The members of the committee were not in agreement as to the advisability of presenting this particular document as its report. A minority pointed out that its obvious defects made it highly desirable to present only the *Introduction*, in order to indicate to the Section the complexity of the problem, and to ask leave to pursue further the investigations, with a view to making a detailed and authoritative survey of the field as a basis for later recommendations. The majority held that despite the manifest absence of certain important details, the report offered to young teachers a more definite point of departure than may be found elsewhere, and might be of real service at the present moment. Consequently it was decided to present the report as given here to the Section, and beg for instructions. The Section voted to accept the report and ordered it to be printed in THE MODERN LANGUAGE JOURNAL.

The committee owes a debt of thanks to Chas. E. Young of Beloit College. Designated to lead the discussion of the report at the section meeting, Professor Young spent several hours in conference with the committee before the meeting, so that, as presented, the report is to a large extent the result of generous collaboration on his part.

9. Is the reading assignment used primarily for translation? for grammar drill? for practice in pronunciation? as a basis for talking?

10. Have you an active method of building up vocabulary? If so, outline it briefly.

11. Number of recitations weekly?

2) The tabulation of the facts obtained in regard to grammar material, reading, oral practice, teaching of pronunciation and composition, in groups according to the number of recitations per week.

3) An attempt to interpret these tables in order to determine what tendencies prevail in the conduct of first year French classes, in the belief that such tendencies would on the whole reflect the best current thought on the aims and methods of elementary work in a foreign language.

4) An attempt to formulate this interpretation under two heads: 1 Aims; 2 Means of achieving these aims.

Before proceeding to the report, the committee desires to bring to your attention a few general observations that result from a consideration of the data it has gathered.

1) There exist great differences in the amount of text book material covered in institutions that have the same number of recitations weekly. Two institutions in the 3 *hour* group use Maloubier and Moore's grammar; one does 36 lessons and reads 100 pages; the other does 60 lessons and reads 200 pages. Two others use Fraser and Squair's Shorter Course; both complete 92 lessons; but one reads 230 pages, the other 400-500. Eight institutions use Fraser and Squair's French Grammar. With two exceptions, they all do part I and irregular verbs, but the pages read vary from 100 to 400.

Nor does the addition of a recitation per week seem to affect greatly the amount done. For example, the institutions in the 4 *hour* group that use the Fraser and Squair French Grammar report no more work in grammar than the eight of the 3 *hour* group, and they read on an average only 75 pages more during the year.

Furthermore, five institutions in the *five hour* group, doing the same amount of this same grammar book, actually average a slightly smaller number of pages read.

In the *three hour* group the number of pages read ranges from 75 to 500. One institution notes the generous margin: 200 to 500 pages. In the *four hour* group the minimum is 100 (in the case of a direct "methodist"), the maximum 400; in the *five hour* group the range is from an estimated 150 to 650. It must be said that the grammar work reported in these two cases is not equal, but even then the second figure is most imposing.

Only one institution reported the exclusive use of a direct method book with no other reading than the material contained in that text, though as many as five others are using direct method books as the basis for the grammar work.

2) To the question about the use of phonetics, some twenty-four institutions reported the use of both physiological explanations of the sounds and phonetic symbols; nine replied that they employ physiological explanations without resorting to the use of symbols for the sounds; about four report the use of symbols only; and in some seven imitation seems to be the sole basis for the study of pronunciation. In the replies of the encouragingly large group that use both physical and visual phonetic aids, there is to be sure a certain haziness. Some members indicate that the physiological explanations are used to a limited extent only; others say that the symbols are used only in the initial lessons. At least one makes use of sound charts and a physiological chart, and four use a phonetic reader.

In almost every case, it was reported that two or more preliminary lessons are devoted to pronunciation, at least two institutions reporting as many as ten. It does not appear whether in these ten lessons only pronunciation is discussed.

From this testimony, lacking in precision as some of it is, for various reasons, two things seem to be evident: first, that the matter of pronunciation is receiving careful and zealous attention in more than 90 percent of the institutions from which the committee received reports; second, that the more readily applicable phonetic aids in teaching pronunciation are coming widely into use.

3) Under the head of the question about oral practice some thirty institutions reported that they attach importance to that branch of the work, the notation varying from "daily practice" to "about one third," or "work largely in French." Only one insti-

tution—and that in the east—reported flatly “none”, though several record “only a little.”

It is harder to summarize the general attitude as to the degree of success to which the oral drill attains. A few reports are discouraged in tone; many indicate that classes do not achieve satisfactory results; only one or two indicate satisfaction with what is accomplished. Yet the reader of these replies gets the distinct impression that this part of the work is considered eminently worth while by most of those engaged in it, leading as it seems to do in most cases to ability on the student's part to understand what is said to him and to reply correctly to questions on familiar topics. Two institutions report that their final examinations consist in part of oral and aural tests.

4) This brings us to the method of reading. About one-half the reports indicate that the reading matter is used merely for translation and practice in pronunciation. Others indicate that it is used as a basis for oral work, for reproduction, for all varieties of exercises.

The general conclusions from these observations may be formulated under four heads:

- a) The great diversity in the amount of material studied in different institutions, and not infrequently under different teachers in the same institutions, indicates that the first course of study has not, in many cases, been carefully worked out by some interested instructor with a view to determining approximately what can actually be done by the normal class in a college year of a given number of hours.
- b) The college teacher, like the secondary school teacher, too often gauges the grammatical work to be done by the material that happens to be included in the text he is using, without carefully planning his course so as to eliminate what is unessential for first year work.
- c) The prevailing tendency is to do what seems to be too much reading in the first year. If students are to have only one year of French, the reading is certainly the chief matter; but for those who do more than one year, and this is fortunately a growing number, the requirements of their future work demand much attention to other matters.

- d) Finally, it is apparent that college teachers of French can no longer be charged with indifference to the spoken word. They do not believe or hope that one year of French will provide the student with great facility of speaking and understanding. The classical reproach against the profession that "so-and-so had French at such-and-such an university and upon arriving in Paris found himself unable to understand what the hackman said" will doubtless hold for some time longer, especially as the gallant race of Parisian hackmen has grown older and deafer and more mumbling with the departure of the young men to the battlefield; but our college classes are no longer being conducted purely or even chiefly on a grammar-translation basis. College teachers, like other teachers, feel the current that is setting toward interest in language regarded as a manifestation of the life of a people, and not exclusively as a linguistic specimen nor as a depository of ideas. This is fortunate in view of the ever increasing *rapprochement* between the two great republics, now allied in the cause of human justice, and of the constantly growing demands that will be made on us teachers of French to aid in the interpretation of France to America.

#### RECOMMENDATIONS

##### *Aims*

1. To impart a fairly accurate pronunciation, sufficiently free from errors as to be understood by a Frenchman.
2. To impart a working knowledge of the simplest elements of grammar.
3. To train the students' ear to understand the more usual current French words, phrases, and idiomatic expressions met with in the year's work.
4. To develop in the student such a realization that French is a living language that he will be desirous and capable of applying the vocabulary learned in the class-room (a) to answering simple questions; (b) to retelling in very simple fashion, orally and in writing, stories, anecdotes, narratives heard or read in the class-room.

5. To enable the student to read understandingly simple literary French. The students' difficulties at the end of the first year should be difficulties of vocabulary or the more unusual idioms, rather than of forms or sentence structure.

6. To impart, as occasion arises, such information about French geography, history, and life as may be conveyed without neglecting the principal business of the course.

7. To convince the first year student that by continuing the study of French beyond the first year he will be richly rewarded for the drudgery necessarily involved in elementary language work.

#### *Means*

These aims may be achieved:

1. By patient and constant practice in pronunciation throughout the course, based on simple physiological demonstrations, the use of key words and definite rules that will enable the student to recognize the sounds represented by the various letters or combinations of letters found in the conventional spelling. It is desirable that beginners become acquainted with a system of notation in which a given symbol always represents a given sound. The instructor should, however, bear in mind that the use of symbols can have little value unless the student knows how to utter the sounds for which they stand.

As a part of each lesson instructors should take care that the class pronounce correctly the new words of the following lesson.

2. By the careful study of, and intensive drill on the simplest elements of grammar, disregarding exceptions and minor details. The determination of these elements will depend largely on the number of hours weekly to be devoted to the course.

3. By constant re-working in class of all simple material in the form, (a) of question and answer, (b) of groups of words and common idioms, (c) of very simple oral and written reproduction.

For example, students should be required to associate familiar words in groups of synonyms, antonyms, and cognates; to group common verbs followed by the proper infinitive construction; to use readily in simple but normal sentences all common current idioms encountered in the reading.

4. By using a steadily increasing amount of French in the class-room.

5. By reading and understanding, whether through translation or otherwise, approximately 100 pages of simple French for three-hour courses, of 150 pages for four-hour courses, and of 250 pages for five-hour courses.

In the earlier weeks it is desirable that the accuracy of the students' work be controlled through careful translation, though from the beginning the foundation should be laid for the exercises suggested above (3). Thus the student will arrive more quickly at the stage where translation may be dispensed with, except for difficult passages, and where a synonym or a simple paraphrase of a passage will test his understanding. Few deny the value of translation as an exercise in itself and as contributing to a mastery of the mother-tongue. Even fewer, however, will dispute the deadly dullness of the usual class of the "read and translate" type, and its admitted failure to introduce the student to French as a language.

6. By having suitable maps before the class and referring to them whenever the occasion arises; by making simple and brief outlines of the questions of French history suggested by the reading or otherwise; by choosing texts that introduce the student to typical aspects of normal French life (e.g. *Perrichon*).

7. By suggesting to the better students readings, in English if need be,\* of books that will introduce them to French life and thought and achievement, or of simple and interesting works in French, and by making the drill in language so alive and telling that the student will not be discouraged by the drudgery. For if he studies French only one year, he will gain little of permanent value.

In the belief that they contain information of real interest, the committee presents herewith three tables of data drawn up from replies received. Table C exhibits data obtained in reply to questions 6 and 7. In every case the replies have been reproduced as faithfully as space would allow. Readers will understand the obvious abbreviations.

---

\**Science and Learning in France*, Society for American Fellowships in French Universities. *Young Soldiers of France*, Barrès. *Masters of French Literature*, Harper. *The French Miracle and French Civilization*, translated by Thieme and McLaughlin.



A

Three Hour Group

GRAMMAR TEXTS

COLLEGE		AMOUNT DONE
Georgia	Fontaine, Nouveau Cours	25-30 lessons
Swarthmore	" " "	Complete
Hamilton	Alexander	"
State Agr., Utah	Walter-Ballard	"
Beloit	Olmsted + F. & S. I. + 35 irreg. verbs	Complete
Penn. Coll.	Maloubier & Moore	36 lessons
Randolph-Macon	" "	60 "
N. Y. Univ.	F. & S. Shorter Course	92 "
Sweetbriar	" "	92 "
Adelbert	Aldrich & Foster El. Fr.	Complete
Penn. State	" " "	36 lessons
Furman	Chardenal	Complete
Williams	F. & S. Grammar I. + 20 exer. in II	
Virginia	" " I. + Syntax of verb & irreg. verbs in II	
Smith	F. & S. Grammar I.	
Millsaps	" " I.	
Colby	" " I.	
G. Washington	" " I. + irreg. verbs	
Hunter College	" " I. (in 1st term)	
Wabash	" "	51 lessons

Four Hour Group

N. Dak.	F. & S. Grammar I. + 40 irreg. verbs	
Ohio	F. & S. Grammar I. + irreg verbs	
Millikin	" " I. + lessons from II. in 2d Semester	
J. H. U.	Aldrich & Foster El. Fr.	Complete
Illinois	" "	"
Oberlin	" "	40 lessons
"	Walter-Ballard	Complete
Wisconsin	Giese	"

Michigan	Thieme & Effinger I.	Complete
Monmouth	Angus	"
Ohio State	Cardon	30 lessons

*Five Hour Group*

Colgate	F. & S. Grammar I.	
Kansas	" " " + II. in references	
W. Virginia	" " " irreg. verbs, assignments in II.	
Indiana	F. & S. Grammar I.	
Arizona	" " " + irreg. verbs of II	
Chicago	" " " Olmsted,	23 lessons
Columbia	F. & S. Shorter Course	Complete
N. West.	" " "	51 lessons
Colorado	" " "	60 lessons
Iowa	François, Beginners French	Complete
Nebraska	Olmsted, 32 lessons + 60 irreg. verbs	
Texas	Newson, First French Book, Com- plete (300 pages)	

*Six Hour Group*

Cornell	Maloubier & Moore	Complete
Minnesota	Olmsted (1 semester)	"

## B

## FIRST YEAR READING TEXTS

	Hrs.		Pages
Arizona	5	Aldrich & Foster French Reader, Abbé Constantin, Poudre aux yeux	350
Beloit	3	Bierman & Frank, Conversational French Reader	75
Chicago	5	Contes et légendes I.; Gavroche (Oxford jr.); Poudre aux yeux; Marie-Claire à Villevieille; Perrichon	250-300
Colby	3	Halévy, Contes; Perrichon	200
Colgate	5	Français et sa patrie; Tâche du petit Pierre	300
Colorado	5	Super, Reader: Erckmann-Chatrian novel	300
Columbia	5	Halévy, Mariage d' amour; Perrichon	

	Hrs.		Pages
Cornell	6	Perrichon; Gavroche, Evasion du duc de Beau- fort, etc.	500
Furman	3	Books about France; easy stories	150-200
G. Wash.	3	Belle France; Reader in F. & S.; Short play	300-400
Georgia	3	Easy Short Stories; Tâche du petit Pierre; Sans famille	300
Hamilton	3	Allen, French Life; Monvert, Belle France	211
Hunter	3	François & Giroud, Simple French; Mère de la marquise; Fille du chanoine; Petite Fadette; 4 short stories	239
Illinois	4	Aldrich & Foster; Other simple texts	400
Indiana	5	Maupassant, Contes; L'Eté de la Saint Martin; Abbé Constantin	300+60
Iowa	5	Fabliaux et contes; Perrichon; Simple French; Colomba	600-650
J. Millikin	4	Easy French Reading; Première visite à Paris; Perrichon	375
J. H. U.	4	Tour du monde; Poudre aux yeux; Mère de la marquise	325
Kansas	5	Perrichon; Mlle de la Seiglière; Colomba	400
Miami		Contes et légendes I.; Plus jolis contes de fées; Tulipe noire	400
Millsaps	3	Tâche du petit Pierre; Reader in F. & S.	100
Minnesota	6	Perrichon; Boulinard; Evasion du duc de B.; Mérimée, Quatre Contes; Guerlac, Standard French authors; Maupassant, Contes; Chez nous; Français et sa patrie; Abbé Daniel; Lemaître, Contes	150
Mon- mouth	4	Sans famille; Perrichon; Maupassant, Contes	250
Nebraska	5	La Grammaire; La Chute; Poudre aux yeux	200-300
N. Dak.	4	Perrichon; Bazin, Contes; Maupassant, Contes	250
New York	3	François, Easy French; Mérimée, Contes	229
N. West.	5	Contes et Légendes; Perrichon; Colomba	370
Oberlin	4	Abbé Constantin; Petit Chose; Perrichon; Walter-Ballard Reader	200
Oberlin	4	Abbé Constantin; Petit Chose (Français)	100
Ohio	4	Simple French; Colomba; Perrichon; Poudre aux yeux	300-400

	Hrs.	Pages
Penn. Col.	3 Guerlac, Standard French authors	100
Penn. State	3 Aldrich & Foster, French Reader	125
Randolph- Macon	3 Easy Reader; Perrichon	200
Rochester	3 French Life; Belle France; Poudre aux yeux	
Smith	3 Belle France; Perrichon; Daudet, Contes	250-300
State Agr.	3 French Daily Life and 2 other texts	200-50
Utah		
Swarth- more	3 Reader; Short Novel or Play	250-400
Sweetbriar	3 Belle France; Boulinard; Abbé Constantin	400-500
Texas	5 Reading matter in Newson	
Virginia	3 Syms, Reader; Colomba; Maupassant, Contes; Daudet, Contes	375
Wabash	3 French Life; Colomba	200
W. Va.	5 Fontaine, En France; Memoires d'un Collégien; Tour de la France	400
Williams	3 Abbé Daniel; Mérimée, Contes; Colomba; La France	200
Wisconsin	4 Bierman & Frank, Conversational Fr. Reader; A play	170

<i>Phonetics</i>		<i>Oral Work</i>
C	<p>Phys. exp. occasionally Symbols and phys. exp.; Phon. reader, 20 selections Symbols and phys. exp. Symbols and phys. exp. Vowels only Phys. exp. Symbols and phys. exp. Phon. Reader Symbols and phys. exp.; constant use Very little Symbols as in F. and S. None Both, slight extent Symbols and phys. exp.</p> <p>Varies; at least phys. exp. Both Phonetics, but no alphabet Symbols and phys. exp.</p> <p>Symbols and some phys. exp. Both None formally Both Symbols for ten lessons, phys. exp. for difficult sounds Symbols and phys. exp., esp. for vowels symb. dropped except when needed Phys. exp. Both</p>	<p>Varies considerably Every day, 5-30 min.; slight facility</p> <p>Answer questions on texts; some reproduction Little but doing more One third Largely oral, fair facility Great deal Two hours One-third of class and final ex. Varies. Lang. phone Questions as in F. and S. One-third. Good results From beginning, increasing constantly Daily. Question and answer on reading, able to converse simply 10 min. av. Little hitherto, more hereafter One-half time on grammar days Oral themes alternate weeks, as much talking as possible Stressed Very fair results Daily; understand and use vocab. of texts. Constant practice in understanding, little in speaking Secondary, understand fairly, talk little</p> <p>Almost entirely; phonograph Daily, results all to be expected in large sections</p>
Adelbert Arizona		
Beloit Clark Colby Colgate Colorado Columbia Cornell Furman Geo. Washington Georgia Hamilton Hunter		
Illinois Indiana Iowa J. Millikin		
J. H. U. Kansas Miami Michigan Millsaps		
Minnesota Monmouth Nebraska		

North Dakota	Both emphasized	One-third to question and answer on text
New York	Both	10 min. daily
Northwestern	Phys. exp. thoroughly; symbols slightly	Elementary conv., 200 com. idioms and simp. const.
Oberlin	None	Some, not with large results
Oberlin	None	None to speak of
Oberlin	Symbols, written	Constant; gain worth the trouble; acquisitions ltd.
Ohio State	Symbols if in gram.; phys. exp.	As much as possible; small facility; train to understand and answer on simple matters
Penna. College	Both	Facility varies in large sections, few proficient
Penn. State	None	Mostly second year work
Princeton	Phys. exp. limited	Little
Randolph-Macon	Both	Oral matter in lessons; class room expressions
Randolph-Macon	W. C. Both	None hitherto; trying it now
Rochester	Phys. Exp.	Large part in winter & spring; very practical vocab.
Smith	Little	As much as possible; 3d yr. work in French
S. California	Both, written	Daily
State Agr. Utah	Phys. exp.	1-3 in conv.; instructor uses French chiefly
Swarthmore	Phys. exp.	Much. Best understand simple sentences and form them
Sweetbriar	Both; throughout the year	Students show knowledge of text by answers to simple questions on it
Texas	Both; only phon. text first term	Constant. Result, easy conv. power
Virginia	Phys. exp., symbols daily at first	Very simple conv. with 250 words used, and understanding many more
Wabash	Both to some extent	Simple quest. and ans. on texts, and daily life
W. Virginia	Both	1st semester pron.; 2d as much conv. as pos., varies with size of sections
Williams	Both	Constant daily; some acquire some facility
Wisconsin	Symbols; some phys. exp.; rules of pron. emphasized	Constant practice; much gram. work done orally
Univ. of South	Waste of time	Daily; one hour weekly, oral test on exam. Object: enable students not to starve to death or lose their way after 2d year

## FIRST YEAR ITALIAN IN COLLEGE

The striking unanimity among teachers of Italian in a number of colleges and universities in the Middle West and in the East, indicates only the extreme paucity of edited texts in Italian, and does not help much towards making a recommendation. For classes meeting three times per week, as the majority of Italian classes do, there are recommended the whole of Grandgent's Italian Grammar, or Phelps's, and the reading of two hundred and fifty or three hundred pages of matter selected from among the following: Wilkins' *Italian Short Stories*; Marinoni's *Italian Reader*; *I promessi sposi*; *La Locandiera*; *Cuore*; *Era le corde*; *Il signor io: Le mie prigioni*.

The sharpest problem of teachers of Italian is acknowledged to be the rousing of interest in more students to take it, and its present unpopularity in comparison with the other modern languages is something for which teachers are bound to hold themselves accountable. The committee suggests that, apart from the obvious reasons that the other modern languages are actually more immediate to our interest and our needs, the great disparity in numbers may be in part due to the fact that Italian less than any other modern language is being taught as a spoken language. It is easy to adduce reasons why this has naturally been the case, but the committee would recommend for the future greater attention to this aspect of teaching Italian, and a wider application to it of the direct method.

The following actual method of accomplishing this practical use of Italian by students, is offered, not because it presents any elements which would apply more to Italian than to other modern languages, but because it is actually being practised in that language with satisfactory results:

1. Throughout the first half of the college year the main purpose in elementary work is to give the students a hearing knowledge of Italian. The whole work converges to that point. In going through the grammar for the first time, the translation from English into Italian is not stressed at all, and indeed hardly touched. Those exercises, however, which consist of Italian words, phrases or sentences, are very carefully studied. In the class-room the students first translate these, then pronounce

them. Then, the books being closed, the instructor pronounces the sentences and the students translate them, then pronounces them again for the students to repeat after him.

2. In the second half year, the oral practice is directed primarily to enable the student to make himself understood in Italian, and in the review of the grammar all English sentences are written out in Italian.

3. Translation is used less and less, chiefly for those phrases or sentences only which are particularly important or difficult from a grammatical point of view. Frequently part of the story is summarized or paraphrased by the instructor, and late in the year by the students themselves. The text is always to be treated as nearly as possible in the same way if it were an English text, using Italian as far as possible for comment and explanation.

Italian Committee:

A. MARINONI,  
University of Arkansas.

E. H. WILKINS,  
University of Chicago.

RUTH SHEPARD PHELPS,  
University of Minnesota.

---

#### FIRST YEAR SPANISH IN COLLEGE

The managing editor understands that the Report of the Committee on First Year Spanish in College is about to appear in the new journal *Hispania*.



## MANUALS OF FRENCH WITH REFERENCE TO OVERSEAS SERVICE

### I

The sudden demand for instruction in the practical use of the French language, created by the war, has called forth a considerable number of manuals of various sorts and of all degrees of excellence. A common characteristic is their small size: almost any of them could be carried easily in the pocket without adding appreciably to the weight of one's equipment. Attention to practical utility is apparent not only in the convenient shape of the volumes, but also in the choice of material and the manner of its presentation. Of course, any elementary French grammar may be expected to be practical; shall we then find that the new style differs from the ordinary text-book mainly in size,—in the omission, perhaps, of all the grammatical material except what is judged to be indispensable? Or is there, possibly, some different method of presenting the facts of the French language which enables the author of a soldier's manual to find a royal road to proficiency along which our expeditionary forces can march? Many of the volumes that have been issued with the purpose of meeting the obvious need have been prepared by experienced teachers, and are models of compactness, presenting clearly and accurately material chosen with a definite point of view. Others, naturally, are less orderly and systematic, perhaps a mere series of words and phrases. But when we consider the books prepared by competent teachers for the purpose of systematic presentation of the elements of French, are we to conclude that our ordinary class-room procedure in school and college is confused by too much attention to detail, to rules and their exceptions? If such extremely attenuated treatment of grammar is deemed sufficient for the practical uses of our army in France, or at least all that can be mastered under the circumstances, would it also satisfy the normal requirements of language students in this country? The answer to this question may well depend upon the precise object of French study in different cases. As a rule, our soldiers have in mind not the reading of French literature, hardly even of French novels and newspapers, but only the needs of casual intercourse with the inhabitants of the country where they fight

and with their allies in the French army. This is the kind of French that we are frequently urged to teach. But conversational ability is rightly considered only one of the objects to be striven for; and, furthermore, one which under ordinary conditions is difficult or impossible to attain. It may well be, however, that the present situation will result in more emphasis being laid on the practical side of language study than is sometimes the case; that after the war these little introductory manuals, or similar ones based less on the vocabulary of warfare, will be used frequently for a rapid attainment of a general view of the field, to be followed by a more comprehensive study of grammar. The teacher with scholarly ideals should insist that the sound principles of language study be observed even in the highly exceptional circumstances which at present surround the study of French; that there is after all no short cut to real knowledge of this or of any other subject; and that, if consideration must be given to the peculiar needs and limitations of the hour, we must still not deceive ourselves by assuming that we really accomplish more than the limited purpose intended. In other words, the books to be used, however much adapted to the practical demands of a temporary condition of affairs, should be sound in method and scientifically accurate, so far as they go, in their presentation of the material.

The weakest point in these manuals is the treatment of pronunciation. No conceivable method of teaching French pronunciation will be entirely successful without a living teacher; the manuals do, nevertheless, strive to offer more or less complete aid in this matter. Unfortunately, in many of them the indications of pronunciation are misleading or, sometimes, positively wrong. It is a pity that otherwise competent teachers still persist in trying to represent French sounds by English spelling. Cannot teachers who have correct ideas as to the limited amount of phonetics needed for practical purposes unite in an effort to suppress this futile and pernicious method? The worst feature of the matter is that amateur phoneticians, however well they may know French, never agree in their systems of symbols. Some of them have the effrontery to claim that their indications will impart an accurate pronunciation; usually they admit that at least some of the French sounds must be learned by oral instruction and imitation. But the present writer believes also that the most accurate and scientific

phonetic transcription will never impart even a tolerable French pronunciation without the criticism and example of a competent teacher. Hence, as has been said above, the treatment of pronunciation, in so far as the books are intended for self-instruction, is a weak point even in the best of them. But the phonetic transcriptions used in the series issued by the University of Chicago Press, for instance, once mastered with the aid of a teacher, can be of utmost use; and without a teacher they would not be useless, although they would be puzzling to learners who have no linguistic training. In these books every French word is accompanied by the indication of its pronunciation; and this is also done, but with the most distressing results, in some of the other manuals. Other excellent books, such as those of Col. Willcox and of Professors Whitem and Long, treat the pronunciation at the beginning, and pay no further attention to it. Others indicate the pronunciation in the vocabularies, but not elsewhere. Our ordinary French grammars exhibit the same variation.

There are differences also in the choice of the vocabulary and other material. Some of the manuals (Willcox, Whitem-Long, Picard, Michelin) are not merely military but technical. Some mildly suggest a military atmosphere by the use in exercises of words like *cannon* and *army* instead of *book* or *school*. Others aim merely at introducing the student to the forms of ordinary conversation; for instance, the preface to *Simplest Spoken French*,<sup>1</sup> a book prepared specifically for use in military camps, says: "We believe that those who study French with a view to service abroad are not going to need primarily a military vocabulary, but will require above all a command of everyday French. Therefore, it has not been deemed necessary to prepare lessons of a technical character." This little book, adapted to the wants of any traveller, whether military or not, will be as useful after the war as at present. It aims to give intensive practice with a selected vocabulary and typical sentences. After six pages on pronunciation, there are 10 lessons, each of which contains a few grammatical rules, a vocabulary, and several pages of short sentences, the French and the corresponding English in parallel columns. Practical command of verbs, pronouns, numerals, etc., is aimed at, in so far as the usual

<sup>1</sup>W. F. Giese and B. Cerf, *Simplest Spoken French*. N. Y., Holt, [1918]; pp. iv, 110. Price, 55 cents.

forms of conversation are concerned. A vocabulary of military terms (four pages) is added. This book is not intended to take the place of a grammar, but may be used in connection with one.

The University of Chicago Press issues a series of neat blue-covered books, one for doctors and nurses, the others for men in military service; the royalties on all being devoted to war relief. In July, 1917, appeared the two volumes of *First Lessons in Spoken French*.<sup>1</sup> The pronunciation is first carefully explained, and throughout the book it is indicated by a set of phonetic symbols which are simple and at the same time adequate for the purpose. They are similar to those of Giese-Cerf, but not identical (e. g., for *vin*, the latter has [va], while the former has [vè]); furthermore, they are fewer in number, for only one symbol [ê] is used for the feminine *e* and the two *eu*-sounds, which have three different symbols in Giese-Cerf. This amount of detail is doubtless sufficient for the average beginner. These two books from the Chicago Press are identical, page for page, except for the exercises, in which the words are chosen with reference to the two categories of learners. The book for hospital workers has in addition several lists of anatomical and medical words. In both books the French words "are presented consistently in terms of sound, just as they will chiefly present themselves in France." This plan has led the authors into a fundamental error of presentation: in the French exercises the phonetic symbols alone are used, and French spelling is not studied until the latter part of the course is reached. In other respects the books are admirable in matter and in method, and they have already been widely used with success. The authors have, however, recognized the defect just mentioned, and have issued another volume, *Army French*,<sup>2</sup> which is intended to supersede the *First Lessons for Men in Military Service*. The increase in the number of pages from 124 to 186 is accounted for chiefly by the addition of long exercises, which are given both in ordinary French spelling and in phonetic transcription, affording abundant opportunity for drill. The whole

<sup>1</sup> (1) E. H. Wilkins, A. Coleman and H. R. Huse, *First Lessons in Spoken French for Men in Military Service*; pp. viii, 124. (2) Wilkins, Coleman and Ethel Preston, *First Lessons in Spoken French for Doctors and Nurses*; pp. viii, 137. University of Chicago Press, [1917]. Price each, 50 cents.

<sup>2</sup> Wilkins and Coleman, *Army French, an introduction to spoken French for men in military service*. Chicago University Press, [1918]; pp. viii, 186. Price, 40 cents.

book has been carefully rewritten in the light of experience, and the result is an eminently practical manual, furnishing a clear and accurate presentation of the most useful material for conversation. It gives also an introduction to the systematic study of French grammar, and could appropriately be used at the beginning of any course. In each lesson the exercise is based on a group of words relating to some definite subject—sometimes, but not always, military. The main emphasis is on the acquisition of a useful vocabulary, and on practice in understanding spoken French and in forming sentences.

*Le Soldat américain en France*,<sup>1</sup> published in uniform style with the other books from the same press, is simply a reader with a vocabulary at the end. The subjects treated in the 22 brief chapters concern France, the incidents of travel, life in the army and in the hospital. There is no grammar except 10 pages of "Hints on pronunciation," in reality the most detailed and self-explanatory treatment of French sounds to be found in any of the books criticized in this article, and, so far as it goes, thoroughly accurate. The phonetic symbols (used only in the word-lists at the end of the book) are, unfortunately, not in all cases the same as in the Wilkins-Coleman books. None of these systems correspond to that of the *Association Phonétique*, used in the new *Handbook of French Phonetics* by Professors Nitze and Wilkins (Holt, 1918). Such lack of uniformity is especially to be regretted inasmuch as many students will naturally use two or more books in which different phonetic symbols are employed.

An excellent book, similar in purpose to *Army French*, but different in method, has been prepared by Professor Whittem and Dr. Long of Harvard, with the collaboration of officers of the French Military Mission.<sup>2</sup> The authors have endeavored to present in simple form, primarily for beginners and for use in classes, the essentials of pronunciation and grammar, with a large practical and military vocabulary. The rules for pronunciation are given in somewhat too simplified form at the beginning, and are not again referred to in the book. Training in uttering and in

---

<sup>1</sup>A. Coleman and A. Marin La Meslée, *Le Soldat américain en France*. University of Chicago Press, [1917]; pp. viii, 118. Price, 50 cents.

<sup>2</sup>A. F. Whittem and P. W. Long, *French for Soldiers*. Harvard University Press, 1917; pp. xvi, 130. Price, 75 cents.

recognizing French sounds is thus left to the discretion of the teacher. Each one of the twenty lessons contains a few of the most elementary grammatical principles, with brief examples; a vocabulary, with sentences to translate; and a reading passage taken, in most cases, from the French manual for platoon commanders, with an interlinear translation in English. These passages will be read with very great interest and profit by all who concern themselves with military affairs, and will at the same time furnish a certain amount of training in the language. Many of the lessons contain a few "poilu" words, and words and phrases in German; also notes on money, weights and measures, etc., scattered about without any apparent system. A serious defect, so far as using the little book for reference is concerned, is the total absence of any general vocabulary or index. It must also be said that the simplification is carried to such an extent as to be misleading at times. And is it true (p. 31) that "Boches" is now less used than "Vaches" to indicate the enemy?

Equally authoritative from a military point of view, and thoroughly practical in its arrangement, is *War French*,<sup>1</sup> by Colonel Willcox, professor of modern languages at West Point, which has been reprinted several times since its appearance in September, 1917. After a summary treatment of pronunciation, nouns and pronouns, some 50 pages are given to the verb, regular and irregular; then follow admirable word-lists and dialogues in colloquial style, with some very appropriate French passages for reading and translation, giving a considerable amount of information about French life, both civil and military. The two vocabularies at the end (pages 125-196) are judiciously selected for practical use. While this book does not give a systematic presentation of grammar, it will render valuable service not merely to soldiers, but to many others interested in French. It could be used appropriately with almost any class of students, in connection with routine grammatical study.

An otherwise excellent little manual with the engaging title *Take Me to France*<sup>2</sup> is unfortunately burdened with a pernicious treatment of the pronunciation. A member of the French army

---

<sup>1</sup>C. De W. Willcox, *War French*. N. Y., Macmillan, 1918; pp. x, 196. Price, 75 cents.

<sup>2</sup>Claude Michelon, *Take me to France, a French phrase book for the American Soldier*. Indianapolis, Bobbs-Merrill, [1917]; pp. 118. Price, \$1.

on furlough, with twenty years experience in teaching his native language, ought not to be guilty of giving "bong" as the pronunciation of *bon*, and "ughn" (p. 2) or "ung" (p. 22) as that of *un*; and what shall we say of the following?—"There are three accents in French, which really constitute the musical part of the language. The *accent aigu* (acute) indicated by the mark ' which tends to raise or sharp the accent. The *accent grave* which tends to lower or flat the accent. The *accent circonflexe* which tends to hold the accent." A beginner would not be alone in judging such statements to be absolutely meaningless. But if one totally disregards the indications of pronunciation, there are many admirable things in the book, including word-lists and conversations in French, with translation; about half of the material concerns military affairs. There are several illustrations of military equipment, evidently borrowed (without credit) from some French manual. The scanty grammatical notes may be useful to some readers.

Even more vicious in its treatment of pronunciation is *Soldiers' Spoken French*,<sup>1</sup> a series of lessons and exercises used with classes of soldiers in New Zealand; it has been reprinted in this country without change, as is shown by the fact that French money is translated into shillings and pence. The simplest rules of grammar are explained, not always quite clearly, and illustrated by sentences and dialogues. The only military feature is the occasional use of words concerning military subjects. The present writer has heard of a case where this unpretentious little book was used with good results in a camp in this country; but he believes that this could be done only by disregarding what the publishers call "the author's original, and so far entirely successful, system of phonetic pronunciation." The author herself more modestly says: "The approximate pronunciation of each word will be found as the sound would be spelt in English." Such a "system" is of course not phonetic, and as here used it is quite as inconsistent as English spelling. We may cheerfully admit that "eel ay meedee" gives a fair working basis for saying "it is noon;" but what of "ernh" (*un*), "oarnhze" (*onze*), "moynh" (*moins*), "tarbl" (*table*) and of the statement that *é*, *è*, and *ê* are all pronounced alike?

In a pamphlet called *Conversational French*,<sup>2</sup> printed for use at Camp Dodge, the imparting of pronunciation is left entirely to the

<sup>1</sup>Hélène Cross, *Soldiers' Spoken French*. N. Y., Dutton, 1917. Price, 60 cents.

<sup>2</sup>F. R. Le Roux, *Conversational French*, part I. Camp Dodge (Iowa) Army Y. M. C. A., 1918; pp. 64.

instructor. The Berlitz method is followed in presenting the ordinary linguistic phenomena, without any special adaptation to military students. *Rapid Fire English: French: German*<sup>1</sup> hides under anonymity the origin of its system, the accuracy of which may be judged from this example: "ler sheemang der fer: dee isenbarn." Anyone who chooses to overlook such perversity may find the rest of the book adapted to the needs of beginners. There are included some specimens of "trench slang." From Laird & Lee come three small volumes<sup>2</sup> bound in khaki for the occasion. The *Standard French Instructor* dates from 1902, but is made timely by the insertion of a list of naval and military terms. The rest of the contents is a variety of information about travel in France, with word-lists and conversations; the pronunciation is indicated by a system which, while different from any other, is simple and surprisingly accurate. The pages on French pronunciation and the military information are inserted in the *Soldier's Diary* for 1918. The pocket dictionary, copyright 1899, seems to have nothing new or especially timely about it except the binding!

A book which deserves special mention is the *Cortina French-English Military Manual*,<sup>3</sup> by Jean A. Picard, an officer in the French army. With word-lists and dialogues in French and English, tables, diagrams and copious illustrations—some of them in color—it contains in compact form an enormous amount of up-to-date information concerning every aspect of military life. The French-English and English-French vocabularies (pp. 191-274) constitute a complete index with page references. In the form of the dialogues it does not differ essentially from a number of the other conversation books mentioned, and there is no discussion of grammar or pronunciation; nevertheless, the book will be used to great advantage in studying military French. Even those who already have a thorough knowledge of the language will find it

---

<sup>1</sup>*Rapid Fire English: French: German, with pronunciation, for the soldier going to the front.* Compiled by a committee of well-known teachers. N. Y., Harpers, 1917; price, 25 cents.

<sup>2</sup>(1) Max Maury, *Vest-Pocket Standard French Instructor and Conversation Guide*; pp. 116. (2) *U. S. Soldiers' Diary and Pocket Manual, 1918.* (3) *Standard French-English, English-French Dictionary*; pp. 290. Chicago, Laird & Lee, 1917. Price each, 50 cents.

<sup>3</sup>J. A. Picard, *Cortina French-English Military Manual.* N. Y., Cortina Academy of Languages, 1917; pp. 274. Price, \$2.



invaluable for reference. The table of abbreviations (pp 178-180), helpful as far as it goes, should be extended. Some abbreviations used by French officers are not included either here, or in Colonel Willcox's *French-English Military Technical Dictionary*.

Americans who go to France for medical or other relief work will find Pattou's *French-English Manual*<sup>1</sup> most helpful. Like the *Cortina Military Manual*, it is written in the form of conversations, but is much more than a phrase book. The French is on the left-hand page; the English translation, often accompanied by explanatory notes, opposite. This book not only familiarizes the reader with the special vocabulary of the subject, but conveys much authoritative information on present conditions and methods of relief-work. There are several illustrations of scenes in the war-zone. Unfortunately, the author has seen fit to include some inaccurate hints on pronunciation, which are worse than useless. Similar in subject, but on a much smaller scale, is a pamphlet for relief workers published by the University of California.<sup>2</sup> It is simply a list of words and phrases in French and English. Here also the treatment of the pronunciation is unsatisfactory and would better have been omitted.

In a special and highly technical field, the vocabulary of artillery terms in French and English, compiled by Professor Reed of Yale,<sup>3</sup> will be of service. It is based on experience and on real knowledge of the subject.

The present critique is an attempt not so much to say which of the books described are good and which bad, as to point out their characteristics, in the hope that teachers and students may be aided in choosing the ones best adapted to their particular requirements. All the publications which have so far come to hand are included. Others which may be received later will be treated in a subsequent article, and the writer will be glad to have brought to his attention books which might appropriately be considered in this connection.

KENNETH MCKENZIE.

University of Illinois, Urbana, Ill.

<sup>1</sup>E. E. Pattou, *French-English manual for the use of physicians, nurses, ambulance-drivers and workers in civilian relief*. N. Y., Dodd, Mead & Co., 1917; pp. viii, 227. Price, \$1.50.

<sup>2</sup>G. Chinard and E. R. Hedrick, *Handbook of English and French terms for the use of relief workers in France*. Berkeley, University of California Military Information Office; pp. 53.

<sup>3</sup>E. B. Reed, *Seven hundred French terms for American field artillerymen*. Yale University Press, 1917; pp. 64. Price, 40 cents.

## NOTES AND NEWS

### REPORTS OF SECTION MEETINGS OF THE MODERN LANGUAGE ASSOCIATION OF AMERICA,

#### 1. CENTRAL DIVISION, MADISON, WIS., DEC. 28, 1917

##### A. ROMANCE SECTION

The chief place on the program of the Romance Section was given to problems of First Year French, Italian, and Spanish in college. The committees appointed in 1916 to present outlines of first year courses in those subjects made reports, which were accepted and ordered published in *THE MODERN LANGUAGE JOURNAL* as being the organ which would give them the widest publicity. Since the readers of *THE JOURNAL* will be able to read these recommendations *in extenso*, it is not necessary to summarize them here.

Suffice it to say that the question of a standard pronunciation for use in Spanish classes, which had been tabled in 1916 pending further investigation, was considered and decided in favor of Castilian. On a motion of Professor McKenzie of Illinois, the Secretary was directed to announce this by telegraph to the Secretary of the Eastern division,

Ten minute discussions of second year college work then followed. Professor Bush of Iowa treated the topic for French, Miss Phelps of Minnesota for Italian, and Professor Owen of Kansas for Spanish. It was suggested that these papers might provide a basis for the program of 1918, which would result in syllabi for second year courses in the three languages, but the section preferred to leave the new program committee free to choose, without being hampered by instructions.

On a motion of Professor Smith of Wisconsin a resolution was passed calling attention to the very real danger in the fields of French and Spanish due to the shift of poorly prepared and unsympathetic teachers from other branches, and expressing the section's strong disapproval of such changes being allowed by administrative officers in colleges and secondary schools. Following this, a motion was carried, appointing a committee of five, consisting

of Professors Smith of Wisconsin, McKenzie of Illinois, Olmsted of Minnesota, and two others to be named by them, whose duty it shall be to call to the attention of state and local authorities the existence of this danger, to give them counsel as to how it may be avoided, and to consider how the supply of competent teachers of Romance subjects may be speedily increased.

When the topic of Military French was reached, the Section voted that the officers of the Central Division shall communicate with those of the Eastern Division, with a view to securing harmony and vigor of action in regard to the steps to be taken on this important matter. It seemed to be the feeling that most attempts at teaching French to our troops up to the present time have been unsatisfactory, largely due to the fact that no control exists over regularity of attendance, and the wish was expressed that the status of this instruction might be so fixed as to give it a real place on the daily program of the men who, by volunteering for classes, show their desire to learn as much French as possible.

When this matter had been disposed of, the section adjourned after a session lasting more than three hours.

The chairman of the meeting and of the program for 1918 is Professor H. R. Brush of North Dakota; the Secretary, Professor C. E. Leavenworth of Wabash College.

A. COLEMAN.

The University of Chicago.

## B. GERMAN SECTION

The session was devoted to the reading and discussion of two interesting papers, the first, "Elementary Language Training as Art Training", read by Prof. Walter R. Myers, of the University of Minnesota. Mr. Myers said, in substance: "Language training is primarily art training, that is, training in skill in handling the language tool, as opposed to scientific knowledge about language. Greater emphasis should therefore be laid upon the expression of thoughts from the beginning, even to the exclusion, in the first weeks, of all scientific information about the language, until the beginner has, through the necessarily close observation and imitation, formed the habit of associating immediately in his subconsciousness the idea and the expression for the idea. Imita-

tion and practice, being the essentials in all art training, are supported by criticism (grammar) after a basis of skill has been developed. The application of these principles influences fundamentally the selection of reading material, the methods of preparing assignments, and of conducting recitations, as well as the methods of study and the volitional attitude of the student."

This point of view, ably presented by Mr. Myers, and warmly and vigorously endorsed by his Minnesota colleagues, was shown by Mr. Hohlfeld to be nothing less than a return to the "natural method" of the Berlitz school, which, however, was anything but a haphazard agglomeration of disjointed sentences, but was based on a carefully graded grammar scheme. The discussion centred, as so often before, about the direct method principle, showing wide variation of idea and belief. Mr. Deihl, pointing out that the high school is supposed to prepare the pupil for the conscious, rational learning processes that characterize university work, deprecated the proposal to go back to first principles; and rather striking personal testimony was offered by a graduate student who had attempted to learn German from a teacher who knew no grammar whatever—pure direct method. The attempt was a failure until he procured himself a grammar and found out why he was expected to speak thus and so.

The second paper, offering "Practical Suggestions on the Methodology of Undergraduate Literary Courses", was read by Professor John L. Kind, of the University of Wisconsin. Remarking that much attention has been devoted to the organization of elementary courses, and even to advanced courses in literature, but little or none to the courses in between, the speaker proceeded to outline in considerable detail the practice now in force at the University of Wisconsin, as a result of numerous conferences on the part of the entire German department.

The courses in question correspond roughly to junior and senior college work, and are divided into Groups A and B. Courses in Group B are designed primarily for language practice, involving much conversation and writing in German, close and careful preparation of the text, and the like. Courses in Group A, on the other hand, are primarily for literature-practice, stressing interpretation of the text on broader lines, cultural, social, political, and biographical background, and thus preparing the student

for the literary courses of a more advanced character. Students entering the university with two years of German normally take an elementary course in their freshman year, a Group B course in their sophomore year, one or more Group A courses in their junior year, and are then ready for very advanced work. Another advantage resulting from such a graded sequence is that students who have progressed regularly through it are capable of acquitting themselves creditably in advanced courses conducted wholly in German.

B. Q. MORGAN.

University of Wisconsin.

2. EASTERN DIVISION, NEW HAVEN, CONN., DEC. 28, 1917

A. ROMANCE SECTION

Chairman—Professor James Geddes, Jr., of Boston University.

In welcoming those present to the first meeting of the Romance Language Section of the Eastern Division, Professor Geddes drew attention to the live character of the subjects to be presented and announced that before each paper he would read the brief abstract that usually accompanied such paper in the Association's announcement. It would rest with the Section whether such gatherings should be continued in the future or not.

Dr. Richard Thayer Holbrook of D. C. Heath & Co. then gave a talk on "Modern Manuscripts". He had two motives in discussing the subject: 1) the good it might do the would-be author, and 2) the probably selfish one of a desire to save himself trouble with poorly prepared manuscripts. The usual manuals to direct the preparation of a manuscript were unhappily not studied by authors; he illustrated by several manuscripts which through disregard of fundamental considerations or through a desire to save paper would cost many dollars for re-editing on the part of the publishers or for proof corrections. He ended by suggesting to professors the advisability of a course on the editing of manuscripts, for only in the doing of types of work such as biographies, notes, vocabularies would the difficulties be overcome and the usual blunders be avoided.

Professor Charles A. Downer of the College of the City of New York then followed with an inspiring paper on "Teaching

American Soldiers a Little French." He described his own experiences with New York recruits, their enthusiasm over difficulties surmounted, his impressions as to the way these difficulties might be overcome, finally, in the eleventh lesson, the conquest of the first stanza and the refrain of the Marseillaise. In three weeks after his course, his little manual was finished.

After this paper Professor Edward C. Armstrong of Princeton University suggested the desirability of a committee to collect and disseminate information regarding Romance Language Teaching and he moved the following resolution:

*Resolved,*

That the incoming President of the Association be directed to appoint an executive committee of five on Romance Language Instruction and the War; the function of said committee being: to co-operate with the proper governmental agencies regarding the instruction of our soldiers in the languages of our Allies; to keep the teachers of Romance informed of the opportunities for useful service; and in general to further in any way within their province the successful prosecution of the war.

That the President of the Association be empowered, after consultation with the chairman of the said executive committee, to appoint an advisory committee of such larger membership as may seem best, to co-operate with the executive committee.

That the Treasurer of the Association be directed to pay from the funds of the Association the necessary clerical and postal expenses of the committee as certified by the chairman, to a sum not exceeding seventy-five dollars.

On presentation of this motion by the Secretary to the general association the following day, the resolution was adopted.

The next paper was to have been read by Professor Ernest Hatch Wilkins of the University of Chicago on "The Study of Italian in the American College." Professor Wilkins was unable to be present, but Professor Geddes read the study which had been forwarded. Facts and statistics were given showing the discouraging lack of interest in the study of Italian throughout the country; various remedies, including that of central committees in Rome and America with exchange professors, were suggested.

Professor Earle B. Babcock of New York University read the next paper on "The Phonetic Society." He showed that the old

antipathy against the use of phonetics in the classroom was passing away; he described the formation in New York City of the Phonetic Society and bespoke for the society a widespread and intelligent interest on the part of the public.

"Why Some of us Teach the Spanish-American Pronunciation" was warmly defended by Professor Frederick Bliss Luquiens of Yale University; this pronunciation differed but little from the Castilian and was more practical considering our relations with the South-American Republics.

Professor E. C. Hills, formerly of Colorado College and now of the Hispanic Society of New York, upheld the Castilian pronunciation; others followed, pleading pedagogical sincerity in the teaching of Spanish.

A delightful session was brought to a close by a paper by Mr. Lawrence A. Wilkins of New York City Schools, on "The Use of Literary Texts in the early Stages of Instruction in Spanish." After announcing the meeting, scheduled to take place the next day in New York, at which it was intended to form an aggressive Spanish Society, he discussed the handicaps the teachers of Spanish had to face and especially in the question of suitable texts to meet the present crisis.

L. H. ALEXANDER.

Columbia University.

#### B. GERMAN SECTION

The German Departmental Meeting of the Modern Language Association was held Friday, December 28, in room 16, Lampson Hall, Yale University. The meeting was called to order at 2:40 P. M. by the Chairman, Professor Robert Herndon Fife, Jr. About eighty members of the Association were present.

The exercises began with an address on "The Study of Literature in Undergraduate Courses" by Professor Camille von Klenze. The speaker stated the purpose and plan of the Departmental Conference and outlined the questions and problems presented in the subject chosen for discussion this year. At the conclusion of his paper the discussion of special topics was opened by Professor Marshall Blakemore Evans, who treated "The Arrangement of Reading Matter in Intermediate and Advanced Courses with a View to Literary Development." Professor Evans recom-

mended the use of a short text containing matter illustrative of German life, at the beginning of the year, to be followed by a short story of significant content, and that, in turn, by a selection from autobiography or history. In the second semester he would devote about three weeks at the beginning to the reading of German lyrics, to be followed by a more difficult prose narrative, such as "Michael Kohlhaas." The grammar work and oral drill of the first semester to be continued, in reduced quantity.

At the close of Professor Evans' paper the Chairman appointed a Committee on Nominations consisting of Professor E. H. Mensel, Chairman, Professor Marian P. Whitney, and Dr. F. W. C. Lieder, to report later in the meeting.

The second topic of discussion, "The Presentation of Classical Literature," was treated by Professor Karl Detlev Jessen. He emphasized the necessity of providing a proper historical and philosophical background for the study of the German classics. He was followed by Professor Frederick W. J. Heuser, who discussed "The Presentation of Nineteenth Century Literature." The speaker emphasized the necessity of first-hand study of the writers and of original sources of information, as preferable to the study of biography and criticism at second-hand. He also emphasized the value of essay work in the development of the student's interest and scholarly method. The fourth topic, "Synoptic Courses in the History of German Literature," was presented by Professor Albert Bernhardt Faust, who urged the importance of liberal first-hand reading of author's work parallel with the lectures. Such reading he believed, should consist in part at least of complete works.

Following the presentation of the special topics assigned in the program came general discussion of the respective papers, and related questions. This discussion was opened by Professor Jessen, who recommended the intensive study of little rather than the superficial reading of much. Professor C. B. Wilson spoke of his success in teaching German lyrics with the aid of comparative work in French and English lyrics. Professor Brown, of Haverford, described a somewhat similar method. Professor von Klenze raised the question of how far the foreign language might be used in advanced literary courses. Professor Heuser expressed the opinion that the student could use it either in speaking or in



writing to a very limited extent, if he is to produce anything worth while in the way of literary interpretation. The instructor, however, could use it to a considerable degree, varying with the qualifications of the respective classes. Professor Whitney urged that the instructor should speak German exclusively and the students be required to do so as far as possible. The training of the student's ear is essential and he will acquire facility in a reasonably short time. Professor Herbert Z. Kip recommended practice in memorizing prose and verse passages, such as the rôles of plays being studied in the course.

Dr. C. A. Krause urged the necessity of standardization in foreign language teaching particularly with reference to constituting a syllabus or 'Lesekanon'. He stated the three points which he considered as *one*: What aims have you in view; *two*: What should be the method of procedure; *three*: What should be the content or body of the work?

The Committee on Nominations reported the nomination of Professor Daniel B. Shumway, of the University of Pennsylvania, as Chairman, and of Professor Herbert Z. Kip, of the Connecticut College for Women, as Secretary, for the ensuing year. On motion one ballot was cast and Professors Shumway and Kip were declared elected.

The meeting then considered the question as to whether the sectional meeting next year should be devoted to pedagogical or technical topics. Professor Fay, of Tufts College, expressed his approval of this year's program and recommended that a pedagogical subject be selected for discussion next year; also, that the question of whether technical papers should be presented, be determined by the Chairman and Secretary of the German section in conference with the Chairman and Secretary of the General Association. Professor Faust recommended that an additional departmental session be held for the presentation of the more technical papers, and offered a resolution to this effect, which was seconded by Professor Evans. It was accordingly

*Resolved*, That the German Section of the Modern Language Association favors an additional departmental meeting for the presentation of technical papers other than pedagogical.

On motion the meeting adjourned at 5:30.

WM. ADDISON HERVEY.

## ARE YOUR FRENCH STUDENTS

realizing the inspiration of new fields of thought, speech, endeavor, life, revealed through the pages of

### Holbrook's Living French

This book is intended for college undergraduates and the upper grades of secondary schools. The lessons are developed around connected portions drawn from modern stories, novels, and plays. Explanations are clear and complete. As the book aims not only to teach the student to read and write, but also to *spea*k French, it gives the richest store of essential information about pronunciation thus far offered in a volume of similar scope. \$1.40.



**GINN AND COMPANY**

70 FIFTH AVENUE

NEW YORK

## DRAMES ET COMÉDIES

BY MARGUERITE DUPRÈS

The Knox School, Tarrytown-on-Hudson, N. Y.

**A** COLLECTION of six short plays specially adapted for acting by classes of boys or girls, or by mixed classes, in the second year study of French in secondary schools. The language and the idioms are taken from the French commonly spoken to-day.

The plays are distinguished by their interesting and varied character, lively action, humorous plots and simplicity of stage setting. The dialogue is rapid and without any long, tiresome speeches.

Very complete stage directions and occasional footnotes in French explain how the decorations, costumes, and stage settings may be made very simply and economically. All difficulties are explained in the complete French-English vocabulary.

**AMERICAN BOOK COMPANY**

New York

Cincinnati

Chicago

Boston

Atlanta

THE  
Modern Language Journal

---

Volume II

APRIL, 1918

No. 7

---

ELEMENTARY LANGUAGE TRAINING AS  
ART TRAINING

Psychologists tell us that art in its fundamental meaning is actual skill, practice, doing. Science teaches us to know, and art to do. Among our usual school "studies," so-called, some add to our intelligence and increase our knowledge, such as history, higher mathematics, biology, geography, grammar, literature; others, as reading, writing, drawing, music, serve largely to develop skill, and may be termed art "studies." It is in this broad but fundamentally true sense that I wish to use the word *art*.

Language is the vehicle of thought. It is the means of expressing either the most simple or the most complex ideas. As the means to an end, its importance depends upon its ability to serve that end. The thought, the idea, is of first importance; the expression exists for the sake of the thought which it utters. Even the simplest language is art. Its quality improves in proportion to the skill developed in its use.

Obviously—whether in foreign or native languages—the primary object of language training is skill. The student desires the power to use the language easily, accurately, and effectively; yet not for the sake of the language itself, but that he may be able to perceive or express the thought readily, without expending conscious effort upon the process. But in order that the instrument of expression may be used with power and ease, and without conscious effort, the handling of it must be *learned*, indeed a high degree of skill in its use must be developed. Language training is thus primarily training for skill, it must contribute immediately

to the readiness and accuracy of actual use, rather than add to the store of knowledge of the learner. In a word, language training must be fundamentally art training, i.e., actual practice with the thing itself, as a means of expression.

Here, then, are two facts of the very greatest significance in language teaching: 1) the expression of the thought, or idea, should be the focus of the student's attention; and 2) language training is essentially art training, and should be developed as such. Neither of these facts seems to be given sufficient consideration, either in the current theoretical discussions of foreign language teaching, or in the practice of the class-room.

For the great majority of American students the object of foreign language study is admittedly the ability to read, rather than to write or to speak idiomatically. Hence this discussion may be confined for practical reasons to the acquiring of a "reading knowledge."

In his book, "Teaching the Language Arts,"\* Hinsdale says of reading, that it may be a *mechanical*-mental art, or a *purely* mental art. The first expression implies that the pupil must recognize the symbols of the printed page, the letters singly or in combination, also the vocal values of these symbols, singly or in combination, as well as the significance of the same, i.e., he must understand the meanings of words. If he can do all this he can *read*. But of the purely mental art of reading Hinsdale says: "When thus employed the student's attention is no longer fixed on the mere art; the use of the tool has become mainly automatic, while the matter of the page absorbs the mind." This, he says, "is the end to which all instruction in the art or mechanism of reading should be directed."

To the little child, for the first time being initiated into the mysteries of the printed page, the mere alphabet offers very real difficulties. The various vocal values of certain letters and combinations of letters are extremely confusing, and the process of word-building is a tedious one. But even with these little ones our elementary teachers have discovered that it is possible and practicable to teach to *read the thought* and not a succession of words. After two months of such training the pupils "talk what

---

\*N. Y. 1896. Chap. XIII.

they read." How many foreign language students read words only, after two, three, and four years of training—or the lack of it?

To the average high school or college student, with his previous knowledge of the alphabet, these mechanical difficulties are very materially reduced. Most of the symbols he knows, the vocal values of many of them correspond to those in his own language, and with a fair degree of co-operation between teacher and student the others may be quickly mastered. To our mature foreign language students the appreciation of the thought for its own sake furnishes at least as cogent an incentive as in the case of the children. It would seem that there is every reason for beginning at the earliest possible moment to teach our students reading as a purely mental art. Let them learn from the first day to read the thought, and not mere words. This is the vital thing, the spirit of reading. It is the end and object of our teaching. It is an art, a matter of skill, to be acquired by practice. The practice therefore should begin as early as may be possible or practicable.

How soon may this be?

It may be—and should be—the purpose from the first week to use the language tool automatically, sub-consciously, while the mind occupies itself chiefly or wholly with the matter, the thought. The secret of the successful application of this principle lies not in paucity of ideas submitted to the beginner, nor in denying him sight or sound of the accusative case, for example, until he knows everything about the nominative. The secret does lie in reading very simple but attractive matter, expressed in the simplest possible words and constructions. The earliest material may even be already familiar to the students in English, in which case the novelty of finding the old idea in a new form assists the student to look upon the new language as a means for expressing thought. Since the language is simple and the thought attractive, the learner makes the effort to *master the expression* of the thought, *and finds that he can do it*. The foreign expression he makes his own, and the thought soon becomes familiar to him in that dress also. As he goes on from day to day mastering the simplest ideas in this way, he discovers before a half year is gone that he is actually *possessed* in part of a new power, the power to use the language tool automatically for the sake of the thought.

The reflex effect of such a consciousness upon the student's

will to work is extremely beneficial. Welton says in his "Principles and Methods of Teaching"<sup>1</sup>: "It is the very essence of effective teaching to awaken desire and to evoke purpose." It is not a mere artificial "interest" in the *subject matter*, which in itself could not possibly attract all students equally. But when the desire has been aroused to "read for the thought," and its realization proved to be attainable, the purpose to master the intervening difficulties, and to persevere until the goal is reached is quickened and developed by the sense of appreciable progress made.

If the consciousness of the learner is focused upon the thought, he aims not at memorizing a large list of words and certain rules for their combination into sentences, but he masters the expression of a thought; a whole phrase, a whole sentence, become his, simply as the expression for the idea with which he is concerned. In this way new words are associated with old ones in new phrases, genders are associated with nouns, the relative position of parts of the sentence soon becomes familiar in practice; in short, a multitude of details begin to be taken care of by that sub-consciousness which plays so important a role in all activities which depend upon skill, and which in the language art we call Sprachgefühl. It is this sub-conscious association of words—having its origin in imitation and its development through practice—which suggests so readily the phrases of every-day speech, so that we use multitudes of combinations without hesitation. It is that also which makes it possible for us to follow the address of a speaker not all of whose separate words we are able to hear. Our sub-consciousness supplies such parts of phrases as the ear has failed to catch.

"All education is self-education," and "all learning is by doing" are psychological axioms. Surely the formation of habit lies in repeated practice, and the development of right habits is all-important in language work. In so far as the language processes are committed to the sub-conscious activity of the brain, the mind is left free to grasp the essential thing, the thought. This is the acknowledged goal of language training. The formation of such habits should therefore begin at once, before false practices have developed.

---

<sup>1</sup>Baltimore, 1909.

The *idea* must be prominent at all times, no matter what is the form of the class exercise. If the class is reading, no one is permitted to read words. If there is a discussion of the content of the lesson, there should be no mere quizzing of the class. Ideas are exchanged with them, involving of course the use of the subject matter and the language of the assignment. If there must be a little translation into English now and then, the accurate reproduction of the thought is made prominent. The students listen with open ears and closed books as the phrase or sentence is read to them. The thought is required accurately and instantly in English. Such a method may be used to advantage in later practice in translating English exercises, where such work is insisted upon. The thought remains constant; the pupils are required to express it in one language or the other with equal facility and accuracy. It goes without saying, of course, that no phrases should be used, with whose expression in the foreign language the students have not had ample opportunity to become familiar by use. Even translation may thus be made to contribute in a limited way to the development of the student's power to handle the expression of the whole thought as a unit. The most logical means of attaining the desired skill is the continued oral use of the language, i.e., constant practice with the tool itself.

No more valid argument for oral methods of language teaching can be given than that they demand the greatest familiarity with the medium of expression. The ready *expression* of the idea in the foreign language phrase indicates an even greater degree of intimate knowledge of the necessary expressions than does the ready comprehension of the idea in either language. The student who learns to read and *speak* will *read* more fluently, will read the thought more immediately, than the student who learns merely to read, other things being equal, because his sub-conscious association of words with ideas has been more complete. The handling of the tool of language requires less conscious effort. The initial effort is greater, the natural inertia of teacher and pupil must be overcome; but the resulting gain in facility of command in reading is disproportionately great, and the irksomeness of the recitation largely disappears, for student and teacher.

Granting for the sake of the argument that language teaching is art training, involving primarily the development of skill and

not the acquiring of scientific knowledge; and granting that by the use of a simple text it is possible to practise reading from the first as a purely mental art, thereby laying deserved emphasis upon the thought unit: does it follow that we must exclude the analysis and conscious building of sentences and phrases in order to clarify and fix accurately in the student's consciousness a definite standard of language usage? Certainly not. But it does follow that such assembling of knowledge *about* the language must be reduced to its proper place as an auxiliary to purely language training.

In the sense of the fore-going the "grammar-translation" method is wholly unsatisfactory and inadequate for elementary work. In its place we find widely used what I shall call an "inductive-grammar" method. No one will doubt that grammar is more helpful to the student, its principles are more thoroughly assimilated, when taught inductively, or, more accurately, when the pupil is assisted to deduce the statement of grammatical principles from sentences with which he has become familiar. But after all, this is a grammar method. Grammar is the object of the instruction. There is some demand for "oral practice," to be sure. Why? To "fix the grammar" more thoroughly. Grammar is made the sole object of the drill, in place of skill in language expression.

No one will deny that the most thorough drill in grammar as such is necessary. But grammar instruction, however administered, must follow and supplement language practice, instead of taking precedence in time and importance.

An examination of each new Beginner's Book in German leaves one with the same feeling of dissatisfaction. They are "inductive-grammar" books. Each contains a few lines of narrative here, an anecdote there, and a poem elsewhere, just enough to furnish subject matter upon which to base exercises. These teach the nominative case in the first and second lessons, and the accusative in the third, the dative in the sixth, etc. Each book must by all means include as "Realien" all the furniture of the class-room, and the pupil's outfit of pencils and books; just the sort of detail which does not need to be included in a text, because every teacher will naturally at some time use just that material with his class, unless he is entirely dead to his surroundings.



Constant drill with sentences about the desk and chairs is not inspiring, and the Procrustean manner in which the language expression is compelled to conform to the aim of the grammar instruction cannot be without its effect upon the pupil. He soon learns to "get his grammar" first, and "do his sentences" afterwards, which is scarcely in accord with the spirit of the inductive method.

It is evident that if the language course is to teach thought expression from the beginning, the reading text should be carefully selected to that end. In the first place the language must be well chosen and simple, so that the absorption of the mind upon the thought is not seriously disturbed. It must lend itself readily to conversational practice. The mastery of the language tool must be quickly gained, and maintained, or the attention is distracted by the difficulties of the use of the tool. Conversation or the use of the tool, should be employed throughout as the logical method of securing and developing the greatest familiarity with the instrument.

Furthermore, if the formation of right habits of language practice is so vital as has been indicated, all grammar instruction must be excluded from the first days of work, as has been suggested above, preferably for three weeks or *more*, until the practice of reproducing expressions as a whole has begun to be habitual. Even then true inductive grammar work should be taken up slowly and with insight into the needs of the class. For this reason also the reading text must be simple at the beginning, with simple constructions and much repetition of words and phrases. Vocabulary and constructions should be such as would contribute to a useful speaking knowledge, for in the speaking vocabulary of a language we find the most practical expressions. But in spite of the simplicity there must be spirit and life in the story and style.

The material which most satisfactorily fulfills the requirements suggested above is not a series of anecdotes, nor a poem, nor riddles and rhymes, nor even an encyclopedic collection of information about the foreign people and their land, although all of these may be used to give variety to the course. The best material is narrative. Here there is a sequence of events which makes it easy to recall the facts; there is no witty turn which makes it

necessary to memorize a certain wording, or lose the point of the joke; and the language is that of ordinary conversation.

It follows, that the usual beginner's books are not highly suitable or adequate for elementary language training in the sense of art training. They lack the desired reading matter, and their object is primarily grammar instruction.

It is apparent that the proper emphasis upon the thought from the beginning exercises the greatest influence upon the choice of subject matter. Attention has previously been directed to its effect upon the volition of students. It "evokes the purpose" to master the language as the expression of thought. We shall see that it affects in as fundamental a way the student's methods of study and the spirit and aim and methods of the recitation. In a word, insistence upon the expression of thought as the central principle of language training implies that language training shall be art training.

Let us examine the methods of developing skill in art. They are imitation, practice, criticism. The man who becomes skillful with artisan's tools first observes and imitates, then practises under supervision and direction of his work, and if he is fortunate he receives criticism which assures him of his excellence in certain details, and enables him to correct his faults. The would-be artist undergoes essentially the same manner of training. In each case imitation and practice are essential elements. The criticism is desirable if properly timed and intelligently administered, and is usually not lacking.

The course of language training should be similar. The beginner has the language of teacher and text as models for imitation. As he attempts to reproduce his models his power to imitate, his skill in imitating, is increased through *practice*. As directed by his teachers, his practice increases his power to observe his models closely and therefore to imitate more accurately. He is compelled to exercise minute accuracy, for he has at this time no set of rules to fall back upon. With this intimate handling of the expressions of the model, thoughts and phrases become immediately associated, the strangeness of the new words and order and inflections disappears, and the reproduction of these now familiar expressions becomes spontaneous; they co-ordinate without conscious effort, and we have in the very first weeks

the beginnings of actual language skill. Two habits fundamentally important in language training have begun to form: The habit of close observation and of accurate imitation.

The student's practice is directed by the teacher, according to a definite plan for the development of the beginner's experience with forms and constructions, and leads him gradually but all the more surely to the point, where he not only desires a statement of what is the proper usage, but is also prepared—by reason of his experience—to profit by such criticism of his work. Criticism in the language art implies the knowledge of facts about language usage, that is, grammar. Such grammar is extremely helpful, after a certain basis of skill has been developed. Before that time it is worse than wasted.

Some illustrations of the practical application of the above principle of language training as art training may bear brief mention, showing the far-reaching influence of this fundamental principle 1) upon the preparation of the lesson, and 2) upon the character of the recitation.

In the first place, phonetic difficulties can be mastered quickly by nine out of ten beginners through careful imitation alone, with co-operation between teacher and pupils. The other one in ten should be given detailed instruction in private as to the physical means of producing certain sounds.

Particularly in the first six or eight weeks, the advanced lesson is taught orally, without books. The student learns to grasp the thought in its new form, without translation. The phrases which might cause difficulty are used repeatedly by teacher and class, until they stand as a unit for the thought they convey. By question and answer the teacher satisfies himself that the essential ideas and their expression have been grasped by the class as a whole. When the student uses the text, therefore, he reviews what is already mastered in part. The pronunciation is already familiar; the thought is familiar; the first time he reads, he reads for the thought, with reasonably good sentence accent. He studies the separate words to secure greater accuracy. Following the teacher's suggestions as to methods of study, he not only reads the lesson—aloud, of course—but tests his own familiarity with phrases by framing his own questions and answers based upon the subject matter of the lesson, in this manner preparing

directly for the recitation. Thus vivid impressions are produced; through much repetition of familiar material, the association of ideas with words and whole groups of words becomes immediate, and proper and helpful habits of thought and effort are formed. With the ability to express simple thoughts accurately and spontaneously comes the development of self-confidence and initiative, and the dislike of the recitation disappears.

The recitation is not an examination period but an opportunity for much practice enjoyable in itself. There is life in the class and the teacher is the center of it. He is one of the group. The recitation is "socialized" to the extent that students feel entire freedom to inquire, and the inclination to do so, and to offer additional facts. Corrections are made by the students as well as the teacher. Impressions are made vivid by connecting them with the personal experience of the students, in class and elsewhere. The teacher touches the students personally in such a way as to provoke *re-action*. Interest is stimulated by the rapidity of the conversation and frequently by an original or unexpected point of view. Personal questions are asked, or a sudden turn is given to the thought, connecting the present with a previous conversation. In short, the recitation is rapid, spirited, often personal; that is, it has all the elements of a mutually interesting conversation between friends. And yet, during a large part of the hour, the skillful teacher is obtaining in reply to his questions effective drill upon the forms and the constructions which he has planned for this period.

The recitation ceases to be a quiz, and offers an opportunity for pupil activity and self-expression, under careful direction. This character is maintained from the first day. When the class has begun to form correct habits of language training the instructor is able to introduce, gradually, more and more information *about* the language, until all the elements of the grammar have been studied in a truly inductive manner, and in the foreign language. These facts are then reviewed as grammar to fix them and to make sure that nothing of importance has been omitted. The student thus gains a standard of criticism of his own effort, which has been developed out of his own experience. Above all, thoroughly correct habits of language study have been forming from the first.

To summarize: The teaching of language as art training,

and the focusing of the pupils attention upon the thought from the beginning, influence fundamentally not only the selection of subject matter, and the methods of teaching reading and grammar, but also the student's methods and habits of study, and his volitional attitude and initiative.

WALTER MYERS.

University of Minnesota.

---

## THE TEACHING OF SPANISH PRONUNCIATION<sup>1</sup>

No less than thirty-five years ago, Viëtor sounded the trumpet-blast that caused language teachers to awaken from their slumber. But it seems that the sounds from the clarion of reform have reached us on the Spanish side rather faintly. Most of us still continue placidly dormant.

Speaking in general terms—and I believe I can state it without fear of being contradicted—the teaching of Spanish is far behind the teaching of French and German. It is, perhaps, little better than in the same place from which the teaching of those languages began to move, impelled by the currents of reform from the other side of the Atlantic.

The causes that have brought about such a state of affairs in our side of modern language teaching are quite obvious. First, we have the secondary position to which Spanish had been relegated in our schools and colleges, in spite of the beneficial impetus it received after the Spanish-American War. It is only in the last few years that a real increase has been noticed in the study of the language for which there had been always a lack of interest and consequently of demand. This in the face of the need for its knowledge in view of the peculiar relations binding this country with its neighbors *allende el Río Bravo*.

On the other hand, and as a corollary of this lack of interest and scant demand for Spanish, those who taught it took it up as a side line, along with their main business—the teaching of French or German. In other words, they were not specialists, as we have them to-day. And if in those times there were a few native teachers, either of Spain or another Spanish country, they were not, as a rule, teachers in the true sense of the word, even though Spanish was their native tongue.

Be it borne in mind that, in pointing out these causes, I am speaking in general terms and that I refer to circumstances which are, fortunately, preterit. And I want to be placed on record as being second to no one in recognizing that we have now in the

---

<sup>1</sup>A paper read before the First National Meeting of the American Association of Teachers of Spanish, December 29, 1917, at New York City.

Spanish side of modern language teaching very excellent Spanish teachers, in the colleges as well as in the schools. It is also true that we can now boast with just pride and *con la cabeza muy alta*, of counting among our number eminent Hispanists who are deservedly regarded as authorities in the field of language and letters, both here and abroad.

But certain it is, likewise, that on our side we have not as yet had, either here or in Europe, any one who has specialized in Spanish methodology, as there has been a Snow and a Rambeau for French, or a Bagster-Collins and a Krause for German, not to mention others, who have carried out in the United States what Passy, Sweet, Viëtor, Walter and others have accomplished in Europe for the teaching of French, English and German.

No one, I repeat, has undertaken in a scientific and practical way what those mentioned have achieved for the other modern languages. Certainly, we teachers of Spanish are not to blame for this. The responsibility is traced back to the primary cause: the secondary position that the study of the language until recently occupied.

Happily, this country has at last opened its eyes to the singular importance of its relations with the Spanish-speaking nations, and the study of Spanish has at last succeeded in placing itself side by side with the study of French and German. Then again, *no hay mal que por bien no venga*, and the circumstances through which the world is undergoing, regrettable as they are, have contributed in no small measure to the great advance we now notice in the demand for Spanish. So sudden has this increase been that we are caught unprepared. By next fall the supply of properly trained teachers of Spanish will not be sufficient to take care of the much greater number of pupils selecting Spanish.

Confronted, as we are, by this fact, the deficiencies in the methods generally employed in teaching the language, are, now more than ever, placed in evidence. It is high time for us to tear down the barriers of the antiquated traditional methods and to make way for the currents of reform. Let us then start, not only from what is the beginning, but also where the defects are greater and more noticeable: the teaching of Spanish pronunciation.

## THE IMPORTANCE OF PRONUNCIATION

I take it for granted that we are all agreed that, in teaching Spanish, our aim should be not only to enable the pupil to read it and write it, but also, and mainly, to enable him to *speak* it, or at least to give the pupil a good foundation for utilizing in a practical way whatever knowledge we may have succeeded in imparting to him. In other words, I believe that no one will question that it behooves us to teach Spanish as the living tongue that it is, and not as if it were Latin or Greek. So forcibly has this aim made itself felt that several of the leading universities and colleges have already adopted aural and oral tests, and no doubt many others will soon fall into line.

If we are all agreed, then, as to the aim of enabling the pupil to speak the language, nobody will fail to see the importance of a pronunciation well taught and as well learnt. I deemed it unnecessary, therefore, to tax your attention by dwelling at length on this point.

## WHAT PRONUNCIATION SHOULD BE TAUGHT

The first thing that should be done, mainly for the sake of uniformity, is to agree on what Spanish pronunciation should be taught in our schools and colleges. Fortunately, the differences of opinion among us on this question are not great. The vast majority is strongly for Castilian pronunciation. And I hope the day is not far when a unanimous agreement shall have been reached whereby Castilian is to be taught exclusively in all our educational institutions.

The reasons why this should be so are of such weight that it is a source of wonderment to see that there is still a disagreement on the question.

In the first place, no one will question the soundness of the principle of language pedagogy, that in teaching a foreign language the aims should be directed towards the standards of the language for the sake of correct diction, as well as for the sake of the pupil's present and future experience with the language. What are the standards for the Spanish language?

That the standard in the case of French, English and German should be still an open and debated question, is easily explainable. But in regard to Spanish, the question was settled long ago.



Not only has the Royal Academy accepted and established Castilian as the standard of the language generally called Spanish but also the literary men of practically all Spanish countries look to Castilian as the norm and model.

From the standpoint of simplicity, even the beginner's work is greatly facilitated by the standard pronunciation, in that thereby his ear can from the very start readily distinguish the sounds of "c", "z" and "j", for example, from the sounds of "s" and "g".

As to the student's future experience with the language, this can be said in favor of Castilian: In actual practice the student who has acquired his Spanish in accordance with the Castilian standard can not be misunderstood when pronouncing words with letters which are sounded differently in Spanish America and parts of Spain. On the other hand, if a student has been taught to speak Spanish according to the pronunciation and vocabulary of, say, Mexico, he may have difficulty in readjusting his knowledge to another Spanish country in which he may later be required to reside. Not that there is any great difference between the pronunciation and vocabulary of Spain and that of Mexico or any other Spanish country, but because the student may naturally have to adapt his language to his surroundings. Whereas had that student been taught the Castilian pronunciation and vocabulary, he would not only be readily understood in whatever Spanish country he were, but he could easily assimilate whatever localisms he might have to add to his vocabulary. Certainly, in any order of life, it is easier to adapt one's self from the high to the low than vice-versa.

I fear that the disagreement existing on this point is due in a great measure to the not uncommon fallacy that Spanish-Americans speak a language quite different from the Spanish of Spain. The truth is that, aside from the localisms peculiar to every country or region, the Spanish of Santiago, Buenos Aires, Bogotá, or San José, is the same as the Spanish of Madrid or Seville.

To sum up, the teaching of Castilian pronunciation in our school and colleges, to the exclusion of any other, has the following advantages:

- (1) It establishes uniformity;
- (2) It facilitates the beginner's work;
- (3) It facilitates the acquisition of a correct spelling;

- (4) It equips the students with the most idiomatic and elegant pronunciation;
- (5) It eliminates confusion to a great extent.

#### THE PRESENT METHODS OF TEACHING PRONUNCIATION

But, alas, whatever may be the pronunciation followed at one institution or another, the methods generally employed to-day in teaching Spanish pronunciation, and, what is worse, the results accomplished in the pronunciation of our pupils, leave much to be desired.

As a general rule, we depend upon the imitative method and content ourselves with results worse than mediocre in a large number of cases. Even if it be true that many pupils can reproduce almost all the Spanish sounds, it is none the less true that such a reproduction is far from being idiomatic. Neither is it less certain that there are a great many pupils who have a poor ear and who, therefore, fail to imitate sounds which are entirely foreign to him. The mere enunciation of a word by the teacher is not by any means sufficient to enable the pupil to imitate her, for it does not place the pupil in possession of the indispensable knowledge as to how he should work his vocal organs in order to articulate the idiomatic sound. Thus, the common occurrence with the imitative method is that the pupil frequently fails in his efforts, and that, as often, the teacher remains satisfied with the poor imitation she obtains from the pupil, or else she gives him up as a hopeless case.

What happens then? The pupil goes on with his study of the language with phonetic defects which instead of being corrected become worse and worse as he proceeds, and they finally remain in him almost indelibly. Your experience must have shown you, as mine has shown me, that in the matter of pronunciation, the defects acquired in the beginning, if not remedied then, are rendered more and more difficult to overcome as the study of the language proceeds. This fact ought in itself to induce us to adopt more scientific and efficient means.

What is generally done to teach Spanish pronunciation? The method, as I have pointed out, is essentially that of imitation. The procedure varies according to the individual teacher.

First, there are those who follow what might very appropriately be designated as the "instantaneous method", which consists in starting the study of the language from the first lesson of grammar, without any previous preparation in pronunciation. These miraculous teachers are the staunchest supporters and propagators of the fallacy that Spanish pronunciation is easy to acquire. Fortunately, they are becoming rare. Nothing need be said about this procedure. *Mejor es no meneallo.*

Another procedure, the one more commonly practised, is as follows: First, the Spanish alphabet is taught with the help of the introduction which prefaces all our grammars, thereby placing the pupil on the wrong track from the very start, as I will presently try to show. The teacher pronounces each sound and the pupils repeat it. After this lightning-like instruction,—to which many do not devote more than one period,—some go right ahead with the rest of the introduction (syllabication, accentuation, etc.) without further ado as to pronunciation; others take the trouble of giving the pupils a little drill, by reading a selection and having the class repeat it individually or in chorus with the books open. Variations in this procedure depend upon the initiative and enterprise of the teacher, but all rely on imitation.

I have said that the introduction on pronunciation contained in our grammars gives the pupil a wrong idea of Spanish sounds, because, in all those that I have examined I have found that, specially in the case of the most difficult sounds, the vowels, they give the erroneous English approximates to the Spanish sounds. For instance, the introduction of one of the best grammars, in its treatment of the vowel sounds, says that "a" has the sound of the English in "father"; "e" is pronounced as in "fate"; "i" as in "machine" (a paradigm which it seems our authors have copied from one another); "o" as in "no"; and "u" as in "moon". And we find a similar treatment of Spanish vowels in other introductions. This occurs in spite of the fact that in such English approximates the English vowel has the vanishing sound, the greatest obstacle which the beginner has to overcome before he can produce the Castilian vowels with the purity that is their main characteristic. Although *para muestra basta un botón*, I will cite the case of another grammar, also one of the best, which among other errors, states that "b" is usually like

German bilabial "w", and advises the pupils to pronounce English "b" and "v" in one breath. Another grammar, very recently published, is literally full of mistakes in its treatment of Spanish sounds.

It also happens with the imitative method some times that the teacher who is not a native may himself have a defective pronunciation, in which case he contaminates his pupils. And in the case of some native teachers, even if endowed with the purest Castilian pronunciation, they can ill detect and much less correct phonetic errors on the part of their pupils, for the reason that their ear is not trained to perceive the varied vowel sounds of English with which the pupil may confuse the Spanish sounds.

As to the practice of allowing the pupil to see the printed language before he has learnt to pronounce, your experience must have shown you that there can be no greater psychological obstacle for a beginner than such a practice. It is only natural for a student instinctively to try to pronounce as in English the words printed in a language whose pronunciation he does not know. In this practice we have another of the sources for the phonetic defects that our pupils acquire with the old methods.

If the pronunciation of isolated words is defective on the part of pupils of Spanish, what can we say of their pronunciation of sounds in connected speech? And what of their intonation and expression? There can be but one answer and that is obvious.

I believe I am not mistaken when I say that the majority of our pupils do not know how to read aloud with the proper expression. This is due to the fact that, aside from his phonetic defects, the pupil is not made to notice and much less to feel the great differences existing between Spanish and English in the basis of articulation, duration of sounds, and strength and pitch of the voice; neither is he taught the phonetic relation that exists between the various words in the sentence, nor the relation of one sound to another.

#### THE METHOD THAT SHOULD BE EMPLOYED

The facts I have just outlined are in themselves the strongest arguments that could lead us to abandon the old methods, and to apply to the teaching of Spanish everything that is practical in phonetics and physiology of sounds.

Before I proceed any further, I wish it thoroughly understood that in advocating Spanish instruction on a phonetic basis, I favor the use of phonetic transcription in a moderate degree only, as I will try to show.

If the teaching of French and German pronunciation on a phonetic basis has been tested and carried out with great success, in this country as well as in Europe, why can we not on our side do the same thing with equal success?

Some are opposed to phonetic instruction for Spanish on the ground that there is no time to lose in a high-school course; others allege that Spanish pronunciation is so "easy" that phonetics would only tend to confuse the pupil; and still others are against phonetics because phonetics, from their point of view, is "non-sense". We need not pay any attention to these last opponents, who, not knowing that phonetics is the science of sounds, believe that it consists of signs invented by some crazy people in order to puzzle the sane.

To refute the statement of the second group of opponents, suffice it to point out to them the intolerable pronunciation of the majority of pupils of Spanish, in spite of the alleged easiness of Spanish pronunciation, and the small proportion of students who succeed in learning how to read aloud.

As to those who say that a phonetic instruction would take too much time in a high school course, I am ready to show them in actual practice that instead of losing time they would gain it. Suffice it for me to say now that a good beginning in pronunciation—for which six, eight or ten periods is enough—will mean in the long run a considerable economy of time and of work, both on the part of the teacher and of the pupil.

It is unnecessary to say that in order to teach pronunciation on a phonetic basis, the essential thing, above all, is that the teacher should have a knowledge of phonetics. What Bahlsen recommends to teachers of French and German, is equally applicable to teachers of Spanish. "The teacher must have studied this science; he must have gained from the literature bearing on the subject a fundamental knowledge of the anatomy of the organs of speech, and of sound physiology, in order to know how the sounds and tones originate; how lungs, larynx, vocal chords, uvula, palate, tongue, nose, teeth and lips, act in producing the various

symbols of speech. He must be familiar with the scientific terminology of the phoneticians, although he should never employ it in the class-room."\*

So, if we are to adopt the phonetic method for the teaching of Spanish pronunciation, it is evident that, besides a good pronunciation, our teachers must have a good training in phonetics, not only as regards Spanish, but also English, so as to be able to make the pupil see the differences between the sounds of one language and those of the other. As Sweet says, "each language has its own organic basis,"† and indeed the difference between the Spanish and the English organic bases could hardly be greater. Therefore, it is of the utmost importance to have a clear idea of their points of contact and opposition. Only provided with this knowledge can we make the student see the why and wherefore of his phonetic errors, which is undoubtedly one of the most efficient ways of correcting them.

In a word, the teacher of Spanish must not only have an idiomatic Spanish pronunciation but should also understand sound physiology, English and Castilian phonetics, and the symbols of the *Association Internationale Phonétique*.

Of course, we are handicapped on our side by the lack of Spanish phonetic text books that could be used in classroom work. There is not for Spanish a Viëtor's *Kleine Fonetik*, a Sweet's *Primer of Phonetics*, a Geddes' *French Pronunciation*, or a Dumville's *Elements of French Pronunciation*. The three books on Spanish phonetics that have been published, Araujo's, Josselyn's and Colton's‡, even though works of great merit, are not suited to our practical purposes; they are advanced treatises that crystallize the researches of their authors, of value as reference books for teachers and others who are making a special study of the subject. What we need is a book that will present the matter in such an elementary way that the teacher may avail himself of the information to explain the subject to his pupils in terms that all can readily understand.

We can in part fill this need by adapting Viëtor's system to our

---

\*Bahlsen, *The Teaching of Modern Languages*, p. 45.

†Sweet, *The Practical Study of Languages*, p. 8.

‡Araujo, *Estudios de Fonética Castellana*; Josselyn, *Etudes de Phonétique Espagnole*; Colton, *La Phonétique Castellane*.

practice, and by supplementing it with the ideas of other reformers. This is what I have done, and the satisfactory results I have accomplished have induced me to take the liberty of submitting my plan to you, merely as a suggestion for a better plan.

#### PLAN FOR A PHONETIC INSTRUCTION OF SPANISH

To make the pupil realize in a clear and conscious manner the differences between the English and the Spanish sounds, there is no better way than to give him an idea of the structure and the working of the organs of speech. For this it is not necessary that we turn our Spanish class into a class of anatomy. We can accomplish our object, and very efficiently indeed, with a simple explanation that all can understand.

So, I begin by a description of the vocal apparatus. I explain that Spanish, like all living tongues, is composed of sounds produced by an instrument similar to a musical device, with the main difference that it is the most perfect instrument that one could imagine. After having established this comparison, which immediately arrests the attention of the class, I proceed by saying that the vocal machine is composed of three principal parts: (1) the motor or bellows, that is to say, the lungs generating the wind; (2) the vibrating chamber, as I call the larynx with its vocal chords, and (3) the sound box or transformer, i. e., the oral cavities—the mouth, the pharynx and the nose.

After explaining in clear and simple terms each one of these parts, how they work, and the relations they bear to each other, I fix in the minds of the pupils the fundamental rôle that the vocal chords play in the production of sounds, according as to whether or not they are intercepted by the glottis, that is to say, according as to whether they vibrate or not. With this explanation, they can readily understand what are the two basic elements entering into the production of sounds: sonority and insonority, which has given place to the fundamental classification established by phoneticians of voiced and voiceless sounds. But I do not use these terms because they are not only confusing, but what is worse, they are meaningless to the beginner. I use the terms "vibrating" and "non-vibrating," which at once show the pupil what they mean and what is the difference between the sounds

they designate. The pupil must be made to feel this difference before we can expect him to reproduce correctly sounds which are still unfamiliar to him.

For this nothing is easier than to make him place his finger on his Adam's apple, and then get him to pronounce, for instance, "a-p", "a-b", "i-t", "e-d", "o-k", "u-g", pausing between the vowel and the consonant. He will feel elated on discovering for himself that in vowel sounds his larynx vibrated, and that he felt the same vibration when pronouncing "b", "d", and "g", while in the case of "p", "t", and "k" the vibration ceased after pronouncing the vowel.

Then I enter into an explanation of the difference between vowels and consonants. This is absolutely necessary, especially if we bear in mind the fact that a great number of our students do not know that difference in their own language.

I afterwards bring home to the class the difference between stops and continuants.

To illustrate these explanations and make the pupils feel them, I utilize examples taken from the mother tongue. Thus, the class is given a simple and clear preparation for the pronunciation that he is to learn, and at the same time he is taught to be more careful in emitting the sounds of his own language.

The next step is to make the class notice the difference that exists between the English and the Spanish organic bases, the latter characterized by its laxity and the former by its tenseness. To this end I tell them simply that in order to pronounce well in Spanish, they must get into the habit of moving the mouth and lips more and the tongue less, exactly the reverse of what they do when speaking English, and I show it to them practically. This distinction is fundamental, inasmuch as the pupil, in order to produce idiomatically the Spanish sounds, must change his basis of articulation. It is for this reason that the teacher should from the very beginning insist on getting the pupil to accustom himself to open his mouth, to contract or protrude his lips, to hold the tongue in the tense position required for each sound, to talk loudly, and to enunciate clearly.

In the matter of pronunciation, this first stage of phonetic instruction is as necessary to the beginner, as in agriculture the plowing of the soil is an absolute prerequisite to the sowing



of the seed that is to give us the desired fruit. Only after and not before the pupil has been placed in possession of this elementary as well as fundamental knowledge, do I undertake the teaching of the Spanish sounds proper.

This I begin by taking up first the vowel sounds, and adhering to the order established by the famous triangle—*i, e, a, o, u*—I explain in detail: (1) the position of the organs in articulating each vowel; (2) the location of each vowel in the mouth; (3) the relation that each vowel bears to the other; (4) the tenseness that characterizes the Spanish vowels, in contrast with the laxity of English vowels. This latter difference can not be overemphasized.

I make these explanations graphic by drawing on the board sectional diagrams of the mouth, showing the position of the mouth, lips, and tongue in emitting the different vowels.

Then the pupil is warned against the vanishing sounds that usually accompany the English vowels, and I emphasize the fact that Spanish vowels are pure and tense. This done, I begin to drill the class—in chorus and individually—in the reproduction of the Spanish vowels. For this I avail myself first of English sounds which are the nearest to the Spanish vowels, but in so doing I am careful to steer clear of the blunder of telling the pupils that the Spanish “*a*” sounds as the English in “*far*” and “*fat*”, or that “*e*” is pronounced as in “*made*” or “*fate*”, etc.

In the English language, primitive or pure sounds (such as the Castilian vowels are) can be found almost only in diphthongal combinations, that is to say, together with a vanishing sound.

So, in order to give the pupils the nearest English approximates to the Castilian *i*—which, by the way, is the stumbling block for most beginners—I take paradigms as “*seen*”, “*fee*” and “*sea*”, and I make them notice that the sound *i* in such words is prolonged and, therefore, double (diphthongal). To this end, I pronounce the words pausing in this wise: *si-in, fi-i, si-i*; forthwith I make the pupils repeat the same words with equal pause between the two *i* sounds; and finally I make them pronounce them again, this time without the second *i*, and I obtain the desired result. For the vowel *e*, I choose words like “*hay*”, “*may*” and “*lay*”; I pronounce them pausing between the *e* and the *i* sounds, thus: *he-i, me-i, le-i*; the pupils repeat, and once more, without

the *i* sound, and I get *he, me, le*. And so on, until the whole triangle has been covered.

Once the pupil has been made to pronounce the Spanish vowel sounds in words from their mother tongue, I ask them to observe me attentively when I pronounce the isolated vowels, so that they may notice how my mouth, lips and tongue move; and when they repeat the sounds I see to it that they do exactly as I did, insisting particularly that they should maintain the tongue in the tense position it assumes for the respective sound.

After this, we enter fully into the drill of the vowels, first isolatedly by going over the triangle in all directions, then in paradigms, which I give verbally only, for it is not yet time to show the written word.

Next in order come the diphthongs and triphthongs, preceded by an explanation of what they are and how they are formed. Then the class is drilled in the same manner as for the simple vowels, i. e. first isolatedly and then in paradigms.

And here enters into action one of the factors which makes phonetic instruction economical, and that is, that for paradigms I select words which will be of practical use to the pupil in his elementary study of the language and for the vocabulary which he is to acquire for use in the class-room. In so doing, I merely follow Bahlsen's wise recommendation to French and German teachers.\* These paradigms can be taken from proper names, geographical nouns, names of the months and days of the week, the parts of the body and of the dress, cardinal and ordinal numerals, objects in the class-room, grammatical terms, class-room expressions, etc. One can certainly choose any number of such useful paradigms, to be systematically classified in accordance with the vowel triangle.

After this drill in the vowels, diphthongs and triphthongs, the teaching of the consonants is relatively a simple matter. For this, I follow closely the order and classification established by Viëtor in his *Lauttafel*, which I have adapted to the Spanish sounds. I have found, as many teachers who are more competent than I, that Viëtor's classification is the simplest and most practical for beginners, while at the same time it adheres to the principles

---

\*Op. cit., p. 54.

of phonetic science. As you see, it does away with such technical terms as "linguo-palatal", "labio-dental", "bilabial", etc., using instead terms which any student can understand and associate readily with the sounds they designate.

Adapted to Spanish, the Castilian are thus represented in the table: Vibrating sounds in red; non-vibrating, in black; nasals (all vibrating), in green. In the vertical columns the sounds are grouped according to the place of articulation, and by the natural order, i. e., lips, teeth, palate (front and back—uvula), and throat. In the horizontal columns the sounds are classified according to the form of articulation, that is, according as the air passage is completely closed (as in the case of the stops and nasals); or considerably narrowed (as in the continuants); or completely open (as in the vowel sounds). The vowels, represented in triangular shape, fall within the two vertical columns of the palate, and the sounds *u* and *o*, which are also labial, are inclosed in parentheses, which are repeated under the column of the lips. Finally, all sounds are represented by the symbols of the *Association Internationale Phonétique*, with the exception of three signs of my own invention, those representing the Spanish *b*, for which there was no symbol; the sound of *ch* which, although a compound sound, like that of *ñ*. and *ll*, is like them pronounced as if it were a single sound, and has not been given a separate symbol by phoneticians; and the aspirate *g*, which I represent with an "h" with the Greek breathing attached to it, so as not to confuse the pupil with the Spanish letter *h* which, as you know, is always silent.

This table is kept before the eyes of the class from the very first day of phonetic instruction. And this is where the use of phonetic symbols come in, that is to say, in the table and in the words which the teacher may have to write on the board in order to explain sounds which may prove hard to a given pupil or pupils. Viëtor's chart is a powerful aid to the teacher and the pupil as well: to the teacher as reference for his explanations, and to the pupil as a graphic guide, always ready to check his errors. Besides, with the table in front of him, the pupil familiarizes himself with the phonetic signs without any great effort on his part.

Once the pupils have learnt to reproduce consonants, and after they have been drilled in them, I give them verbally the

paradigms to illustrate the consonants, and after they have learnt to pronounce these paradigms, I write them on the board in the ordinary spelling, and divided into syllables. In this way I follow the natural and logical order: First the spoken, and then the written word.

In order to avoid the great obstacle which I have already pointed out—that of the beginner's instinctive tendency to pronounce a written foreign word according to his language—he should never be permitted to see a Spanish word in its ordinary spelling until he has learnt how to pronounce it idiomatically. The practice of placing a Spanish book in the hands of the beginner from the very first day should be discontinued. The beginner should not see the printed language until he has been taught how to pronounce all sounds and to know the relations between the sounds in connected speech.

After I have laid, in the manner I have attempted to outline, the foundations of a good pronunciation, I present to the class the Spanish alphabet with the ordinary letters, placing in front of each the phonetic symbols that represent the respective sounds.

Then I explain and show on the board how one single sound may be represented in different ways in the ordinary spelling, or, to state in another way, how letters having more than one sound change to other letters.

To teach syllabication, a task which has been simplified by having given the paradigms divided into syllables, I utilize the inductive method, that is to say, first I write on the board the examples illustrating the various rules, and then I ask the pupil to infer the rule from the facts he sees in each example. As a drill on syllabication I give the class three or four dictations, with which two objects are attained at once—that of drilling in syllabication, and that of testing the pupil's ear.

Then I take up accentuation, of the rules of which the class has already a fairly good idea from the paradigms used in the phonetic instruction. Like the rules of syllabication, I teach those of accentuation inductively: First I pronounce the examples I have written on the board; I underscore the syllable bearing the stress; I ask the pupil if the word ends in a vowel or a consonant, and where the stress falls, and I get him to conclude the rule himself.

I come finally to the sounds in connected speech—their duration, strength, pitch and tone, and changes they undergo through the influence of the initial sound in a following word. A brief explanation, phonetically illustrated with sentences on the board, suffices to give the pupil the fundamental idea for the drill that he is to take.

For instance, with sentences like “En uná pared hay un buen mapa de España y unos cuadros bonitos”; “Estamos en la clase de español”; “Él tiene el libro”; “¿Tiene él un libro”, under which appears the phonetic transcription, the pupil can see at a glance (1) how the words are related to each other and how the principal word in a group of related words takes the highest pitch; (2) how a final vowel or consonant is joined the initial in the following words; (3) how the sound of *n* becomes *m* when it precedes *b* or *p*; (4) how two identical vowels, one final and the other initial are merged into one single sound by the ellision of one, unless the initial vowel should be accented, and so on.

Having given this explanation, I teach intonation and expression in the following manner: The pupils having their books closed, I read a selection and translate such new words as may occur; the entire translation is left to the class. I read the selection again, twice or three times, while at the same time I mark the rhythm, expression and tone with a bâton in my hand, just as a leader conducts his orchestra. The pupils then open their books, holding them almost perpendicularly, so that they may read with their heads high and thus follow the movements of my bâton.

Judging from the results I have obtained, this is a very efficient means of teaching how to read out loud with the correct expression and intonation. It shows the pupils in a visual way just how they should lower or raise their voices to obtain the required intonation.

---

Such is roughly stated, the plan I follow. It is far from being perfect and undoubtedly there must be better ones. But I believe it is a plan that tries to apply principles which are more scientific, practical and efficient than the methods generally used to-day. My purpose in submitting it to you, is, certainly not

that you should adopt it, but merely that it may serve as a basis for a better one, or at least, as a sign-post pointing to the right road for the teaching of Spanish pronunciation in our schools and colleges.

J. MORENO-LACALLE.

U. S. Naval Academy.

---

A cordial invitation is given to all teachers of modern languages to attend the annual meeting of The New England Modern Language Association which will be held on May 11, in the Jacob Sleeper Hall of Boston University, Boylston St., Boston. The morning session begins at 9.30.

The following papers will be read and discussed:

"High Pressure Instruction in French for Soldiers and its Influence on Modern Language Methods," by Professor C. A. Downer of The College of the City of New York. The discussion will be opened by Mr. L. J. Mercier, Dept. of Romance Languages, Harvard University.

"Spanish for College Entrance," by Professor J. M. D. Ford, Harvard University."

"Spanish as a College Substitute for French or German," by Professor F. B. Luquiens, Yale University. The discussion of these papers is to be opened by Mr. Joel Hatheway, Head of Department of Modern Languages, High School of Commerce, Boston.

"Summer Schools as a War Time Substitute for Study Abroad," by Professor Lilian L. Stroebe, Vassar College. Discussion to be opened by Mr. W. B. Snow, Headmaster of English High School, Boston.

In the afternoon President Meiklejohn of Amherst College is to address the Association on some subject relating to the influence of the war on the study of modern Languages. The exact title of his address will be given later. There will probably also be an address in French by one of the French visitors now in the country.

On Friday evening, May 10, at 8 o'clock, the gentlemen of the Association and their friends are to hold a smoker at the University Club, with a smoke talk by a well-known modern language man.

## LE CERCLE FRANÇAIS

Dans cet article je ne m'occuperai guère de la formation et du fonctionnement des grands comités de l'Alliance française. Ces comités existent déjà dans presque toutes les grandes villes des États-Unis et du Canada. Si l'on veut savoir ce qu'ils font, on n'a qu'à se reporter au Bulletin Officiel de l'Alliance Française<sup>1</sup>. Ces comités, dont je m'attends à voir croître le nombre et l'influence, servent tout naturellement de rendez-vous aux Français instruits, qui, ayant élu domicile à l'étranger, se rencontrent volontiers avec leurs compatriotes pour parler de la France, ce pays qu'on n'oublie pas. Et dans chaque ville d'une certaine importance il y a maintenant un assez grand nombre de personnes sachant le français qui ne demandent qu'à donner leur adhésion à l'œuvre de l'Alliance lorsqu'on la leur a expliquée. Ces personnes peuvent prêter un appui, soit matériel, soit moral, très considérable à cette œuvre. Grâce au contact ainsi établi, un tel cercle peut facilement devenir un foyer très actif d'influence française, dont le rayonnement ne peut être que favorable aux bons rapports de la France et des États-Unis. Il faut toutefois se garder de montrer une complaisance excessive pour les choses françaises, complaisance qui aboutit quelquefois à la futilité; et d'autre part il faut se garder du snobisme. De telles erreurs sont capables d'enrayer le développement de l'œuvre et même de l'étouffer. J'ajouterai qu'il ne faut pas être dupe de Français dépourvus d'instruction et de titres, qui, grâce au fait qu'ils savent parler leur langue maternelle, cherchent à éblouir par là les amateurs, afin de se ménager de bonnes affaires sans se soucier d'un résultat plus digne et plus durable.

Je veux étudier plus particulièrement la fondation d'un Cercle Français dans un milieu universitaire ou scolaire. On pourrait se demander quelle est l'utilité d'un Cercle là où il y a déjà des cours de français, des classes régulières, des études organisées, un programme arrêté. Voici ce que j'en pense.

Dans les classes il y a une certaine gêne. On s'exerce librement, je le veux bien, mais, quand même, le travail qu'on fait c'est

<sup>1</sup>S' adresser à M. Louis Delamarre, Secrétaire général, 200 Fifth Ave., New York.

toujours une leçon. La surveillance d'un côté, l'effort de la volonté de l'autre, il les faut tous les deux, pour assurer des progrès positifs, contrôlables, pour accoutumer l'élève à prendre l'étude du français au sérieux et à y consacrer l'attention, l'énergie, le temps qu'elle mérite.

Mais il est bon aussi de donner aux élèves comme aux maîtres l'occasion d'éprouver la satisfaction qui résulte d'un travail qu'on fait sans aucune contrainte, sans contrôle administratif, rien que pour le plaisir de se promener dans le domaine du beau et de l'utile, d'y trouver son butin sans trop savoir à l'avance ce que cela doit être. Il est même permis de s'instruire en s'amusant; le plaisir fait faire, à l'ordinaire, plus de progrès que la contrainte. Et, ce qui est assez important, lorsque les élèves essaieront de faire un usage vivant de la langue, l'utilité du travail de la classe leur sautera aux yeux.

D'autre part, il y a des renseignements qu'on peut dire indispensables, mais qui sont un peu en dehors du programme de la plupart des cours de français. Tels sont, par exemple, beaucoup de locutions parfaitement usuelles, les chansons populaires, les pièces à dire, la pratique des journaux et des périodiques, les jeux, anecdotes, devinettes, qu'il faut connaître, mais que l'élève ne rencontre guère dans un cours de grammaire ou de littérature.

Et surtout il faut donner à l'élève l'occasion de se trouver dans un milieu français, de s'y exercer, de se tirer d'affaire dans une conversation entre plusieurs personnes, dont quelques-unes pourront employer des expressions qu'il n'a jamais entendues. C'est là un exercice quelquefois un peu déconcertant, mais très pratique et très utile. S'il sait en profiter, l'élève finira par se défaire de la timidité qui paralyse d'abord celui qui veut parler un idiome étranger, timidité qui bouche la source de ses idées et lui donne l'air gauche et ridicule, l'exposant partant à des jugements peu favorables de la part des étrangers, surtout de la part de ceux qui, n'ayant jamais étudié de langue vivante, ne peuvent pas comprendre l'embarras du novice.

C'est que la conversation suppose non seulement une analyse délicate et instantanée d'une foule d'impressions, mais encore la parfaite possession d'un grand nombre de mots et de locutions dont on doit choisir sur-le-champ ce qu'il faut pour exprimer la pensée. Pour y réussir il faut avoir la mémoire heureuse, un



bagage considérable de mots, et surtout "de la pratique, de la pratique et toujours de la pratique."

Or le Cercle offre aux élèves intelligents et le motif et le moyen de se perfectionner dans la conversation aussi bien que dans la connaissance plus approfondie de la langue, de la vie et des institutions du pays qu'on étudie.

Il ne faut pas oublier non plus les amateurs du français, ces personnes qui ne font plus d'études méthodiques du français, soit qu'ils se voient forcés de le sacrifier aux exigences d'un programme scolaire trop chargé, soit qu'ils aient fini leurs études universitaires. Le Cercle Français doit permettre à ces personnes de garder le contact de "la belle langue". Il arrive même assez souvent que les membres les plus assidus au Cercle viennent du nombre de ces anciens élèves. Ils ont déjà appris à aimer la langue et la pensée françaises. Ils sont parfois moins pris par les tâches quotidiennes. Ils savent mieux la langue. Et c'est parmi eux qu'on trouve souvent des moniteurs, des chefs de groupe, des collaborateurs intelligents et zélés. Toutefois il ne faut pas que leur présence et leur activité intimident les commençants. Cordiale des ca au contraire, tout en donnant un bon exemple, en participant aux travaux du cercle, ils doivent soutenir par leur sympathie cordiale les camarades moins avancés.

Enfin, j'allais dire, surtout, le charme de l'amitié, de la camaraderie, doit se faire sentir au sein du Cercle. Ceux qui s'intéressent aux mêmes études sont déjà un peu faits pour se comprendre. Plus on apprend à se connaître, plus il y a plaisir à travailler ensemble, à se voir, à pouvoir causer et agir dans un but commun. Entre professeurs et élèves, en dehors de leurs rapports réglementaires, il peut, il doit exister des liens d'amitié sincère, désintéressée. Personne n'a trop d'amis. Au Cercle il ne doit y avoir que des camarades, dont les uns, plus expérimentés, aident les autres à progresser dans la connaissance d'un sujet qu'ils aiment tous.

La littérature française, la pensée française n'ont pas chez nous l'influence qui leur revient de droit; et c'est tout simplement parce qu'il y a si peu de gens capables de lire couramment le français, de suivre avec plaisir et profit une conférence française, de comprendre et d'employer la langue dans la conversation et dans les études. Les rapprochements produits par la guerre

vont amener la diffusion d'un français plus ou moins écorché. Aux professeurs et aux amateurs de diriger et d'épurer cette influence; à eux aussi, grâce à la faveur exceptionnelle dont jouit le français en ce moment, de lui assurer la large place à laquelle il a droit. Le Cercle Français doit toujours contribuer à augmenter le nombre des gens qui comprennent le français et qui savent s'en servir. Tout en aidant ses membres à se perfectionner, le Cercle doit songer à faire œuvre de vulgarisation, de manière à s'attirer les sympathies et à populariser l'usage du français, ce qui n'a jamais été aussi facile qu'à présent. Ceci se fera au moyen de conférences, de soirées dramatiques et musicales, de cours de littérature contemporaine, cours pratiques de conversation, un sage emploi des projections électriques, tableaux, images, chansons, jeux. Il faudra, peut-être, beaucoup de temps pour former un public, mais il est évident que le bon moyen c'est de faire entendre le français le plus souvent possible au plus grand nombre d'auditeurs qu'on puisse réunir; on parviendra à leur donner le goût du français; car cette belle langue a assez de charme et le prestige de la France est assez grand pour que tous deux puissent se faire des amis partout où ils ont l'occasion de pénétrer.

Voilà, je pense, bien assez de raisons pour justifier, s'il y en eût besoin, la fondation d'un Cercle Français dans chaque milieu scolaire. L'initiative de cette œuvre appartiendra tout naturellement aux professeurs. A eux donc de juger comment il faut lancer l'appel, grouper les bonnes volontés, rédiger les statuts<sup>1</sup> répartir le travail, fixer la cotisation, etc.

Ils ne m'en voudront pas d'avoir voulu leur offrir ici des notes où les élèves qui pourront s'intéresser à l'œuvre du Cercle trouveront des expressions à leur usage qui faciliteront peut-être la conduite des séances et partant la marche satisfaisante des travaux.

---

<sup>1</sup>On peut avoir le modèle des Statuts d'un Cercle Français en s'adressant à M. Louis Delamarre, Secrétaire général, 200 Fifth Ave., New York. Je dois à l'obligeance de M. Delamarre la communication d'un formulaire d'expressions à l'usage du Cercle, avec l'autorisation de m'en servir.

ORDRE DU JOUR—CONDUITE DE LA SÉANCE—EXPRESSIONS A  
L'USAGE DU PRÉSIDENT, ETC.

1. Ouverture de la séance.

Le Président. "Mesdames, messieurs, il est à présent . . . l'heure (réglementaire). Il m'incombe donc de déclarer la séance ouverte. J'ai grand plaisir à voir un Cercle si nombreux (une assistance nombreuse). (Ou bien: Je regrette que nous ne soyons pas plus nombreux ce soir.) J'espère que chacun fera son possible pour que les travaux du jour soient utiles et agréables. Sans attendre les retardataires, nous passerons de suite à l'ordre du jour (a l'exécution de notre programme.)

2. Chants populaires.

"La pensée, l'esprit d'un peuple se révèle non seulement dans sa littérature mais encore dans sa musique. C'est pourquoi nous devons nous occuper des chants qui ont servi aux Français à exprimer leurs joies et leurs peines. En premier lieu, donc, on va étudier quelques chants populaires français. Je prierais . . . de bien vouloir diriger cette étude. (Reportons-nous, s'il vous plaît, au numéro . . . , qui se trouve à la page . . . .) Cet air a des parties un peu aiguës pour quelques voix. Qu'elles se taisent donc à ces endroits pendant que les voix de soprano s'exécuteront. Il sera bon de lire ensemble les paroles du premier couplet, en faisant bien attention aux détails de prononciation. Ensuite, quoique cet air ne soit pas bien difficile à déchiffrer, M. . . (la personne qui joue l'accompagnement) sera bien aimable de nous le faire entendre. Alors nous pourrons attaquer la mélodie avec des chances de ne pas nous égarer en route (faire fausse route). (On s'assurera que tout le monde comprend le texte).

3. Appel (nominal). (Si le nombre n'est pas trop grand, il sera bon de répondre a l'appel par une citation française.)

Le Président. Vient ensuite l'appel (nominal). M. . .  
1. . secrétaire, voulez-vous bien faire l'appel (lire les noms, établir la liste des présences)? On répond à l'appel en disant: Présent (e); ou bien, Ici; ou bien, par une citation française.

(Après l'appel) Le Président. "Nous avons le droit de nous féliciter des citations intéressantes que les camarades nous ont apportées." ou bien:

"Mesdames et messieurs les membres du Cercle pourraient bien, sans faire tort à notre programme, faire effort pour (se donner la peine de) nous apporter quelque pensée, quelque citation, si courte soit-elle, comme un hommage aux grands maîtres de la littérature française."

"Je constate avec regret que les absences sont un peu nombreuses. Tâchons de nous remémorer mutuellement en parlant du Cercle aux camarades."

4. Procès-verbal. Nous devons maintenant nous rappeler ce qui s'est passé à la dernière séance. Nous écouterons à cet effet la lecture du procès-verbal. Si M. . . I. . . Secrétaire veut bien nous faire cette lecture, (La parole est au secrétaire pour la lecture du procès-verbal). . . .  
—Y a-t-il des rectifications de détail? Des additions? Sinon, le procès-verbal est adopté (approuvé).

5. Affaires.

Le Président. Quant aux affaires, y en a-t-il de pendantes? Les commissions ont-elles des rapports à présenter? Quelles sont les questions à l'ordre du jour? Y a-t-il des affaires dont le Cercle doit s'occuper? Monsieur le Directeur (quelqu'un) aurait-il quelque chose à nous proposer?

.....  
Vous avez écouté l'exposé de cette affaire. Quel est l'avis du Cercle? Quelqu'un veut-il nous le formuler?

—J'espère que ce projet recevra l'approbation du Cercle. Il a l'air de nous promettre un résultat utile (favorable)

—Personne ne mettra en doute l'utilité de cette démarche.

—Le Cercle veut-il émettre un vœu sur ce sujet?

Un membre dit: "M. le Président, je propose que le Cercle se prononce nettement en faveur de (contre) l'exécution de ce projet."

Le Président. Est-ce que quelqu'un veut appuyer la proposition (motion) de M. . . .?

Un Membre. M. le Président, je l'appuie volontiers.

Le Président. Voulez-vous parler de (discuter) cette motion? Sinon, je vais donc la mettre aux voix.

Un Membre. M. le Président, je demande la parole pour dire deux mots (ma pensée) sur cette proposition.

Le Président. La parole est à M. . . .

Un Membre. M. le Président, je propose que cette affaire soit renvoyée a la commission compétente.

Si quelqu'un appuie cette proposition, le Président la mettra aux voix, en disant :

“Que ceux qui approuvent la motion lèvent la main droite. M. . . l. . Secrétaire voudra bien compter les voix (suffrages). Ceux qui sont de l'avis contraire voteront de la même façon. Il y a . . . voix pour et . . . voix contre. La motion est donc votée (rejetée, repoussée). Que le président de la Commission de . . . prenne note de ce renvoi pour que le projet soit mis a l'étude aussitôt. J'espère qu'on pourra nous en faire un rapport à la prochaine séance du Cercle.

Passons maintenant a l'ordre du jour.

6. Poésies, Récitations, etc.

Le Président. Nous allons avoir le plaisir d'entendre une poésie (un morceau, une scène, une récitation) qui sera dit (e) par M. . . .

Chansons<sup>1</sup>, etc. Les compositeurs français ont surtout réussi dans l'art de faire de belles chansons. Nous aurons maintenant l'avantage d'en entendre. M. . . a bien voulu nous apporter une fleur du répertoire français. C'est une chanson intitulée. . . et composée par. . .

Ajoutons a nos applaudissements un merci bien senti. (A noter qu'il sera utile de mettre entre les mains des auditeurs la copie des paroles des chansons.)

7. A l'ordre du jour se trouve ensuite la lecture d'un mémoire (une étude, une communication),

Quand il s'agit de présenter un conférencier, il faut savoir trouver dans la carrière du conférencier, ainsi que dans les circonstances et le caractère de son discours, de quoi composer une petite introduction.

8. Conversation.

Le Président. Voici le moment de passer aux exercices de

---

<sup>1</sup>Quant aux jeux, anusettes, etc., il faut les traiter dans un autre article.

conversation. Vous allez vous grouper selon notre habitude (ou bien, comme on jugera à propos) Je prierais les membres de former des groupes de la manière suivante. . . .

On se rassemblera ici à. . . . pour nous instruire en nous amusant. Je vous prie d'être exacts.

#### 9. Fin de Séance.

(Pour la conduite des jeux, voyez le chapitre special qu'on a consacré.)

Le Président. Dans quelques instants il faudra clore (lever, terminer) notre séance. J'espère qu'on n'oubliera pas la séance prochaine. Plus nous sommes fidèles à assister au Cercle, plus nous en retirerons de profit. Il ne serait pas mauvais de parler aux camarades qui s'intéressent aux études de français.

Avant de nous séparer (avant la clôture de la séance) chantons un de ces beaux chants français qui vont droit au coeur, qui emporte l'âme au-dessus de la routine journalière jusqu'aux hautes idées de patrie, de devoir, de sacrifice, de gloire impérissable. Ce n'est plus le chant de la France seulement; c'est le chant des patriotes qui défendent ce qu'ils ont de plus cher au monde. Levons-nous pour chanter la Marseillaise.

Mesdames, messieurs, la séance est levée. Donnons-nous tous rendez-vous à aujourd'hui en huit. Au revoir.

#### ÉLECTION D'OFFICERS. (DU BUREAU)

Il y a des Cercles dont les officiers sont peu nombreux. Et pour les choisir on n'aura pas besoin de tout l'appareil d'une élection. Il seront désignés de la manière qu'on jugera à propos Mais il y aura aussi des Cercles où l'on voudra élire un certain nombre d'officiers, selon le règlement établi par les Statuts du Cercle Si tout ceci se fait en anglais, il n'y aura pas de difficultés, mais comme on doit parler français au Cercle, il y aura lieu d'employer de temps en temps un certain nombre de termes et de locutions qu'on ne sera peut-être pas fâché de trouver dans les pages suivantes.

Il est évident que la procédure variera selon les Statuts et la

volonté du Cercle. Sans essayer donc de prévoir tous les cas possibles je me contente d'indiquer deux ou trois manières de faire cette élection.

D'abord supposons qu'on veuille constituer le bureau sans y consacrer beaucoup de temps. Voici ce qu'on peut dire et faire.

LE PRÉSIDENT. Selon nos Statuts, voici le moment de procéder à l'élection de notre bureau. Comment voulez-vous que cela se fasse? Voulez-vous, par exemple, nommer un comité composé de trois membres, qui soit chargé de proposer des candidats au Cercle? Ou bien, voulez-vous désigner, sur-le-champ et de vive voix, vos officiers? C'est au Cercle à décider comment on doit établir la liste de candidats.

UN MEMBRE. Monsieur le Président, je propose que les candidats soient désignés par les soins d'un comité, composé de . . . membres, nommés par le Président, et que de la liste que ce comité aura établie le Cercle choisisse ses officiers par voie de scrutin.

LE PRÉSIDENT. Quelqu'un veut-il appuyer la proposition de M. . . ?

UN MEMBRE. Monsieur le Président, je l'appuie volontiers.

LE PRÉSIDENT. Veut-on discuter la proposition? Sinon, je vais mettre cette motion aux voix. Je crois qu'il suffira d'un vote de vive voix. Que ceux qui veulent adopter cette proposition l'indiquent en disant: Oui (en levant la main droite) (Au Secrétaire) Comptons les voix.—Que ceux qui sont de l'avis contraire disent: Non (etc.)

Il n'y a pas d'opposition. La proposition a été adoptée à l'unanimité.

D'après le vœu de l'assemblée, je dois désigner les membres de la commission chargée de dresser la liste des candidates. Je nomme donc. . . Selon l'usage, la personne que j'ai nommée la première sera le Président de la commission. La commission se retirera pour délibérer, et reviendra aussitôt qu'elle aura dressé la liste des candidats. Je vous rappelle que notre bureau se compose des officiers que voici: Directeur, Président, Vice-Président, Secrétaire, Trésorier, Trésorier-Adjoint, Bibliothécaire, etc.

(La commission se retire, et l'assemblée passe à l'ordre du jour. . .

La commission ayant fini de délibérer revient et le président remet au Président du Cercle la liste des candidats. Ou bien la commission aura été chargée de présenter son rapport à une séance ultérieure.)

Le Président du Cercle remercie la commission et soumet la liste au Cercle. Ou bien il invite le président du comité à présenter lui même le rapport au Cercle.

Si la commission n'a proposé qu'un seul nom à chaque place, le Président fera bien de lire toute la liste en disant ensuite:—Le rapport de la commission est considéré comme une motion. A-t-on d'autres noms à nous proposer? Voulez-vous examiner le rapport dans le détail? Ou faire des observations quelconques? Sinon la liste des candidates est fermée d'office, et il ne nous reste qu'à la voter. Que tous ceux qui veulent approuver et adopter le rapport de la commission veuillent bien lever la main (dire: Oui—)

Ceux qui sont de l'avis contraire?

—Le Cercle a élu à l'unanimité ce bureau (et je me permets de vous féliciter de votre choix).

Dans le cas où la commission aura désigné deux ou plusieurs candidats à la même place, ce qui est un assez bon procédé, il y aura lieu d'élire séparément chaque officier, et d'ouvrir le scrutin à cet effet.

D'abord le Président préposera des membres à la distribution des bulletins de vote. Il lira ensuite le nom des candidats et invitera les membres à préparer leur bulletin, en votant pour un seul nom. Il est bon de décider à l'avance si l'élection doit avoir lieu à la majorité absolue ou à la majorité relative. Les scrutateurs ramasseront ensuite dans une urne (ce sera le plus souvent un chapeau) les bulletins de vote, et, sur l'invitation du Président, ils dépouilleront le scrutin. Ils en communiqueront au Président le résultat.

Si aucun candidat n'a réuni la majorité absolue des suffrages il y a ce qu'on appelle ballottage, c'est-à-dire, il faut un second tour de scrutin; et alors l'élection aura lieu à la majorité relative. Chez nous on n'admet généralement au second tour de scrutin que les deux ou trois noms qui auront reçu au premier tour le plus grand nombre de suffrages.

Enfin le Président annonce l'élection, en disant: Je déclare que. . . . a été élu . . . . du Cercle.



Quand on aura élu tous les officiers, le Président déclarera que le bureau est au complet, il cède la place au nouveau président, et l'on passe à l'ordre du jour.

Au lieu de déléguer à une commission le soin d'établir la liste des candidats, l'assemblée pourra, naturellement, en causer sans formalités et proposer successivement des candidats à chaque place. L'élection aura lieu à la majorité des voix ou bien par voie de scrutin selon le vœu du Cercle. Ce système peut être même plus expéditif que l'autre, mais il a l'inconvénient d'amener quelquefois des nominations qui ne sont pas assez réfléchies et de laisser à l'ombre des talents qu'il serait bon d'utiliser.

Si quelque officier se démet de sa charge (donne sa démission), il faut, pour la forme, accepter sa démission, avant d'élire son successeur.

J'ajoute, sur la demande d'un de mes amis un petit remerciement tel que le Président pourrait prononcer à la suite de son élection.

"Je suis extrêmement touché de l'honneur que vous me faites. Je ne partage qu'à moitié la confiance que le Cercle a bien voulu me témoigner en m'attribuant l'honneur et le plaisir de vous servir comme Président. Un tel honneur, un tel office demandent des qualités que je ne suis pas bien sûr d'avoir; mais je tâcherai au moins de les acquérir afin de justifier votre choix. Je vous dis un merci très sincère et je vous prie de me soutenir par une collaboration constante et cordiale. C'est en nous aidant les uns les autres que nous allons mener à bien les travaux du Cercle. C'est à quoi je consacrerai mes meilleurs efforts."

R. P. JAMESON.

Oberlin College.

## REVIEWS

**Bibliography of the Best Books for the Study of German in High Schools and Junior Colleges** (University of California, Department of German). 20 pages, University of California Press, Berkeley, 1917.

**Suggestions and References for Modern Language Teachers**, Second Edition, revised and enlarged, edited by Thomas Edward Oliver (University of Illinois, School of Education, Bulletin No. 18). viii + 84 pages, University of Illinois, Urbana, June, 1917. Price 25 cents.

That there has been of late a marked increase in the number of handbooks for the guidance of modern language teachers may be hailed as one of the signs that what has hitherto been a vocation is gradually rising to the dignity of a profession.

As indicated by its title as well as by its smaller compass, the California bulletin is more limited in scope than the Illinois publication. Under nineteen main headings it enumerates what is necessary or desirable as professional equipment for the teacher of German in the High School or Junior College. The titles under each heading have been carefully selected with reference to the purpose for which they are recommended. The advantage thus gained over a more inclusive list is further increased by a grouping of the material under the rubrics "A", indispensable; "B", highly desirable; "C", desirable; "\*\*", additional books for Junior Colleges. A few lines of characterization follow each entry. The pamphlet is meant primarily for California teachers, and is to them furnished gratis. As there is certain to be considerable demand for it on the part of other teachers, the setting of a nominal price for applicants from outside the state would doubtless prove of advantage to both sides. The leaflet is conspicuous for its general accuracy. In view of the likelihood of a second printing the following observations may be in place.

Under the head of Larger Dictionaries, it is somewhat surprising to find no mention of Grieb-Schröer. Of Rausch, *Lauttafeln*, the useful and inexpensive pocket edition deserved mention. Jäschke's (not Jaschke's) *English-German Conversation Dictionary* has also appeared with the imprint of an American publisher, Carl Schoenhof, Boston. Similarly, on page 9, the name of the American publisher, Appleton, would have served better in connection with Calvin Thomas's *History of German Literature*. On page 11 Bielschowsky's name is misspelt. Max Müller's name appears correctly on page 12, incorrectly on page 10. On page 19 the "publishers" of THE MODERN LANGUAGE JOURNAL are inadequately given.

The Illinois Bulletin, in comparison also with still other publications, stands alone in covering the field not only for German but for French and

Spanish as well. The reviewer is not competent to speak for the Romance side: it must suffice to say that French and German seem to have been treated with approximately equal thoroughness. Spanish, as a younger and and as yet less well developed department of study naturally suffers somewhat in the comparison, and yet even there the number of entries is very considerable. The Bulletin collects and classifies a vast amount of material, much of it of a kind that never seems available just when it is wanted. The purpose that it will best serve is that of a reference book for both the high school and college teacher. Its wealth of material implies that the user is able to judge with discretion between the alternatives offered. In this sense it in no way conflicts, even if its wider sphere be left out of account, with the California publication. Besides, the ground covered is by no means coincident. Such thoroughly treated rubrics as "Opportunities for Travel" and "Books of Travel" are found only in the larger work, whereas "Metrics", "Institutions", "Mythology" are considered only in the smaller one.

The three main divisions of the pamphlet are I. The Training of the Teacher, II. The Teacher in the Class Room, III. The Teacher Outside the Class Room. Whatever objections might obtain against this grouping are made nugatory by the very complete and thoroughly reliable Index (pp. 70-84). An Appendix furnishes a useful list of addresses of American dealers and publishers.

A general criticism that may fairly be made of the German portion of the Bulletin is that the style is extremely informal, not to say negligée. Names of authors are given promiscuously with or without initials (pp. 15, 21, 28), prices quoted in German and American values, publishers indicated or not indicated. The arrangement under some of the lesser categories also seems more or less haphazard (Histories of Literature, p. 28; Dictionaries, p. 34; Grammars, p. 38). These are all faults that can readily be remedied in a subsequent printing and they do not invalidate the really great service that the preparation and publication of such a manual represents. A few observations as to detail may follow.

Page 18, *Jespersen*, not *Jesperen* (so also Index). The price of Siebs, *Bühnenaussprache*, is five (marks, not 70 cents) (the same error in Schlenker's Bulletin, p. 10). Page 29, l. 2, read Conybeare; page 34, Bellows', not Bellow's. Of Behaghel's *Die deutsche Sprache* (p. 39) there is at least a fifth edition of the year 1911. The statement (p. 50) concerning the Teubner *Steinzeichnungen* that they are "reproductions of famous paintings" rests on a misconception. What is always insisted on is that they are "Originalkunstwerke gegenüber den früher. . . und auch heute noch immer viel verbreiteten Reproduktionen." (*Vorwort* of Catalogue). The subscription prices of *Aus Nah und Fern* (p. 44) and the *Modern Language Notes* (p. 30) have been raised. The addresses of Holt and Ginn (p. 68) also need revision.

B. J. Vos.

Indiana University.

**Goethe**, by Calvin Thomas. New York, Henry Holt & Co., 1917. 368 pp. \$2.

In this companion volume to his Schiller Professor Thomas has performed a distinct service for students of German literature as well as for those of literature in general. If Goethe even approaches the literary importance accorded him by Matthew Arnold, when he calls him "the clearest, largest, and most helpful thinker of modern times," then just such a thoughtful and sympathetic analysis of his work and character will be welcomed by intelligent readers.

The varying views of Goethe's works are interpreted here as a unified whole. Professor Thomas is fitted for this task. That during forty years of university teaching, Goethe has not long been out of his thoughts is clear for other reasons than because he says so. His editions of various works of Goethe prove it. Almost every page of this study shows such intimate knowledge of the subject in hand that one might almost regard it—as Goethe did his own works—as "fragments of a great confession." And indeed it is a "confession," for Professor Thomas makes clear in his preface that he has "relaxed the reins" of his ego to present *his* Goethe and no one else's.

The first part of the book is biographical in nature. It steers between Scylla and Charybdis—between the "jejuneness of a mere sketch and the cloying plenitude of details." The exhaustive biography of Goethe was written when Bielschowsky finished his work in 1902 and Thomas has not tried to add anything about the external facts of Goethe's life as recorded therein. The second part of the book is by far the more valuable. In a series of notable essays Goethe is here considered as philosopher, evolutionist, believer, poet, dramatist, novelist and critic; with a concluding chapter on Faust. These chapters show Goethe as a towering personality; Bielschowsky minimized his personality. Here Goethe is represented as a well developed genius foremost in many of the important movements of his day. Thomas disagrees with Bielschowsky too in his estimate of Goethe's work. The latter eulogized everything that came from Goethe's pen; Thomas, on the other hand, in the judgment of ardent admirers of Goethe, will seem to minimize the importance of much of his work, both in science and literature. He can not believe that "Goethe's work in any scientific field whatever, notably affected the course of subsequent investigation." To him it seems that Goethe's evolutionism "made little difference in the history of the science" although it made a great difference in the development of Goethe's own thought. With this conclusion the best scientific judgment of modern times seems to agree since Goethe's whole mode of thinking was unfitted to the "cut and dry" method so essential to the experimental scientist. The chapters on Goethe as poet and as dramatist contain many trenchant criticisms of his work in these fields. They leave one with the feeling that Goethe's work, except in lyric poems and in Faust, has been overestimated. Goethe's literary work deserves greater praise than this.

Professor Thomas' style of writing is worthy of note; he makes use of a wide vocabulary—at times to such an extent that the effect seems studied.

Cf. to glad the paternal heart, p. 26; ozonizing the stagnant air, p. 46; we glimpse the more ideal aspect, p. 76; avatar, p. 76; yclept, p. 76; amatory agitations of adolescence, p. 146; bulbul, p. 156; urge (noun), p. 173; manifold (noun), p. 182; subsumed, p. 185; sacerdotal bolus, p. 231; familiar (noun), p. 331; revenant (adj.), p. 341; etc. On the use of the rare word "fictionist" p. 281, Thomas himself comments.

The date 1880 (p. 308) for the passage quoted from "Wilhelm Meister" is, of course, a typographical slip for 1780.

HARRY T. COLLINGS.

The Pennsylvania State College

**A Handbook of French Phonetics** by William A. Nitze and Ernest H. Wilkins, University of Chicago. With exercises by Clarence E. Parmenter, University of Chicago. New York, Henry Holt & Company, 1918. viii + 106 pp. 40 cents.

Professors Nitze and Wilkins have made a valuable addition to American manuals. Their new *Handbook of French Phonetics* exhibits an unusual combination of pedagogical skill with accurate scholarship. Compact and comprehensive, it contains in admirably organized form material hitherto widely scattered. It is consequently adapted for use as a text-book in college courses in phonetics, and likewise as an auxiliary in elementary classes.

These purposes are subserved by a broad and well-arranged plan. The analytic side of phonetics, the study of individual sounds, is first taken up. Here we have a brief discussion of the speech-organs and their operation, preceding a detailed discussion of French vowels and consonants. Then follows an account of the letters and signs representing these sounds. A brief discussion of foreign words and proper names concludes this part of the book. "Synthesis," treating of sounds in combination, is then taken up. It includes syllabication, stress, vowel quantity, liaison, assimilation, elision, pitch, and intonation. A brief, but judicious bibliography,\* exercises on individual sounds, some phonetically transcribed texts, and a few readings in conventional orthography complete the book.

As the outline just given indicates, the authors have wisely followed Nyrop in separating the treatment of sounds from that of letters. They have improved upon his plan by making these two sections of the book consecutive. Another matter of pedagogical importance, likewise to be noted in Nyrop, is the elimination of intermediate vowel qualities. These qualities, which are difficult for any but very delicate ears to perceive, merely baffle an elementary student.

The practical tendencies thus exhibited appear still more clearly in the exercises. They are carefully and intelligently prepared to illustrate the rules set forth. The preliminary exercises, involving the use of mirrors, are excellent. In what follows one might desire less than ten pages of isolated words in ordinary spelling, and more than ten pages of connected texts in

\*Grammont's *Petit traité de prononciation française* (Paris, Delagrave, 1916?), doubtless reached the authors too late to be included.

phonetic transcription. Single words make dull reading, while transcribed texts give life to phonetic theory. The texts given avoid the colorless puerility of some phonetic readers. Wisdom is shown in not furnishing a key to these selections. The untranscribed readings, which can easily be supplied by the teacher, might perhaps be omitted.

An unusual feature is the separate treatment of foreign words and proper names. The segregation of these orthoepic outlaws is a distinct advantage. It might be well to point out in a later edition that the irregularities in the pronunciation of proper names are due in part to the fact that the Academy did not determine their orthography. The injunction to seek the pronunciation of doubtful proper names "in a dictionary" is vague. A reference to Lesaint or Martinon would be more helpful. The name of Madame de Warens is generally pronounced [varās] and not [varā] by cultivated persons, despite Martinon, p. 309, n. Aix-la-Chapelle and Aix-les-Bains are usually [ɛks] nowadays; cf. Martinon, p. 347, n. 4, and Michaëlis-Passy, s.v. Nyrop, who prefers the older pronunciation [ɛs], admits that "la prononciation avec [ks] se répand maintenant de plus en plus." (2d ed., § 268, 3°).

Several new departures in terminology seem distinctly happy. Thus "checked *m*, *n*" is a most convenient way of designating these consonants when final or when followed by a consonant other than *m* or *n*, and simplifies the statement of the sadly muddled conditions under which a vowel nasal consonant is nasalized. "Preventive *h*" for "*h* aspirée" avoids the absurdity of an "aspirate" almost always inaudible.

There are several matters of minor importance which might well be altered in subsequent editions. Thus a fuller treatment of the vocal apparatus would render the book more useful to advanced students, and the elementary generally needs, though he should not, a definition of the vocal chords. Again, though the explanation given of the nature of the sounds usually spelt *in* and *on* may be correct enough, it is certain that for the American student the transcriptions [ā] and [ō] are more helpful than [ē] and [ō]. It is to be regretted that almost the only departure from the sound practice of not indicating variant pronunciations should be in the case of the vulgarisms [ā] and [yn] for [œ].\*

Most works on phonetics have lamentably incomplete indices; it is to be hoped that the second edition of the *Handbook of French Phonetics* will be an exception to this rule.

D. S. BLONDHEIM.

Johns Hopkins University.

**Spanish American Composition** with Spanish-English and English-Spanish Vocabularies, by J. Warshaw. New York, Henry Holt & Co., 1917. 108 pp. \$1.00.

This book is well planned and carefully arranged for second year work in Spanish. It is made up of thirty lessons, the first twenty-two of which are

\*By an oversight, Martinon is cited as saying of [yn for [œ]: "Il est peu de fautes plus choquantes." He makes this remark (p. 149) of [ā] for [œ]. There are few such slips in the *Handbook* which is, in general, notably free from misprints.

divided into four parts, *viz.*, 1. Reading; 2. English sentences for translation based on the text, with special emphasis on certain grammatical points and furnishing an excellent review of first year work; 3. Connected composition also based on the reading text and 4. Questions for oral work. The reading text is omitted in the last eight lessons and emphasis is laid on the study of common verbal idioms. Here the author succeeds fairly well in avoiding some of the inelegant expressions frequently found in our text-books. The book represents an interesting selection of subjects for students of Spanish in the United States, as well as for teachers whose mother tongue is Spanish. The vocabularies, as far as I have been able to examine them, are satisfactory, although some teachers would doubtless prefer to have the irregular forms of the verbs included. The pedagogical arrangement, as well as its physical make-up, are good enough to justify the appearance of this new volume among those already published, some of which have been written with too much haste or too little care on the part of the authors.

Dr. Warshaw's book deserves praise in general, but at the same time, it contains certain defects which demand attention in a review. His use of a number of *Sudamericanismos*, as they are generally designated, is to be regretted. Certain forms and words used by him, even though frequently employed in South America, should not appear in a text-book. In my opinion, the South American slogan, used and abused by some writers, serves only to protect them against the critic's attacks. There is no South American language which differs from correct Castilian, as can be ascertained by reading the works of any educated Spanish American writer.

The book contains, however, a number of errors which can only be ascribed to the carelessness of the author. The following are some of the more important mistakes which I have noted. On p. 4, occur three sentences which cannot be accepted as models of good form, *viz.*, *¿Cuál fué más viejo. . . ¿Qué tal de general. . . ¿Hace cuántos años. . .* In the first sentence the imperfect tense should be used; the second sentence is better expressed by the author in a note at the end of the exercise; the syntax of the third sentence, used five times in the book without explanation, can be accepted only as a variant of the regular construction, while the form in general use does not occur once. *Humanas* is unnecessary in the phrase *personas humanas*, p. 8, l.12. *Costas*, p. 13, l.23, requires the singular form. The phrase *se hace esperar*, p. 17, l.27, should be *es de esperar*. *A la ocasión del terremoto que tuvo lugar*, p. 21, l.10, should be *cuando tuvo lugar* (or *ocurrió*). The phrase *el Templo de Paz*, p. 21, l.13, should be corrected to *Templo de la Paz*. On p. 29, l.21, the preposition *con* should be changed to *que*. *Ese distrito no bastará mucho tiempo*, p. 37, l.1, should be written *ese territorio* (or *país*) *no bastará por mucho tiempo*. *Canadense*, p. 39, l.19, should be *canadiense*. The imperfect *era* should replace *fué* on p. 43, l.13. The present indicative should replace the subjunctive, *atañan*, on pp. 45, 47 and 73. There is no reason to use *self-gobierno*, p. 45, l.17, when we have the form *gobierno propio*. *Con* should replace *por* in the phrase *expiar por la muerte*, p. 48, l.20. The possessive *cuyo*, p. 81, l.24, renders the paragraph obscure. The feminine article, p. 81, l.26, should be masculine, since it appears to refer to *poema*.

*Tomaron*, p. 83, l. 21, should be *cogieron*. *Pues*, p. 84, l. 18, should be omitted. The phrase *invertir nuestro capital al extranjero*, p. 85, l. 13, requires the preposition *en* instead of *a*. *¿Qué vínculos les unen los Europeos a los Sudamericanos?* p. 88, l. 15, should read *¿Qué vínculos unen a los Europeos y a los Sudamericanos?* *Manual Training*, p. 100, l. 18, has the Spanish equivalent *Trabajos Manuales*. The verb *deslindar*, p. 105, l. 6, should be changed to *limitar*, *lindar*, or *confinar*. *Tomar lugar*, p. 105, l. 9, should be *tener lugar*.

It is doubtful whether *les* for accusative *los*, as in the phrase, *estas fatigas les diezaban*, p. 60, l. 15, should be used in a text-book, and the author's use of *le* for *la*, referring to a woman, in the phrases, *se le encarceló*, *se le llevó al patíbulo*, *se le llevó al cadalso*, in Lesson XIII, is still more questionable. The preposition *a* before a direct object is incorrectly employed in *visitar al imponente castillo del Morro*, p. 12, l. 20, and in *¿A qué países junta el Ferrocarril Transandino?*, p. 19, l. 15. The second definite article should be omitted in *el eminente filántropo el Sr. Carnegie*, p. 21, l. 14; p. 68, l. 2; p. 72, l. 17. The pleonastic object is used so indiscriminately that we find it everywhere and in every form, rendering the style heavy and unidiomatic.

Some of the notes at the foot of the lessons should also be revised. *Cosa hallada*, note 1, p. 43, will surely confuse the pupil, especially since *hallazgo* is not included in the vocabulary. "Smell of", p. 78, note 2, must be translated by *oler*, and not by *saber a*. The verb "wager", p. 96, note 4, translated by the idiom *va. . . a que*, disregards the verb *apostar*, which is in general use. The idiom *decir pestes de*, instead of *hablar mal de*, should be avoided as inelegant. "To call on", p. 101, note 8, should be translated by *visitar* or the reciprocal *visitarse*, and not by *ver*. There are also several incorrect accents and divisions of syllables.

In spite of these unfavorable comments concerning the "Spanish American Composition Book," Dr. Warshaw may feel certain that his book has many good points and is far superior to most others on the market. I would not hesitate to recommend it as one of the best planned and most practical books for second year work with which I am acquainted.

R. H. BONILLA.

University of Michigan.

**España Pintoresca.** The life and customs of Spain in story and legend, by Carolina Marcial Dorado. New York, Ginn & Co. 332 pp. 96 cents.

In the field of Spanish texts to-day, there is great need of books that will bridge the gap between the "Elementary Reader,"—simple in construction, limited in vocabulary, carefully planned as a basis for oral drill,—and the works of standard Spanish authors, so highly complex in style, limitless in vocabulary, and ill suited to the understanding or interests of the American boy and girl.

There is also great need that authors, realizing that the first aim of modern language teaching is to develop a better understanding between peoples of different speech, should not seek to attain this aim by the mere imparting



of dry facts about the commercial habits and industrial activities of the alien race. Is it not also important that the pupil be given a glimpse into the real life and thought of another nation and a taste of the literary style which embodies its individual spirit and charm? Especially is this worth while when the life to be depicted is so little known and at the same time so attractive as that of Old Spain, when the new literary paths to be opened up are so well worth exploring as are those of contemporary Spanish literature. We find our great practical reason for the study of Spanish in the importance of knowing and dealing with our Spanish American neighbors—a practical purpose to which some study of Spanish life may well contribute, since we can better understand the Latin American by knowing something of his ancestors. But surely we need not devote ourselves so entirely to the practical and commercial aspects of our teaching as to overlook altogether the opportunities for broader culture offered by Spanish history and literature.

For meeting these needs and adding this finer element to our class room atmosphere no book has appeared that promises to be more useful than the very attractively bound and illustrated little volume called "*España Pintoresca*." In degree of difficulty, beginning with selections so simple as to justify its introduction in the first year of the High School course, it proceeds very gradually to much more difficult matter until the pupil finds himself in the selections from Pío de Baroja and Salaverria, reading works of standard Spanish authors without the shock of discouragement that usually results from a sudden introduction to Valdés or Pardo Bazaán.

In style the book is thoroughly and charmingly Spanish throughout, not only in the selections already referred to, but also in the articles in which the author retells the old legends of Spain, describes her cities, palaces and cathedrals, and pictures the life of her people in market place or city square. The poems scattered through the book accentuate the element of music and romance without which no picture of Spain would be complete, yet they are carefully chosen to avoid the sentimentality so quick to offend the American ear. The little comedy which closes the book gathers into a vivid whole the details previously suggested, and should leave the student with a desire to know more of the country, the art, the literature and the life of the kindly people there presented.

To make it thoroughly suitable for modern methods of teaching, this reader is supplied with exhaustive questions on the text and with exercises for translation from English into Spanish, the latter especially commendable in that many of them are connected paragraphs in the interesting form of diaries and letters. The notes provide all the historical and geographical information necessary for a full understanding of the text, indulging in grammatical comment or translation only when really necessary. As a true picture of the Spain of yesterday and today and a delightful introduction to Spanish literary style, this book should meet with wide acceptance for rapid reading in elementary college courses and more detailed study with High School classes.

Newtown High School  
Elmhurst, L. I.

MARION E. POTTER.

## NOTES AND NEWS

March 19, 1918.

*To Teachers of the Romance Languages in the United States:*

You have perhaps seen some reference to the work the American Library Association is doing, in providing a library service in all the cantonments in this country, as well as in the smaller camps, naval posts and training stations. It has been found that one of the great needs in these libraries is for books in and on the Romance languages, especially French, Italian and Spanish. The demand for French books is very great, not only grammar and instruction books, but French texts generally, from the simplest to the most difficult. Classes in French have been established in all the camps, among both officers and men, and it has been found very difficult to meet the demand for books to carry these on.

The American Library Association has undertaken a nationwide campaign for books, for use in these camps and for shipment to our men overseas, and it seems to us that the teachers of Romance languages throughout the country should be happy to assist in this campaign, by making and appealing for contributions of French, Italian and Spanish books. There must be a large number of such books which can be spared, and which can certainly be put to no better use than this. Such books as are collected should be sent to the nearest Public Library.

May we count upon your coöperation?

Very truly yours,

BURTON E. STEVENSON,

*For the Library War Service of the American Library Association.*

ERNEST H. WILKINS,

*For the Committee of the Modern Language Association on Romance Language Instruction and the War.*

Through an oversight the authorship of the *Stories of Everyday Life*, mentioned in the article on French in the Pre-High School Period, was not acknowledged. They are by Mr. Archer Z. Bovée of the University High School, University of Chicago.

THE  
Modern Language Journal

---

Volume II

MAY, 1918

No. 8

---

A BRIEF STUDY SHOWING THE RELATION  
BETWEEN THE VOCABULARY AND  
TREATMENT OF THE ANNOTATED  
READING TEXT

Whether one is interested or not in manufacturing processes, the outstanding feature, standardization, is constantly forced upon one's attention. To one, however, who is mechanically inclined, the standardized technique of the automobile shop, for example, has a fatal fascination. He wonders why it is not possible to get somewhat similarly efficient results in the field of education, at least in any field involving technique, and the acquisition of a foreign language does involve the mastery of a technique. He realizes, of course, differences between the mechanical and the educational world, but while he recognizes that keen competition makes standardization of output, working within very close limits of mechanical accuracy, an absolute necessity; competition that is largely lacking in the school and college world, yet he is loath to let this appear the whole cause that forces the manufacturer to turn out a product 99 per cent. perfect and the lack of which allows a boy to pass in a subject with a grade of 60-75 per cent., or even less, in a subject which in its beginnings at least involves technical skill. At any rate, we should not be satisfied with the present state of affairs until we have left no stone unturned that will (1) standardize our product, (2) enable us most efficiently to teach this standardized product. No one would wish to belittle less than I the great advance that has been made in this country in the ways and means of teaching modern languages under school conditions. But when I think of what might have been done, if an equal amount of brain-power and

industry had been spent as in the factory world, I am somewhat downhearted and wonder if even after another generation we shall be very much farther along. Modern language method, modern language textbooks are still in the dilettante stage, and a great deal more of coördinated effort will have to be expended before we get out of this stage. If we do not make more definite progress along some lines of development, degeneration will set in, and, as I shall indirectly have occasion to indicate, I already see signs of it.

The main principles underlying the technical side of language acquisition are pretty well understood. Undoubtedly foreign language specialists who are at the same time trained psychologists will be able to prove to us the general correctness of these principles. And this will be well worth doing. What we need now more than anything else is concerted effort dealing with (1) the selection of the material, the standardization of the material to be employed and (2) presentation of material, the standardization or at least an evaluation of the ways and means of teaching the standardized material. From the narrower, technique side it is clear that it is of prime importance that these following fields at least should be as clearly defined as possible: (1) the vocabulary, (2) what is loosely included under the term grammar, (3) the evaluation of exercises that serve to coördinate these two factors. It is my purpose in this brief article to discuss particularly the first of these two fields, largely to bring home the great necessity for long continued, laborious work on this intricate problem.

That there is need of greater coöperation and greater clarity with regard to the vocabulary question, I believe I have shown in a brief contribution I made in the October, 1917, number of the *Monatshefte*. Among other things, I tried to prove that although beginners' books aim primarily to prepare pupils to read the foreign language, yet the writers of ten recently published text-books were all at sea regarding any sound basis for the selection of vocabulary, quantitatively as well as qualitatively. I regard it of the greatest importance to get this job done first, for what is done afterwards depends so much on what care has been taken in the organization of the beginners' vocabulary, in the selection and kind of control. At the present time, how-

ever, I wish to carry this whole matter one stage further, to the reading text stage, and offer some statistics and draw certain conclusions that I think are of value.

In order to present my case, I asked some of my students to take two recently published editions of that popular text, *Höher als die Kirche*. One other student made a comparison between the vocabularies of *Immensee* and *Höher als die Kirche*. I might say by way of offsetting criticism that in selecting just these two editions of *Höher als die Kirche* I had no other purpose than to make my points. Both these editions attempt to present the very newest style in annotated texts. In each case the text proper is fairly short compared with the accompanying apparatus, which includes all the modern exercises necessary for the intensive study of the material from the form as well as the thought side. What a far cry it is from those simple editions of an earlier day to these extraordinarily ingenious ones of the present time! It would be indeed interesting for some one to write the history of changes in text-book styles as we find them in this country.

The vocabulary of *Höher als die Kirche* contains roughly 2000 words. One edition, which hereafter we shall call edition A, has omitted the difficult opening chapter and in doing so the number of words has been reduced to about 1800. The complete annotated text we shall designate as edition B. Let us assume, in the first place, that the pupil has been brought up on the basic book of the series, to which edition A belongs, the beginners' book, and that the bare text of *Höher als die Kirche* is used for purposes of intensive study. That is, we will eliminate for the time being those considerable additions to the vocabulary, necessitated by the various exercises and other apparatus the annotated text contains. The basic beginners' book contains about 1980 words listed in the back. Of this number about 770, or 37 per cent., if we take the vocabulary at 1800, are common to the vocabulary of the reading text. But suppose the pupil has been brought up on another beginners' book. I examined one containing about the same size of vocabulary and found the percentage of words in common remains the same. They are not the same words, but the total does not differ numerically more than ten or so.

The two editors of this reading text, however, have not been

content with restricting themselves to the vocabulary proper of the text. In both cases they have seen fit to swell the original stock of words by over 1200 additional ones. Using the students' data, I was interested to learn how many of the added words, contained in edition A, were also to be found in the basic beginning book of the series, and I discovered that but about 300 were common to the two. If by any chance the teacher decided to use edition B of the other series, what would be the result? Of the extra words used in the notes and exercises of the two editions in question 26 per cent. are common to the two, and about 235 out of the 1165<sup>1</sup> extra words contained in edition B will also be found in the basic beginning book of edition A. It would, therefore, make very little difference from the numerical point of view which edition the teacher decided to use. I have not been able thus far to compare the added vocabularies of these two editions with a beginners' book that appears to contain a more representative early vocabulary than the one in question. I am inclined to think, however, after running through the additional words found in these edited texts so many times in my computations, that the percentage of words in common would not be increased. As a matter of fact, the nature of the additional words in the two editions is such that the percentage might very well be lowered. I personally feel that a very large number of the words introduced do not belong in an elementary text,—probably not, even if they are to be regarded as part of the passive vocabulary (reading vocabulary), most assuredly not, if they are intended, as they evidently are, as active vocabulary.

Before adding a new element to the discussion it might also be interesting to state the results of another computation. How often have the authors repeated these 1200 odd words that each has regarded it necessary to add? Edition A uses 891 out of 1240, taken as the basis of calculation, but once. That is, over 71 per cent. are not repeated. Seventy or 5.7 per cent. occur five times and over. Of these 70, the student has listed 30 under the general head of grammatical terms. By subtracting these grammatical terms the number of words frequently used would thus be reduced to 40 or 3.7 per cent. of the total number added. The

---

<sup>1</sup>Not the whole number but taken as the basis of calculation.

number of words occurring often could be still further decreased by deducting the special words used in headings to exercises or in giving directions. Such words as "Übung," "Inhaltsfragen," "Sacherklärungen," are of course frequent. In edition B, the editor has employed 737 out of 1165 words (I have omitted the rather large list of proper names), taken as the basis of calculation, once, or 63 per cent. Sixty-nine plus 26 grammatical terms the student has listed as occurring five times or over.

Let us now assume that the teacher chooses to read *Immensee* with his class, and this is a very likely procedure, before taking up the text, *Höher als die Kirche*. What influence would this have on the vocabulary problem? *Immensee* has a word list of about 1825. About 660<sup>2</sup> of these are also found in *Höher als die Kirche*, or 36+ per cent. of the total. If the pupil has been brought up on the basic beginner's book before mentioned, the number of words at his command would be further increased by about 200. That is, upon taking up *Höher als die Kirche* he would possess through previous study of the basic book and *Immensee* 200 + 660 or 860 words out of 2000, or 43 per cent. of the vocabulary of *Höher als die Kirche*. These figures, however, do not take into consideration the additional words appearing in the annotated editions. If we do so, and first consider edition A, we find that of the 1240 added words about 296 are already contained in the beginners' book of the series and about 90 (after deducting duplicates) are in the vocabulary of *Immensee*. The pupil would thus upon beginning edition A of *Höher als die Kirche* know 40+ per cent., or 1246 (860<sup>3</sup> + 296 + 90) out of 3040 (1800 + 1240). If edition B of the reading text were made the basis of study, the pupil would bring a knowledge of 36+ per cent., since in addition to the 860 words common to *Immensee* and the basic beginners' book of edition A, 237 of the added words are also to be found in the beginners' book and 50 additional ones are already in *Immensee*. [1147 (860 + 237 + 50) out of 3165 (2000 + 1165).]

Looking at the matter still further from the same point of view, a pupil who has studied intensively *Immensee* and then *Höher als*

<sup>2</sup>See footnote 1, page 6.

<sup>3</sup>This figure is probably somewhat high for edition A, inasmuch as the complete text is not given.

*die Kirche* will have to concern himself with 1825 words, the vocabulary of *Immensee*, plus 2000 words, the vocabulary of *Höher als die Kirche*, less 660 common to the two texts, or 3165 words. Then, if edition B of *Höher als die Kirche* is used with its elaborate exercises, etc., there must now be added to the number 3165 an additional 1165<sup>4</sup> new words, less 132 common to *Immensee*, making a grand total of 4198. Moreover, we can fairly assume that the pupil has also been brought up on an edition of *Immensee* similar in style to that of *Höher als die Kirche*. That means, we shall have to add another list of words to the regular vocabulary of *Immensee*, and even though we allow for duplicates, the figure 4198 will mount still higher. Lastly, we must not forget to take into consideration the beginners' book with its differentiated vocabulary. Judging from our previous findings our final total will have also gleaned a goodly number of words from this first source: A rather stiff climb for the beginner to make within this initial stage—the first two years—of acquiring the language.

What are some of the conclusions one can safely arrive at from this brief study of vocabularies? Nothing is more fundamentally necessary to the attainment of real reading ability than the searching out and afterwards the treatment of the so-called basic vocabulary. It is by slowly and carefully building up a vital control of the common words of the foreign language that we best equip our pupils for the ready mastery of the reading text. It would, therefore, seem most desirable for any author of a beginners' book first to go carefully through the vocabularies of a selected list of reading texts. And this is particularly necessary for any one who is at the same time editing a general series. At least the basic texts of a reading course should first be selected and from the vocabularies of these as a guide the words contained in the initial text book should largely be chosen. The relation between the vocabulary of *Höher als die Kirche* and the basic beginners' book would, I am confident, then be closer. The vocabularies of the two books are approximately the same in size, yet only 38+ per cent. are common to the two. I have been able up to the present to study but one other beginners' book in this connection. The vocabulary of this text has

---

<sup>4</sup>Does not include about 100 proper and geographical names.



slightly over 1200 words and 48 per cent. of these will also be found in *Höher als die Kirche*. I admit, however, if the number of words of the beginning text more nearly approached in size that of the reading text, there probably would be a falling off in the percentage of words in common; a larger vocabulary in the beginners' book would very likely diverge from 1000 up. At present all that one can do is to guess at what words in *Höher als die Kirche* might be expected to be included in a carefully organized first book. The best rough estimate I am able to offer, after checking the words met with in *Höher als die Kirche*, is that it would not be too much to expect to find in a first book, having approximately the same number of words, 50 per cent. of the vocabulary identical with that of the reading text.

In the second place, additional words incorporated in the notes and exercises should be carefully considered from the point of view of the basic vocabulary. Wherever a modern language series is launched the words contained in the basic beginners' book should be one guide. The percentage of added new words is undoubtedly now very much too large. Moreover, individual editors of the series should know not only words they can profitably cull from the beginners' book, but also what pupils can reasonably be expected to know from previous reading and study of texts in the same series. To accomplish this object the chief editor would of course have to map out beforehand not only the main texts to be included in the series but also order them for the different years and where possible within the year. Lastly, the several sub-editors should both by study and agreement cooperate with regard to the number and range of words added for the intensive study of the reading text, keeping the number as low as possible. It would also be well, if each editor of a text had definite data with regard to the frequency of occurrence of words in the text. He should make use of this knowledge in organizing the textual apparatus and also see to it that the most essential of the added words are repeated far more often than they are at present. It is not wise to leave the repetition too much in the hands of the teacher. The job will not get done unless the editor by the manner of his work suggests and bolsters up the idea of repetition in every possible way.

To many, these suggestions will seem impracticable. It may not be very profitable commercially to follow them out, but they are pedagogically sound. If we are ever to solve the intricate problem of vocabulary building we must be less prodigal in the use of vocabulary,—particularly in the earlier stages,—and lay more stress upon intensive interlockings of the common words of the language. It is absurd for each editor to add from 50 to 60 per cent to the regular vocabulary of a text without first carefully considering what words have presumably occurred before.

Thus far I have suggested a very laborious way of organizing, from the point of view of numbers, the vocabularies of reading texts. I have not, however, touched upon the most vulnerable point of all in the present elaborate editing of texts. Granting that all kinds of interlocking devices are applied, thereby decreasing the aggregate number of new words a pupil has to face in taking up a new text, are we now on the right road in solving what is to be done with the text? This is a big question to which there are bound to be wide differences of opinion. I can but express my own.

*Höher als die Kirche* would normally be read by a German or one knowing the language well in about an hour or two. In a sense this is all the time the text is worth. Of course we cannot hope to put pupils through at such a lively pace. And yet ideally speaking that is what we are endeavoring to do. We are trying to enable our pupils to read German at approximately the same rate at which they read material in their mother tongue. The apparatus accompanying these recently annotated texts encourages no such procedure. Its whole purpose is to slow down the rate of progress from page to page. Through a plodding, intensive process the pupil is expected to gain a mastery of the text material from the language side, oral and written, and also acquire a knowledge of its cultural and literary background. One edition in question is particularly rich in material that accentuates history and art. Leaving aside these cultural elements and thinking for the present only of the linguistic side, the vocabulary, grammar, etc., how much time could a teacher profitably spend upon teaching such a text? Would a half year or even a longer period be too long? I think not, if it is to be done properly.

From my own experience with university graduate students training to become teachers, it is quite easy to spend one whole week in the way mapped out by these annotated texts on one or two pages of German, no more difficult than *Höher als die Kirche*, and even then they will not know the material any too well. The trouble with modern language teaching in this and every other country is that we regard too lightly the difficulties of teaching and holding intact the active vocabulary of the foreign language. The beginners' book used as an illustration contains, as I have stated, just under 2000 words. In the preface the author indicates that two years should normally be spent in which to complete the book. He even admits the word-list is somewhat large due to the inclusion of certain supplementary reading. Now I think that the author would be very well pleased indeed, if, at the end of two years, pupils did acquire even a fair mastery of these 2000 words. But *Höher als die Kirche* is a text normally taken up the second year of a four year course, or at the latest at the beginning of the third year. The few statistics I have been able to bring to bear in this discussion show, do they not, that the pupil will not only be expected to control the vocabulary of the beginners' book, but he will also have to strain every power to acquire the 1000 to 1200 words that the text proper contains, plus more than 900 words that are included either in the notes or exercises, making a total of at least 2000 new words. But my critics will say it is not expected that all the words shall be taught to come trippingly over the tongue. Well, do the authors indicate what are to be eliminated or treated but casually? The whole paraphernalia suggests that the pupil shall be taught to handle the text freely. Moreover, it will be said that I have forgotten in my computations the large number of compounds and the various other means of interlocking the vocabulary. No, I have considered these factors. If reading were all that is aimed at, if the acquisition of merely a passive vocabulary were desired, then undoubtedly the pupil, well grounded in the basic vocabulary, will be enabled thereby to increase very rapidly the merely reading vocabulary. But the passive vocabulary is one thing and the active is another when it is a question of learning to control. Because a pupil knows *Rat* and *Haus* it does not necessarily follow that *Rathaus* will automatically become his at his command.

The question what to do with the reading text beyond simply reading it is as yet unsettled. But admitting for the sake of argument that it is highly desirable to provide with elaborate trappings reading texts for all stages of the course, then it seems to me, if our ideal is efficiency of attainment, that a great deal of time and skill must be employed to get the text thoroughly taught. As this process slows down the pace of reading proper, not all texts, not more than two a year ought to come in for this intensive treatment. They would not be regarded as reading texts per se, but largely as raw material upon which to base all kinds of oral and written exercises that have always been found to be necessary in order to maintain the ground won through the beginning book and gradually to advance. The obvious objections to any such plan might be expressed as follows: (1) The material is not meaty enough to stand the requisite amount of drill to get the job well done, (2) The amount of required hammering would tend to ruin the text as a piece literature or as a story, (3) The vocabulary of the story itself may easily be too large, and will certainly be if editors are not more careful than at present. (4) Many words found in the story and in the notes would be taught as active vocabulary although they are manifestly not "active words."

A far better solution of this whole matter of the treatment of the reading text and its relation to the study of the language is this: (1) With regard to the editing of the reading texts themselves the element of grading should become operative. Those taken up early in the course ought not to have the elaborate apparatus now attached to them. As the course goes on, after the problem of the vocabulary is not so dominant a feature, such apparatus would be more in order. The first texts of the series would merely be provided with a simple lot of notes and exercises of the modern type. If this were the case, then the teacher could subject it to a very simple treatment beyond that of reading and which would not materially interfere with the rate of reading. Questions on the text, for example, would touch upon the high spots of the story and emphasize the really necessary words. The other exercises would serve a similar function. (2) Paralleling this kind of work in all years there should be a second basic book to follow the first rather grammatically con-

structed beginning book. This second book might consist of interesting though brief connected material which would serve as a basis for oral and written exercises of all kinds, vocabulary and grammatical drills. The chief point, however, that must not be lost sight of, is concerned with the vocabulary. In this second book a very large percentage of the words found in the first book should reappear. Moreover, the bulk of the additional words, and they will not be very many, should consist of those that are closely allied to the words already present in the first book. They would round out the several thought groups, build up and interweave the basic vocabulary psychologically and linguistically. The detailed study of such a book in the third and fourth years of a course, a book that did not contain more than 2000 words carefully selected and ordered and treated would, it seems to me, best safeguard the old active vocabulary and provide for the slow accretion of new words. Moreover, through the intensive study of a limited amount of material we should best get our pupils ready to handle the present type of annotated text, but not until towards the end of the course.

E. W. BAGSTER-COLLINS.

Teachers College, Columbia University.

## ADVANCED HIGH SCHOOL FRENCH IN WAR TIMES

In this paper I wish to show how peculiarly fit the study of the French language and literature is for the training of the individual in war time, or other times, and in doing so I shall have the help of Instructor Blayney's report on causes for success and failure in the training-school for officers at Camp Funston.

In giving this account of the work of pupils of third-year French, I have in mind Dr. Sachs' most timely article in the January number of this review—indeed, his article is the cause of this attempt to give the experience of one teacher with regard to questions raised by him.

The work discussed here is being carried on with mixed classes of ten to twenty in number, Seniors, Juniors and Sophomores, grouped, as far as possible, according to their mental development. Almost all the pupils have had on entering two years' training<sup>1</sup> in spoken French, in sentence building, grammar, "detailed" study of a few books and "rapid reading" of more. In detailed study the pupil is responsible for every word and idea of the text; he must be able to reproduce and discuss the text. With the "rapid reading" books the pupil throws himself into the French story, reads without translating, looking up only the words necessary for the essential idea of the paragraph. His reading is checked up by the oral and written reports which he makes on the books read at home.

In third-year French, with the detailed study of Maupassant's *Deux Amis*, *la Peur*, *la Parure*, and the reading of *la Ficelle*, the pupil grows familiar with the logical development of a story, accuracy of thinking, "minimum of words for maximum of ideas," clarity of expression, impersonality of writing, penetration below the surface, accurate description of nature and other artistic devices as an integral part of the story; he realizes that the ordinary individual, the democratic citizen, can become heroic under the stimulus of patriotism, that a woman who has spent her life dreaming of the pleasures of the "idle rich", to the neglect of her obvious duties, can, stimulated by the desire to be honest, willingly

---

<sup>1</sup>For accounts of this preparation consult Miss Spink's article in the January number of the JOURNAL and one by Mr. Bovée which will appear shortly.

undertake and carry through a life of horrible hardship. And the ironic *dénouement* does not discourage the pupil for he goes below the surface and understands that the woman has "made good." Indeed, this ironic humor of Maupassant is the source of pleasure and develops mental alertness as it brings out his ideas on war, patriotism, friendship, cruelty of heedless pleasantries, destructive power of fear, need for better education and government. The pupil, through such study, sees that accuracy of thinking, exact expression of ideas, mental effort, perseverance under difficulties are necessary for development; that laziness, mental and physical, and the "à peu près" are weaknesses that vitiate all effort.

From the stories of Daudet: *Siège de Berlin* and *Maître Cornille*, comes pleasure in a well-told tale, sympathy with the "grit" of the granddaughter and of the old miller, admiration of fidelity to ideals in Maître Cornille and Colonel Jouve. They relax the tension of the study of Maupassant's more serious work, they serve, by contrast, to bring out the value of the latter writer. Other short stories are read in class or at home for the purpose of comparison, in structure and idea—by Mérimée, by About and an occasional one to show up the "sentimental" story.

Grammar and formal composition too have been worked at in connection with these short stories. In the course of the year there is a systematic review of the matter in Angus' *Résumé of Grammar* and Comfort's *Prose Composition*, or Talbot's is studied. This is the only part of the class work that involves the use of English save an occasional word.

After four months of short story in class, we read *le Livre de Mon Ami*, and this book is a joy to almost every pupil. He appreciates the perfect simplicity of expression, he reflects with France on his own life, his home, his education, the employment of his leisure, social conditions. He wishes to discuss these subjects in class, to write upon them the little papers that we call "original themes". He imbibes the author's ideas on the importance of good home conditions, on the need for a "real" education which involves a knowledge of present day conditions as well as a vital study of the "liberal" subjects for the all-round development of the individual. It is the Class Discussion, as we call it, that makes it possible for the pupil to get a real hold of these ideas,

by reproducing them in detail first, then discussing the best way to sum them up, by choosing the most essential points, by criticism and argument, and in so doing he steadily increases his working vocabulary and develops in accuracy of thought and expression. Each pupil is free to say what he thinks of the ideas of pupils and teacher, and he sees the necessity for impersonality and lack of self-consciousness in discussion. It is these talks with the pupils that enable the teacher to advise more effectively the individual's home reading. The pupil chooses from a list of eighty books, after discussion in class and counsel of teacher and other pupils, who bear in mind the desirability of getting as wide an appreciation of French literature as is possible in the time, the value of the book *per se* and the taste and limitations of the individual. More stress than usual has been laid this year on books that tend to develop the characteristics which we, under pressure of the war, have come to recognize more clearly as necessary for any genuine success. The majority of pupils, if wisely directed in their choice, will acquire the habit of reading French for pleasure and profit and will, by the end of the year, realize that they know too much French to "let it go" and are then ready for suggestions as to future work by themselves, or with other teachers—their French has become a part of their life. The following books are a few of those recommended to, and appreciated by the different pupils:

<i>Author</i>	<i>Book</i>	<i>Subjects</i>
Hugo <sup>2</sup>	les Misérables	} Need for reform in social conditions; in justice; in the army; in class and sex distinction.
de Vigny	le Cachet rouge	
de Vigny	la Canne de jonc	
Beaumarchais	le Barbier de Séville	
France	Crainquebille	
Brieux	la Robe Rouge	
Brieux	la Femme seule	
Coppée	Fais ce que dois	} Duty and honor.
Coppée	Bijoux de la délivrance	
Corneille	le Cid	
Lavedan	Servir	

<sup>2</sup>Abridged edition of Hugo.



Bazin	les Oberlé	Alsace-Lorraine
Barrès	Colette Baudoche	German or French culture
Hugo	Quatre-vingt-treize	After the French Revolution
Daudet	Robert Helmont	} 1870-71.
Sarcey	Siège de Paris	
Balzac	Eugénie Grandet	} Studies of the French girl and woman.
Renan	Sœur Henriette	
Tinayre	Hellé	
Molière	Femmes savantes	
Brieux	la Française	
Audoux	Marie Claire	
Sand	la Mare au Diable	Studies of the peasant.
Sand	Fadette	
Balzac	Cousin Pons	Fidelity in friendship, the greed of the many.
Balzac	le Père Goriot	Excess of parental love
Hugo	les Travailleurs de la mer	} The sea and the workers on it.
Loti	Pêcheur d'Islande	
Balzac	Eugénie Grandet	} The miser
Molière	l'Avare	
Daudet	Tartarin de Tarascon	} Humor and comedy.
Molière	le Bourgeois Gentilhomme	
Molière	les Précieuses ridicules	
Beaumarchais	le Barbier de Séville	
Capus	Brignol et sa fille	
Bruey	Patelin	
Marivaux	le Jeu de l'amour et du hasard	
Sardou	Pattes de mouche	

The pupil reads at home a minimum of 1200 pages and a maximum that is limited only by his time, desire and ability, so opening

up to the more able pupil an adequate field for his efforts. He talks of his book in class and writes a résumé or critical review of it. The pupils profit thus by the reading of all the members and acquire from the contributions of each other and the teacher's aid, some ideas of the historical and literary movements of the 17th, 18th and 19th centuries.

The study of 25 poems, ranging from the *Spring Rondeau* of Charles d'Orléans to a selection from the *Chanson d'Ève* of van Lerberghe, is made to contribute its quota to the "general idea" of French literature, to give the simple rules of versification and, more important than all, to interest the pupil in French verse. The poems are first read and talked over in class and choice made of those to be learned by heart.

What is gained from class discussion and the "five minute speech" is put down in the ever-present note-book with its divisions of general conversation, literature and history, class-text, grammar and composition, and, from time to time, this matter is reviewed and tabulated in class.

The "five minute speech" is another variety of oral work that develops the pupil's initiative and independence, teaches him to criticize and be criticized impersonally, improves his delivery and correlates his French work with that of other departments, English, History, etc. The pupil chooses a subject from those offered by the teacher or elects one of his own, writes his paper, becomes familiar with the matter and then reads it to the class. Discussion follows as to the ideas, the French and the presentation. Sometimes the paper is first submitted to the teacher for correction, then learned by heart and delivered as a speech. Through this medium the class has gained knowledge of the various types of English work: Socialized English, the Magazines, Journalistic English, Dramatic Art; or ideas from the History class on periods that concern them, Louis XIV, Colbert, French Revolution; or other ideas from such subjects as: "Classic" and "Romantic" in the English class, the Value of Class Discussion in French and other courses, Value of the Imagination, Is the Subject or the Teacher the more Important in our Education, My Leisure and what I Do with it. This work comes in best after the pupil has become at home with the class and has acquired the habit of reciting the poem and reading to the class from the

front of the room. The subject must be one that interests the individual who makes the speech; he is sure to interest the others if he speaks clearly.

This year the time usually given to the detailed reading of a play is being absorbed by discussing matters pertaining to the war and the development of the five minute speech. The outcome of the former up to date is:

1. Money (\$30.00) has been collected, chiefly in the class penny-box, for certain Belgian soldiers whose families are in the Invaded District, and these men have been adopted by the pupils. The adoption means the writing of one good letter at least once a month with postal cards or an occasional gift the other weeks. The correspondence is usually faithfully kept up by the pupil, judging by that carried on by pupils of the preceding year.<sup>3</sup>

2. The adoption of an orphan by the 40 pupils of my room in addition to their share in the "School orphans". For our orphan \$30.00 has been collected, letter written to the orphan and box of gifts sent.

3. The money, collected in the class penny-box since January, (\$30, so far) is to be sent to the French wounded and there are already numerous volunteers for correspondence with these men, if the workers in Paris, to whom I have written, desire it.

The actual suggestions for the undertaking of such work came from the class and the arrangements for it, in so far as possible, are carried out by them, by individuals chosen by the class. Not only are the pupils doing their "bit" that they are already fit to do, but they are increasing their vocabulary, their interest in the war situation, their ability to help. Letters to and from our people are read by them to the class. The "actuality" of our French work is put beyond question and the pupil enabled to realize the power he had in entering third year and urged to make sure of progress, month by month. From the letters read we have gained a knowledge of certain desirable things: the beauty of orderliness, of courage, of cheerfulness.

I alluded above to the tabulating of our knowledge at intervals and with that might be grouped what we call our statistics.

---

<sup>3</sup>The choice of these soldiers was made by Mrs. Mary Paddon, Maryhill, Welcomes Road, Kenley, England, who spent the money for us in Christmas gifts to the soldiers and who would be glad to know of other schools desirous of corresponding with these men of the invaded country.

From these latter, kept by the pupil with regard to the time spent on the different branches of the work, the words per page looked up in dictionary, etc., we have been able to draw certain conclusions—for example: that those pupils who read aloud most faithfully at home make the most progress in pronunciation; that the pupil will work with more concentration after comparing his results with those of a pupil who already has that habit; that the average of nine new words per page in close study is right for the average pupil. At the same time we realize that these statistics as kept by the pupil will not always be exact. By tabulating the knowledge acquired gradually, I mean, for instance, summing up such characteristics as we have found in the writings of the Romantic group, and opposing to these what we know of the classics, or by arranging rules for the study of the class—text and home reading—the result of the wisdom of the class—or, and this one I shall give in detail, the summing up, after three or four months of the factors we have found make for progress in French and, facing these, the qualities that Instructor Blayney's report shows to be necessary for success at Camp Funston.

Progress in the following items insisted upon in the French classes:

*Factors that make for success in the study of French*

Accuracy of thinking and expression of thought.

Rapidity in thinking and in speech.

Concentration in class and at home in order to acquire the greatest amount of "French" in return for the time given.

Precision of articulation; mouth open, lips flexible, voice agreeable to others as helps to getting "across" one's ideas.

Good bearing; helpful for health, speech, thinking and appearance.

*Factors that make for success in the training classes for officers at Camp Funston. (Drawn from Instructor Blayney's report).*

Accuracy in thinking and action.

Alertness of mind.

Increase of mental effort.

Good voice for the presentation of ideas; strong, clear voice; mouth open and lips free.

Clear and unequivocal statement.

Good bearing.

Grit—the need to accept

A fair amount of effort will result in the ability to speak French with ease, to understand spoken French, to read for pleasure and profit, in a knowledge of the grammar, of how to direct one self in the study of literature and history. To achieve this one must "play the game", "carry on", one must give and take criticism in an impersonal fashion with less and less of self-consciousness.

In the French classes, mental and physical laziness, inaccuracy of thought and idea are constantly fought against. In Instructor Blayney's report we find that he notes as the most glaring fault "slouchiness", a mental and physical indifference.

From all of which I conclude that the study of French, pursued in the way described, will materially contribute to the right development of the pupil.

FRANCES R. ANGUS.

The University High School,  
The University of Chicago.

criticism without having "his feelings hurt" and to look to the goal, making whatever effort is necessary.

## MANUALS OF FRENCH WITH REFERENCE TO OVERSEAS TRAINING

### II

In continuation of the notes which appeared in the March number of this JOURNAL, the writer is now able to discuss a second group of manuals of military French. As previously indicated, information regarding other publications of similar character will be welcomed, with a view to the preparation of a third review in case there should be sufficient additional material to warrant it.

Two small handbooks which have had a wide circulation among men in army camps, are issued by the National Security League and by the Y. M. C. A. The former, entitled *English-French Handbook*,<sup>1</sup> was prepared by Professor C. A. Downer. More than 200,000 copies have been supplied free to men in the national service. After a brief explanation of the pronunciation, there follow words and phrases for ordinary intercourse (pp. 10-47) and classified lists of military terms (pp. 48-63). Three parallel columns give the English, the French equivalent, and the pronunciation, the latter being indicated by phonetic symbols which are easy to read and sufficiently accurate for the purpose. This little book is evidently intended for self-study and reference as well as for use with classes; within its obvious limitations—there is no grammar—it is well adapted for practical use.

The still smaller booklet of the Y. M. C. A.,<sup>2</sup> said to be more widely used in the camps than any other text-book of French, is the work of a committee of New York teachers. It is intended "simply to give a good start towards hearing, pronouncing, understanding and speaking French." It emphasizes "practice rather than explanation," and assumes on the part of the teacher nothing more than a certain command of the spoken language. In the directions for pronunciation (pp. 15-25) it is fortunate that "near-English equivalents have been shunned as futile and misleading." We note, however, that many Americans give the same sound to the vowel in "pat" and in "calm," here used (p. 17) to explain two

<sup>1</sup>*English-French Handbook for the use of United States Soldiers.* New York, National Security League, 31 Pine St.; pp. 64. Price, 10 cents.

<sup>2</sup>W. L. Hervey and L. A. Wilkins, *Premier Secours: First Aid in learning French.* New York, Association Press, 124 East 28th St., 1917; pp. 120. Price, 20 cents.

different French sounds. Dialogues with the English and French in parallel columns, without indication of pronunciation and without any grammatical information, make up the bulk of the book. Conscientious drill in this material under a competent teacher, according to the model given in the first lesson, would doubtless result in some conversational facility; but it is to be regretted that the editors did not take their task a little more seriously, and give our soldiers credit for a little more earnestness and intelligence. Several of the books already reviewed combine with effective conversational material the elements of grammar. On the other hand, this *First Aid* is too fragmentary, and in many places too trivial, to be of use as a phrase-book or vocabulary. The introduction of a lesson on "locutions familières" is decidedly questionable. As Colonel Willcox says in his *Dictionary* (p. 583; see below), there is only one safe general rule for our officers and men in regard to French slang, especially military slang: avoid it.

The *Military Manual*<sup>3</sup> by Mr. Bond and Miss Norman of the University of Texas, grew out of material assembled for use at Fort Bliss, El Paso, in July, 1917; it has already seen service with over 4000 men. Its present form, as Mr. Bond writes, shows the limitations of a local printer; the system of phonetic symbols, for instance, is more or less a makeshift. The heavy-face letters used to indicate the nasal vowels are difficult to distinguish—a disadvantage, by the way, which they share with the italic letters used as symbols of the nasals in the Giese-Cerf and Wilkins-Coleman manuals. Far better, not only because they correspond to the symbols of the International Phonetic Association, but because they are easier to distinguish, are the vowels with a superposed mark like the tilde, used in Professor Downer's *Handbook*, in the Nitze-Wilkins *Handbook of French Phonetics*, in C. F. Martin's *Essentials of French Pronunciation* (Boston, Heath, 1918), and in several grammars. The objection to Mr. Bond's symbols is not that they are inaccurate, but simply that they are difficult to read. His warning (p. 9) against pronouncing an *n* or *m* with the nasal vowel is timely, in view of the misleading *ung*, *unh* or *n* with a mark over it, used as symbols in certain books. It should be noted that the English word *pant* would be better than *ant* (p. 8) as an example to explain

<sup>3</sup>O. F. Bond and H. L. Norman, *Military Manual of Elementary French*, Austin, Texas, Steck, 1918; pp. 79.

the nasal *in*, since *ant* is so often pronounced to rhyme with *haunt* (given here as an example of the nasal *on*). The attitude of the authors of the *Manual* in regard to teaching pronunciation is judicious: sound-symbols are a satisfactory guide only when the sounds themselves are mastered; the learner must first hear and then imitate patiently a correct pronunciation. The simplification is in general not carried too far under the circumstances. It is wrong, however, to pronounce *oui* and *ui* alike, and to sound an *l* in *juillet*. The book is arranged on a different plan from the other manuals; part I consists of 26 lessons, each having a paragraph of French text, exercises for drill, and word-lists headed "Information;" also references to part II, a concise systematic grammar. The book ends with a French-English vocabulary in which the pronunciation is indicated for every word. Since the pages are 8 by 5 inches in size, and closely printed, there is more material than in many books that look larger. Useful military expressions are included. There is, however, altogether too much emphasis on slang expressions, such as *artiflot* for "aviator" and *griller des sèches* for "smoke cigarettes." But the pamphlet has enough good features to merit being reprinted, as the authors propose, in more attractive and permanent form.

*The Soldier's Language Manual*<sup>4</sup> consists of two parts, evidently first printed in England, and undated. The first part, which is new, contains classified lists of military terms in English, French and German, printed in parallel columns on the right-hand pages, with occasional notes on the left-hand pages, and an English index at the end. The author states that his object is "first and foremost, to suggest to the student the value of thinking from French into German, and *vice versa*." It is safe to say that this object will not appeal very strongly to the average young American; but, like other word-lists, this one may prove useful. The section on aviation (pp. 57-67) makes the extraordinary blunder of translating *avion* as "aviator." The second part, with separate title-page and pagination, is "French self-taught with phonetic pronunciation, by C. A. Thimm, enlarged by T. de Marney." This work of

---

<sup>4</sup>E. G. A. Beckwith, *The Soldier's Language Manual, military expressions in English, French and German; including a complete course of instruction for learning French*, by C. A. Thimm. Philadelphia, D. McKay; pp. 72 + 120. Price, 50 cents.



uncertain age contains long lists of words with English, French, and the alleged pronunciation in parallel columns, and a few pages of grammar. We are told to call a dog *ung sheeang*; *entendre* is *aungtaungdr*. Equally objectionable in its treatment of the pronunciation is Gallichan's little conversation book,<sup>5</sup> in which words and phrases thought likely to be useful to soldiers in ordinary intercourse are grouped according to subject; the English having an interlinear French translation and its "pronunciation." The very first sentence, "There is the gangway," is incorrectly translated, for *passavant* does not mean "gangway;" the pronunciation is: "vwa-see ler par-sa-von." *Faim* is to be pronounced "fam." A much better phrase-book is the one by Jean A. Picard,<sup>6</sup> author of the more technical *Military Manual* previously noticed. The words and phrases are arranged to meet the ordinary requirements of the American soldier, who, as Picard points out, will as a rule need to use French when at the rear rather than when on active duty in the ranks. If the grammar and pronunciation were to be mentioned at all, they might have received fuller treatment. Another phrase-book is issued for free distribution as an advertisement of a well-known tooth-paste.<sup>7</sup> Rules are given for forming German sounds, but not for French; the phrases are well selected, but the value of the indications of pronunciation may be judged from: "mo-ance" for *moins*, "jay fraud" for *j'ai froid*, "av-vay voo voo" for *avez-vous vu*.

Excellent for its vocabularies of military terms and other technical information is the *Vade-mecum* of Eugène Plumon.<sup>8</sup> It was originally written in 1914 for the use of interpreters with the British forces in France; in the edition printed in America the portion relating specifically to the British army organization is

---

<sup>5</sup>W. M. Gallichan, *The Soldier's English and French Conversation Book*. Philadelphia, Lippincott, 1917; pp. 128. Price, 35 cents.

<sup>6</sup>Jean A. Picard, *Cortina French-English Soldier's Handbook*. New York, Cortina Academy of Languages, 1917; pp. 95. Price, 50 cents. The same author has also published a *Cortina French-English Red Cross Instructor* (price, 50 cents) and a *Cortina French-English Military Dictionary* (price, 35 cents.)

<sup>7</sup>F. N. Maude and F. Scudamore, "Parley voo booklet," practical French and German phrases and how to pronounce them. New Haven, The Kolynos Co.; pp. 39.

<sup>8</sup>Eugène Plumon, *Vade-mecum for Officers and Interpreters in the present campaign; French and English technical and military terms*. New and revised edition. Paris and London, Hachette; New York, Brentano's, 1917; pp. 164. Price, 75 cents.

omitted, and the number of pages, 233 in the fourth English edition is thus reduced to 164. A working knowledge of French is assumed. Special vocabularies are given in the order in which they will be needed from the landing in France to the camp and the battlefield, with attention to every aspect of military life, such as organization of the army, reading of maps, equipment, transportation, supply, medical service, German phrases for questioning prisoners, etc. A vast amount of information is given in compact form.

A book which attracts notice first by the profusion of red ink and empty spaces, and secondly on account of the extravagant claims put forth by the publishers, is the *Oral French Method* of Mlle. Alice Blum.<sup>9</sup> What ordinary academic methods require years to teach, this method is said to impart in a short time. The author has had twenty years' experience in teaching French to Americans, and during the last year is said to have instructed hundreds of our soldiers with such effect that they readily pass as born Frenchmen. French, according to her preface, is "the most logical of languages," but logic is not a quality of her book. Doubtless with a class her enthusiasm, evident even on the printed page, would be contagious, and her originality would make a strong impression; but it is a question whether other teachers could succeed with this method. The naïveté of the book is disconcerting; it has errors and inconsistencies, and leaves much to be supplied and explained by the teacher. Nevertheless, it is interesting in many ways. Its aim may be conservatively stated as an attempt to give confidence in pronouncing French words and in forming phrases. It is in no sense a grammar. It treats French spelling to some extent, but is fragmentary and disjointed, paying no attention to connected reading. The fundamental principle is apparently to have the class in chorus imitate the words uttered by the teacher, "with the joy and pride of exteriorizing at once the new thought." Under this unfortunate expression is concealed a useful idea. Many teachers may consider with profit some of the devices used for concentrating the mind of the student on certain definite points. Other devices are too individual for general use. For instance, the vowels "incorrectly called nasal" (p. 3) are here nicknamed "down-

<sup>9</sup>Alice Blum, *Oral French Method*, New York, G. H. Doran Co., [1917]; pp. xiv, 337, with Supplement, pp. 32. Price, \$2.

stair-sounds," on the ground that they come from the abdomen, and later (p. 24) they are called consonant-sounds. All other vowels are "up-stair sounds." The six syllables *ba be bé bi bo bu* are to be intoned as half of an alexandrine (the *bu* being printed in red to indicate the *césure*, i. e. emphasis!). *Bou* and *boi* are added as "outsiders" (pp. 17-9, 64). An excellent device is used to indicate silent consonants—a red line printed obliquely across the letter. In fact, the two colors of ink are made use of in various ingenious ways. Extremely good are the photographs showing the position of the lips in pronouncing different sounds. A large vocabulary is employed, with much repetition and drill. A serious fault is the total omission of the pronouns and verb-forms of the second person singular, very frequently used, of course, in the army. While intended for soldiers, the book is not in the least military; but the Supplement gives alternative lists of military words to be used instead of certain pages. It also includes some Parisian slang, which "every American may use but must understand," e. g. *rasseur*, "stick in the mud." For *midinette*, "young working-girl," this remarkable etymology is given: "midi = noon; dinette = sham-dinner." This Supplement is even more profuse than the main book in blank spaces; both could have been printed in a fourth of the space. At present the book is unnecessarily bulky.

As a reminder that we have not been in the war so long as some others, comes *The Canadian Soldier's Manual*,<sup>10</sup> published in 1915 in Toronto. It is divided into three parts, French pronunciation and grammar, pp. 1-18; German pronunciation and grammar, pp. 19-41; Vocabulary, pp. 42-78,—arranged alphabetically in English with French and German equivalents. The explanations are clear and accurate. Useful phrases are given. It is noticeable that more space is given to German than to French.

*At West Point*<sup>1</sup> by two of the professors in the Military Academy consists of a French text in short sections, with questions in French and in English and composition exercises. Grammatical rules are suggested without being explained. The book is not intended for beginners; it is adapted for grammar review, conversational prac-

<sup>10</sup>*The Canadian Soldier's Manual for French and German*. Prepared by Professors of the University of Toronto. Toronto, Camp Chaplain's Office, [1915]; pp. 78. Price, 25 cents.

<sup>1</sup>C. F. Martin and G. M. Russell, *At West Point. A practical course in speaking and writing French*. Boston, Heath, pp. vii, 242. Price, \$1.40.

tice and composition. The text gives a continuous account of the experiences of two cadets at West Point; it will arouse interest in all classes of students by the information given about military training. The two vocabularies are carefully made. Several illustrations add to the attractive appearance of the book. For reading-matter dealing with military affairs, two little volumes in the *Oxford French Plain Texts* may be cordially recommended. They are printed without notes or vocabulary. Advanced classes may turn to the series *Ecrivains Français pendant la Guerre*, published by the Librairie Larousse, and handled in this country by the Oxford University Press.<sup>2</sup> Particularly interesting are the selections from writings of Ernest Lavisse and Maurice Barrès<sup>3</sup> dealing with various aspects of the war.

There remain to be mentioned the dictionaries. Of foremost importance is the *French-English Military Technical Dictionary* by Colonel Willcox,<sup>4</sup> a book which should be available not only in every camp, but in every college and public library. First published by the War Department in 1899, it had of course become out of date by reason of the recent development of military science, and in particular of aviation. In 1917 it seemed best, however, to reprint the original work, of 492 closely printed double-column pages, and to add a supplement, rather than take the time necessary to incorporate the new material in the body of the book. The supplement consists of over 80 pages, and of course some slight inconvenience results from this arrangement. After the Government had issued the new edition in the fall of 1917, the publication of the *Dictionary* in the regular book-trade was taken over by the firm of Harper & Brothers, and two more pages of errata and addenda were added. This work is not only authoritative for strictly military information, but useful for other purposes as well, since it includes much that is not exclusively military. The defini-

---

<sup>2</sup>Franc-Nohain and Delay, *Extraits de l'histoire anecdotique de la guerre*. Selected and edited by C. H. Clarke. (1) *Paris menacé, Paris sauvé*; pp. 48. (2) *L'Armée française sur le front*; pp. 48. Oxford University Press, 1917. Price each, 20 cents.

<sup>3</sup>(1) E. Lavisse, *Pages choisies*. Préface de C. Pfister; pp. 122. (2) M. Barrès, *Pages choisies*. Préface de F. Baldensperger; pp. 149. Price each, 25 cents in paper, 75 cents in cloth.

<sup>4</sup>C. De W. Willcox, *A French-English Military Technical Dictionary with a supplement containing recent military and technical terms*. New York, Harper & [1917]; pp. xv, 584. Price, \$4.

tions are accurate and inclusive, and cover phrases as well as single words. The pronunciation is not indicated. The lists of abbreviations are convenient but not complete (e. g. the following are not found: C. I. D., D. T. M. A., R. V. F., S. S. A.). It is worth while to quote from the preface these words: "With French alone an officer can keep abreast of his profession almost as well as though he had at his command all the other foreign languages whose military literatures are important in a professional point of view."

On a much smaller scale, the *Soldier's Service Dictionary*<sup>5</sup> bound in khaki and of a convenient size for the pocket, may be recommended as an English-French vocabulary. It contains some 10,000 military and conversational words alphabetically arranged and carefully defined, and will unquestionably prove extremely useful in enabling our troops to express themselves in French, provided they already have some knowledge of the language; indeed, it could be used even without any conversational ability, by pointing out words and phrases as needed. The pronunciation is indicated by an accurate system of phonetics. A few grammatical notes are appended.

The *Glossary of Aviation Terms*,<sup>6</sup> by two expert aviators, one French and one American, is simply what its name indicates, a series of word-lists, English-French and French-English, without explanation. The numerous diagrams of aeroplanes and their parts, with terminology in both languages, will evidently be useful even without regard to the language element. The book will certainly facilitate intercourse between aviators and mechanics speaking different languages.

In conclusion, the writer desires to express his hearty agreement with the views of Professor Downer in his excellent article in the March number of this JOURNAL.

KENNETH MCKENZIE.

University of Illinois.

<sup>5</sup>Frank H. Vizetelly, *The Soldier's Service Dictionary of English and French Terms*, New York, Funk & Wagnalls, 1917; pp. xii, 188. Price, \$1.

<sup>6</sup>Victor W. Pagé and Paul Montariol, *Glossary of Aviation Terms*. New York N. W. Henley Publishing Co., 1917; pp. 94. Price, \$1.

## CHOOSING A GRAMMAR FOR BEGINNERS

Perhaps no more puzzling question confronts the modern language teacher of small experience than that of choosing a beginning text from among the great number and variety now available. Even if the principles that should govern such a choice have been carefully thought out, the representations of agents from the various book firms, with their formidable array of testimonials and talking-points, often lead to a result that proves far from desirable. Through undue emphasis placed upon some excellence of a minor nature, serious faults are perhaps covered up, and frequently some novelty or hobby of the author's is permitted to have far more weight than its actual teaching value would at all justify. The following paragraphs are intended to assist teachers in both colleges and secondary schools to keep a balanced judgment in comparing and passing upon the teaching merits of first-year texts. It is to be hoped that the applicability of these principles will be sufficiently general to be of help to a teacher of any modern language.

In the first place, the age of the learners, the length of the course, and the ability of the teacher must here, as in the choice of a general method, be the first consideration. A book in which the appeal is chiefly to the analytical, reasoning power of the mind is unsuited to young high-school pupils, while one with very extensive inductive apparatus is out of place in rapid college instruction. There ought to be a differentiation between the needs of a four-year high-school course and those of a two-year course, rather avoiding for the latter the fullness and broadness of presentation that is desirable for the former. Teachers of scant experience or preparation may find it advisable not to use texts of extreme types, even though these be highly recommended, until their own teaching practice has become more firmly established. With reference to any of these matters the statements of prefaces unfortunately cannot always be trusted. Authors seem reluctant to limit themselves specifically to a particular grade of work. There are notable exceptions to this, to be sure, but there is no safety except in examining the material itself, to see whether it is adapted to the particular needs under consideration. One has a right to look askance at the book whose

author claims for it equal adaptability to high school or college, direct or indirect method.<sup>1</sup>

In the second place, one must decide whether one wishes to use an inductive or deductive plan of presentation. The first essential here is to understand the real meaning of induction. To be actually inductive the illustrative materials must *precede* the statements of theoretical grammar, and must be extensive enough to form a reasonable foundation for the development of these rules. One example is not sufficient. It is well to be on one's guard, also, against the purely deductive type of book which masquerades among its truly inductive fellows in a foreign-language costume, and by merely talking *about* grammar in a foreign tongue, often manages to deceive its author, as well as the inquiring teacher. For high-school classes a deductive type seems scarcely to be recommended; for college classes such a book frequently appears desirable, supplemented by the somewhat extensive use of additional reading material. At any rate, the teacher must be conscious of which type he wants, and must examine texts with that in view.

In the third place, especially if a book of inductive type is chosen, the nature and quantity of the illustrative reading material must receive careful attention. One must ask oneself questions like the following: Does this material combine naturalness of style or expression with an abundance of illustrations for the grammar points involved? Is it sufficient in quantity without planning to use a reader in addition, or must other reading material be provided? Is it narrative, descriptive, or dialogue, and what effect will this have upon its availability for question and answer work? (Dialogue usually proves to be quite unsuited to such

---

<sup>1</sup>At this point attention may be called to the utter futility, even foolishness of asking any one to name "the best beginning text." There is no such thing, unless at the same time the conditions are specified under which the book is to be employed. Therein lies the fallacy, to my mind, of state adoptions of a single text for all high-schools, whatever other advantages such a system may have. Within a single school-system the shifting of pupils from one semester or year to the next may make it imperative to have a uniform text, but with the large number of very good books now to be had there can be little excuse for an attempt to impose any one of them upon all conditions of teachers and schools existing in a whole state. Instructors of teachers' courses, no matter how much they may desire to give definite help to their inexperienced charges, must also be on their guard against an unfair dogmatism in their recommendation of texts.

a drill exercise.) Even if, in the beginning, it deals with the universal facts and vocabulary of everyday life, does it later on introduce the desirable amount of reference either to the external features (street, country, home, business, government, etc.) or to the spiritual elements (biography, mythology, folk-lore, traditions, literature, etc.) of the life of the foreign nation? Is it suited in grade of difficulty and in content to the minds of the learners who are to use it? These questions must be answered before one is ready to judge with any degree of accuracy this section of a text, a section, moreover, which plays an extremely important role in elementary instruction if one wishes to use even a slightly reform method.

In the fourth place, and to my mind more important than any other one element, the exercises naturally suggest themselves for examination. In spite of the fact that preparing numerous supplementary exercises and communicating them to the class is a most laborious and time-consuming operation for the teacher, it is only within recent years that authors of beginning texts have thought it necessary to provide anything more than a few questions and a few English sentences for retranslation. But there is now no reason why a teacher should choose a book that does not have an abundance of suggestive exercises in connection with each lesson. One is interested to know whether these exercises are merely hints as to what can be done, or whether the material actually is given with which to work. Is there sufficient variety, not only within the lesson, but also from lesson to lesson: questions, question-forming, blank-filling, mutation exercises of all sorts, conjugation and declension by sentences, word-series for sentence-forming, word-formation, suggestions for games, retranslation exercises, etc.? Can some of the exercises be omitted without interfering with the vocabulary development? Do the exercises given suggest others if more are desired? Are directions given in English or the foreign tongue? All of these things must be carefully weighed if the teacher is desirous of sparing himself the trouble later of inventing large quantities of such material for class use.

When we come, in the fifth place, to consider the grammar statements, the first thing that must be decided is whether we want them in English or the foreign language. An otherwise excellent book would be spoiled for many conservative teachers



if the grammar rules were in the foreign tongue. This question once decided (and this is not the place to discuss its *pros* and *cons* further), we may proceed to examine the statements as to whether they are concise or not, whether they deal only with what we consider essential for our classes to have, omitting non-essentials entirely or relegating them to a synopsis in the appendix. If we are going to use the book in a long course, we need to inquire whether it has grammar in sufficient quantity and in proper arrangement for use as reference in the later years, thus avoiding the expense of a separate reference grammar. With this in view, has it a good index and list of strong or irregular verbs? Is the material within each lesson correlated, or is there too much fragmentation, leading to weakened emphasis on essentials and to loss of grammatical perspective? Is the terminology free from unjustifiable innovations? Are the topics of grammar introduced in some logical order, not causing the mind of the learner to take sudden leaps? Is sufficient use made of the knowledge of English that the pupil should already have?

In the sixth place, one must consider the size and quality of the vocabulary. An essential of a good beginning book is that it shall not have too long a vocabulary, probably about an average of 1200 words for German, somewhat more for French or Spanish. These should be usual words and should be good as a basis both for oral use of the language and the later reading of literature. Possibilities of division, as far as class drill is concerned, into active and passive vocabularies need consideration, i.e., those words that a student must be able to *use at will*, and those that he must be able merely to *recognize* when they are used by others.

In addition to these six specific features of a book, with reference to which any examination that deserves the name must be conducted, there are various other points that may prove decisive under certain conditions. Do the length and number of the lessons permit of the completion of the text within the time available? Are the special vocabularies for each lesson so arranged with reference to the other divisions of the lesson that they encourage the pupil to think, and really learn his words, or do they make it so easy for him to look up the words that he would rather do it repeatedly than learn them? If there is help given on pronunciation, is it of the old stereotyped variety occupying a few pages in the front or back of the book, or are there really helpful exer-

cises, scattered through several lessons? Are there pictures, well reproduced, interesting in content, and useful? Are printing and binding attractive? Has the book unnecessary frills, adding bulk and expense? Is there a map? What is the price?

After examining several texts with reference to these various points, it is necessary in some way to give them a relative rating. The writer has found the following score-sheet of service, not only in making his own decisions, but particularly in training a class of college seniors in the art and science of deciding on the merits of texts. It must be reiterated that the sheet is of little use until *after* the examination of several books, unless it might be for a teacher already familiar with a large number of texts, which give him a basis for comparison. Some teachers may disagree with the relative percentage values assigned to the various features, but it scarcely seems too much emphasis on the first three points to let two-thirds of the decision rest upon them. Any of the minor elements, if extremely bad, might make it undesirable to use the book even if the major features ranked very high, but no book should be chosen on account of a high rating in the minor points when the major percentage is very low. Under the "Remarks" such points could be noted as do not lend themselves readily to evaluation in the percentage columns, such as, e.g., whether the grammar statements are in English or not; whether there is an index and a list of verbs; nature of illustrations; whether the grammar is scattered throughout the book or collected in a single section; whether the presentation is inductive or deductive, etc., etc. While the results of such a scoring are not absolute, as indicated above, and while the rank-one book may not be the one a teacher will finally choose, still the use of such a device will systematize in a desirable way, I am sure, many of the haphazard efforts that are now being made to justify the choice of some certain book. It makes it easy for a teacher to see just why he does or does not want to use a text. That such graphic, concrete assistance is frequently needed, the writer's own experience, both in actual school work and in teacher training, has taught him abundantly. It is because of this experience that he has had the courage to offer this paper as a slight contribution to a difficult question which has been rather too much avoided heretofore.

J. D. DEIHL.

Wisconsin High School,  
University of Wisconsin.



## REVIEWS

**Spanish Reader of South American History.** Edited with notes, exercises, and vocabulary by Edward Watson Supple. New York, The Macmillan Company, 1917. xi + 375 pp. \$1.00.

**Elementary Spanish-American Reader.** Edited with exercises, notes, and vocabulary by Frederick Bliss Luquiens. New York, The Macmillan Company, 1917. xi + 224 pp. 90 cents.

The Macmillan Spanish Series, under the editorial supervision of Professor Luquiens, is one of the earliest of the pioneer undertakings directed toward spreading knowledge about Latin America in our schools. It aims at something broader than instruction in the Spanish language.

Mr. Supple's *Spanish Reader of South American History* was the first of the texts above-mentioned to appear. It presents some of the grand moments and deciding factors in South American history in the form of extracts from competent Spanish-American historians, such as Mitre, Vicuña Mackenna, and Fortoul. These selections constitute a volume agreeably varied in style, tinged with the sentiments of Latin-American authors ranging from Mexico to the Argentine, and reflecting high credit on the historical abilities of Spanish-Americans.

The text is marked by scholarly thoroughness. Errors and misprints are few (cf. *les* for *le*, p. 25, l.16: *ellos* for *sí*, p. 39, l.18: *n* for *no*, p. 94, l.26: *tan* for *tal*, p. 230, l.7), and some of them appeared in the originals. The use or omission of the comma between the last word and the preceding word in a series is not uniform even with the same selection (cf. p. 96, l.29 and p. 97, l.11). These items, however, are of small moment and in no wise detract from the excellence of the book.

What is serious is that the notes are often inadequate, the vocabulary once or twice lacking in the special meaning required for a word in the text (thus, "*hilo*, thread, wire, string" does not apply to *les hizo dar hilo*, p. 119, l.2), and the reading at times undeniably stiff for young readers and even for college students who have not an intimate command of Spanish and a host of local Latin-American associations.

The pedagogical apparatus is to be commended. The oral and composition exercises afford needed repetition for the extensive vocabulary employed. The footnotes in Spanish are something of an innovation and will, with advanced classes, serve a useful purpose. Some of them, nevertheless, are too long (cf. p. 89 and pp. 252-254).

As a history reader, the book probably suffers through its length. Criticism may also have to be made of the chapter on Panama, which appears to be an afterthought and increases the bulk of the text. Under ordinary conditions, one hundred pages of purely historical matter are ample for language classes, and the *Anabasis* style will, for the present, prove more suitable than the Thucydidean, which portions of this reader resemble. In a language book, the teaching of the language must take precedence over everything else.

Advanced classes in Spanish and in Latin-American history will find Mr. Supple's reader informative and useful.

The charm of Latin-America permeates Professor Luquiens' *Elementary Spanish-American Reader*. With its admirable illustrations and its skillful selection of high spots of romance and fact in Latin-American civilization, it will unquestionably incline the sympathies of our students toward our southern neighbors.

The book falls roughly into three parts: history, sentiment, and folk-lore. Of these, perhaps the group of selections portraying Spanish-American sentiment,—e.g., the "Paralelo entre Wáshington y Bolívar", "Un Niño que no sabía qué cosa era la Patria", "Tres Amores",—will most effectively grip young America. But the other divisions, short and telling,—as they rightly ought to be,—do not allow the attention of the student to flag.

The text has been judiciously planned. Not long enough to tire, it is just long enough to leave a salutary and much-needed impression and eagerness for more.

As in Mr. Supple's history reader, informational footnotes in Spanish and exercises for oral drill and composition heighten the practical character of the book. Since the text itself is short, there is no reason why all the various teaching devices should not be taken advantage of from day to day. The reading selections are in a sense made the nucleus for a careful training in fundamental Spanish: and this is as it should be.

From the pedagogical viewpoint, the grammatical notes are the most interesting features of the reader. They are so exhaustive and, in many instances, so elementary that very little grammatical study need be presupposed. Through them and the vocabulary, the text tends more than ordinarily toward the interlinear. No dispraise is here intended. The question is merely suggested as to whether anything more than repetition is required in the teaching of languages,—personality, of course, being taken for granted,—and whether language pedagogy should not really be the science of concealing repetition.

Professor Luquiens' grammatical notes perform another function. They not only explain, but they drive home principles by demanding close observation. Faithfully used, they become a steady review of grammar.

There is little to which one can take exception beyond the length of the vocabulary within such small compass and its frequent difficulty in a beginning text,—inconveniences nearly impossible to avoid unless books are "manufactured." Many of the oral questions requiring simply "sí, señor" or "no, señor" as an answer will be objected to by some teachers. The emphasis on the subjunctive, while valuable, may seem to stress too much a phase of grammar by no means as formidable as it is sometimes made. On p. 75, l. 2, there is a typographical omission in the word "Santiago", and the accent has been omitted on the word "Lucía" in the running title on p. 71 and on "cómo" on p. 82, l. 2. The explanation on p. 102 of "15,000,000 de habitantes" might well have been completed by a sentence on the omission of "de" after "millones" not in round numbers; note 11 on p. 104 on "e" might have mentioned, in addition, that "e" is not used before "hie", and note 10 on p. 108 might have stated that "aun" is often accented when it means "yet", even

if it precedes the word it modifies,—details commonly left untouched in grammars. The impression as to the number of Italians, etc., in the Argentine (p. 13, l. 15 ff.) might have been clarified by a footnote.

In these days of preparation for more familiar relations with Spanish-America, books like the *Elementary Spanish-American Reader* render an inestimable cultural and social service.

J. WARSHAW.

University of Missouri.

**Living French: A New Course in Reading, Writing, and Speaking the French Language.** Richard T. Holbrook. Ginn & Co. 1917. xvii + 480 pp. \$1.40.

The appearance of this volume is an event of great importance to teachers and students of French. It will be welcomed especially by readers of *Gobseck* in Dr. Holbrook's edition (Oxford French series, 1913), in the notes of which were manifested the competence of the editor as a grammarian (particularly in his comments on the verb), and—that rare thing in an editor—his vigorous personality. In the present work neither of these two characteristics is less prominent. The book is evidently the result of much thought, of the accumulation throughout a long period of apposite examples and illustrative passages, of close acquaintanceship with the older periods of the French language, of a keen curiosity about language, in itself and as a reflex of men's mental operations; and abounds in evidence of the author's very decided views on various aspects of the French tongue and how to learn it. From the fifth sentence in the preface—"If after all my efforts to avoid them, this book still contains misprints, or errors about which *no jury of competent Frenchmen could disagree*" (italics not author's) "correction will be made gratefully" (p. v), to the last item in the index—"Zola, Emile"—, the book has individuality, particularly in the presentation of the subject matter. "Qu'on ne dise pas que je n'ai rien dit de nouveau", says Pascal; "la disposition des matières est nouvelle".

Dr. Holbrook's scholarship is both sound and acute in statements of linguistic phenomena. Nor can there be anything but praise for the extreme care and the excellent workmanship that make the volume so pleasing physically and so free from printer's errors.<sup>1</sup> The use of the bold faced type for French words and phrases, in contrast to that used for the English text, is a capital device; the vocabularies and the index seem to be models of fullness and precision.<sup>2</sup>

The book is marked by several general features which at once attract

<sup>1</sup>Are not these misprints? "M. Bergeret speaks to him and keeps him (*lui*) warm (p. 45 Exercise 15); "By adding to any of the thirty simple forms in §§ 108-109 a suitable past participle. . . . we get thirty compound forms in which the past participle always keeps its simplest form unless preceded by a plural or feminine accusative object," (p. 97) there are thirty forms of *avoir* in § 108 alone, and § 109 has an equal number of forms of *être*.

The reference in the index to § 268, *a*, note, under the heading: "Numbers: formation, sounds, syntax," is surprising.

<sup>2</sup>*Argot* (p. 78) is lacking in the vocabulary. The reviewer finds no indication for the translation of "whose" in "The lady in whose house. . ." (p. 102, 4). Cf. § 118.

attention. Let us mention some of them, in the probable order in which they would be observed.

The first lessons begins with a brief extract from Anatole France, *les Pensées de Riquet*, accompanied by phonetic notation and a translation, which is continued in Lessons II-V—perhaps a little more than a page of text altogether; Lessons VIII and IX contain short passages from *Ma Sœur Henriette* of Renan, with translation; lessons XI, XII, and XIII give anecdotes with translation, and, in one case, phonetic notation of the passage. Then come paragraphs with translation, from Zola, *le Rêve* (XIV), from Nisard, *Histoire de la littérature française* (XVII); next (XXIII) a longer extract from G. Paris, *Le Langage* (Preface to Clédât's grammar), which is continued in XLIV, XLVI. In addition, there are extracts from comedies, and numerous illustrative passages and exercises, composed or adapted by the writer. We are far here from the ideal of a "practical" vocabulary so apparent in the conception of most lesson books today. The words *class*, *classroom*, *blackboard*, *chalk*, are not in the vocabulary, and *teacher* is not found before p. 276. Though there are passages containing concrete notes (see especially p. 162), the character of the selections in general, hence of the vocabulary, is noticeably literary and abstract.

With Lesson VII the reader enters on a more thoroughgoing discussion of tenses than is to be found in any introductory French grammar, continuing for seven chapters (vii, viii, xi-xv). In these the author insists on the distinction that should be drawn between a form and its function, and treats most intelligently the uses of the forms for the past tenses (See §§ 59, 62, 65, 67, 70, 71, 397, a, 398, e.). The reader soon perceives that Dr. Holbrook correctly regards the whole matter of the verb as of prime importance. Eight chapters are devoted to the subjunctive (xxxiv to xli), five to the infinitive (xlii-xlvii), five to the participles (xlviii-lii), and fifty-two pages of Part II are taken up with forms of regular and irregular verbs—in all, slightly over half the book (exclusive of phonetic introduction and vocabularies).

Another feature, as has been remarked, is the unusually large number of highly idiomatic locutions and pertinent illustrative sentences or passages to be found on almost every page. Among the last may be mentioned those illustrating futurity (§§ 85, 88), the use of the conditional form (§§ 96, 101), of relative pronouns (§ 113), of the imperative (§ 201), of personal pronouns (§ 286). It is evident that the author has had but to draw on his rich store of notes and observations to exemplify most current linguistic phenomena. Certainly this will prove to be neither the least interesting nor the least useful contribution made by the volume to the study of living French, especially for teachers and scholars.

In addition, the reader finds fuller and more authoritative treatments of several topics than are to be found in other school grammars. Here, besides all questions relating to the verb, may be mentioned the discussion of relative pronouns<sup>3</sup> (§§ 113-142), of *quel* (§ 155), of *que* as neuter interrogative (§§ 146-148), of indefinite pronouns and adjectives (§§ 170-186), of adjective position

<sup>3</sup>The type "Le monsieur au fils duquel nous avons parlé tout à l'heure", is not mentioned in the text. (Cf. p. 102, iv, 4).

(§§ 341-351), of negation (§§ 365-380). On the other hand, he must admit a sense of disappointment at the insufficient chapter on linking (pp. 31-33); at the absence of a table of cardinal numerals with phonetic notation<sup>4</sup>, for which he would gladly sacrifice the page on arithmetical operations (p. 317); at the author's failure to provide lists showing infinitive usage after common verbs, and to indicate phonetically the pronunciation of the words in the French-English vocabulary. This, despite full recognition of the unusually ample vocabularies—fifty-one entries under *de*, for example, and fifteen under *faire*—, and of the author's interest in pronunciation, as manifested by his solution of difficulties on almost every page of the text.

Since, however, a book of this type is after all, intended chiefly for class-room use, it will be considered here primarily from that point of view.

The volume contains Part I of seventy-seven Lessons or Chapters, and Part II of sixty-three pages, devoted to verbs (regular and irregular) and to observations on the gender and number of nouns—four hundred and four pages, exclusive of the vocabularies.

Part I is preceded by a Statement to the Teacher (6 pp.) and begins with a treatment of pronunciation from the phonetic standpoint (31 pp.), the author holding that an accurate realization of speech sounds is the foundation of all linguistic studies (p. xii). Since, however, he has purposely abstained from giving word lists with phonetic notation for each lesson, and since pronunciation is not indicated in the vocabularies, beginners must rely on the instructor for the pronunciation of most of the words, despite the attention paid in the text to numerous special difficulties.

Certain details of the chapter on pronunciation call for a little comment. It is almost sure that beginners would follow more easily the description of the organs of speech (pp. 4-5) and of the vowels (p. 11) if aided by pictures to visualize the functions of the organs and the points of utterance. It is highly probable, in fact, that they will not greatly profit by this exposition unless guided by a competent phonetician. For example, if they endeavor to isolate completely, t, k, l, etc. from all vowel sounds (p. 6); to distinguish between close and open vowels (p. 9) after the mention in § 3, c; to use the terminology 'plosive', 'fricative', 'continuant' (p. 17) after the explanation in § 3, b; to understand the nature of weak vowels (p. 14), of which no further account is taken in the text; to form [R] by the "vibration of the uvula against the back of the tongue" (p. 20)<sup>5</sup> to comprehend readily 'oxytonic'; 'paroxytonic', 'proparoxytonic', and the whole discussion of Stress (pp. 25-27) —, they will succeed only after much explanation and simplification by an instructor who knows a good deal about phonetics.<sup>6</sup>

<sup>4</sup>The note on p. 315 is not clear to the reviewer; is it not permissible to say "*en mil neuf cent dix-huit*"?

<sup>5</sup>Compare Passy, *Sous du français*, 7th ed. p. 98, but contrast Nicholson, *Introduction to French Phonetics*, London, 1909, p. 66.

After referring the reader to Passy (p. xii), Dr. Holbrook remarks: ". . . it is assumed that standard French employs the uvular r [R]." Passy (7th edition, p. 99) says: "En somme je crois que c'est le son ([r]) employé par la grande majorité des Français, surtout hommes—. Au point de vue de l'enseignement aux étrangers, il est indifférent de faire prononcer [r] ou [R] en parlant français—"

<sup>6</sup>It is puzzling to be told that [ɔ] is "approximated by the vowel of *hub* (American pronunciation), and a little nearer to the vowel of *cord*" (p. 12, d). Surely the first comparison



Dr. Holbrook's remark, "We can best learn how to link by carefully observing how educated French people speak in every day conversation, but something can be learned also from phonetic transcriptions. . . . , and a few statements of general principles should be useful" (p. 31), is eminently just. The reviewer, however, would go further and say that since it is manifestly impossible for beginners to profit by conversation with French people, they can be helped immensely by phonetic transcriptions and by a half dozen or so precise statements of the chief cases in which linking occurs.<sup>7</sup> Most school texts show no evidence that their authors are aware of the possibility of offering any specific suggestions in more than two or three cases of *liaison*, and every teacher realizes the utter inadequacy of the directions that nearly all the lesson books give. One would expect Dr. Holbrook's treatment to be fuller and more precise than it is.

On the whole, these pages on pronunciation are too difficult for beginners, and the discussions belong to a first book in French rather because of their brevity than because of their simplicity.

---

In his Statement to the Teacher the author says, "For students not yet in college most of the seventy-seven Lessons will be too long; but shorter assignments are possible. Thus Lesson I may be cut in two at 38, . . . etc. In colleges or universities approximately one year's work should suffice for the whole book" (p. xvii). Most teachers of beginning classes, alike in secondary schools and in colleges, have come to believe that it is inadvisable to crowd the early lessons with material, especially if an appreciable amount of time is to be spent on oral work. The wide popularity of texts of the type of the Fraser and Squair and Chardenal books is largely due to the fact that, whatever be their defects, they are arranged with the student's capabilities in mind, rather than on the basis of all that it would be desirable to have him learn. Thus, in the appraisal of a new first book in language it is not utterly stupid to count up what the pupil is expected to acquire in a given number of lessons and to test the feasibility of the plan by a comparison with the classroom experience of a group of beginners.

The first chapter of Living French contains facts in regard to: definite article (sing. and pl.), indefinite article, generic noun, gender and number of nouns (including *animaux*), *des* as plural of *un* and meaning 'some', present indicative of *avoir*, personal subject pronouns, interrogation with *est-ce-que*,

is misleading in the majority of cases despite the presence of the bilabial, and suggestions for lip-rounding are a necessary part of the directions for making this sound.

The experiment suggested on (p. 12, e) yields the opposite of the result indicated in the text. If the position be taken for [a] and the resonance chamber be enlarged by placing the hollowed palm loosely over the mouth, the result is [a].

A contrast between French and English position in the pronunciation of [t, d, n] would have been helpful [pp. 18, 19].

The paragraph on *l mouillée* is superfluous since that sound is "wholly obsolete in Northern France" (p. 20).

The remarks on Intonation (p. 27) are too indefinite to do more than point out that differences exist between the intonation of French and of English. The directions for punctuation are rather lost in the chapter on Breath-groups (p. 30).

Definite references for the "easy and useful experiments" spoken of on page 30 might be of value to teachers.

<sup>7</sup>Cf. for full discussions, Nicholson, *op. cit.*, pp. 78-113; Martinon, *Comment on prononce le français*, Paris, 1913, pp. 355-392.

and sixty French words, of which about forty-three are utilized in the English-French exercises (p. 38). The second chapter deals with the present forms of *être*, *trouver*, *priver*, *parler*, *se priver*, *s'approcher*, the direct and indirect object pronouns, 'proclitic',—a total of forty-four verb and pronoun forms; negation with *ne*; and forty new words. In each of chapters 1-5 we find an average of fifty-two new French words. Chapters 3-10 treat or involve some knowledge of the following topics:

III. *de* and *à* plus article, partitive, present of *offrir*, *tout ce que*, *ces*, *ceux*, your, his.

IV. generic article, omission after quantitative words, predicate noun with and without article, *qui? quel? où? parle-t-il?* (explanation of *t*), *est-ce que*, *mangé-je*, *parlé-je*, adjectives in *e*, relative *qui* (in exercise).

V. Partitive before adjective, adverbially, negatively; possessive adjective (all forms); *mon* before feminines; agreement; *ne . . pas*; *celle-là*; feminine of adjective.

VI. Comparison (cf. § 55, note 2): adjectives (with *plus*, *moins*, *aussi*, *comme*), synthetic comparison (*meilleur*, *moindre*, *pire*), comparison of thing with itself; adverbs: *peu*, *souvent*, *de plus en plus vite*, *plus . . plus* = the more. . . the more, *mieux*, *moins*, *bien pis*, *plus mal*, *le mieux connu*. Possessive pronouns. Interrogation: word order with noun or demonstrative pronoun subject. *Cela*. Omission of article after *parler*.

VII. Tense values of forms for imperfect. Forms of "group B"; *parlais*, *étais*, *avais*. Insufficiency of terminology; danger of confusing form with function. Past definite and past indefinite; observations on translating these forms (half page); contrasting examples of B and A p.p.

VIII. Paradigms for "group C": *parla*, *fus*, *eus* (of *recevoir* in note); tense values; usage. Paragraph of *Ma sœur Henriette*. Analysis of tense (two-thirds page). Demonstrative adj. with *-ci* and *-là*; repetition. Comparison of forms of groups A, B, C.

IX. Paragraphs from *Ma sœur Henriette*. Colloquial vs. literary usage. Past part. with *avoir*; agreement; forms of A p. p., B p. p. Past part. with *être*; forms of A p. p., B p. p.; agreement; variations of pure adjective forms; participle agreement in passive. *Ce* as neuter demonstrative; *ceci*, *cela*, *ça*. *Trois heures*, *trois heures et demie*.

X. *Ce* as apparent subject, with neuter adjective form, for *il* standing for a noun. *C'est que*; *c'est que* vs. *c'était que*. *Ce* plus relative clause; *c'est ici*, *c'est là*. *Ceci*, *cela* as subjects, objects, with *tout*, no inserted relative. *Celui*, *ceux*, *celles*, *celui-ci*; omission of *-ci*, *-là*. *Ce qui*, *ce que* in indirect questions. *Quel* (in note).

Now a comparison of this summary with the usual first year course in high school<sup>8</sup> brings out what a large amount of grammatical material is to be found in the first ten chapters—say twenty lessons—of Living French. If to this were added a very small number of facts bearing on the following topics: forms of future and conditional, *lequel*, the imperative, subjunctive, and infinitive, numerals, adjective position, stressed pronouns and pronoun order, with a table of conjugations—, most teachers would consider it sufficiently

<sup>8</sup>Cf. the article by Miss Spink in the January JOURNAL, which covers the ground.

abundant for a first year course. This volume, then, contains enough matter for two or even three years of secondary work. It is obvious too that certain features—the treatment of tenses and the subjunctive, for example,—would have more meaning for third year than for beginning students. Even in colleges and universities few classes could profitably complete the volume in less than two years.

At this point let us mention several of the less essential features of Living French, which will, however, bulk large to any one using the book for the first time. These are: a new method of indicating verb forms, in an effort to distinguish logically between the names of forms and the names of their functions; the use (without explanation until § 300, 6) of 'proclitic' and 'enclitic' to designate the unstressed (conjunctive) personal pronoun forms and of 'stressed' and 'unstressed' instead of disjunctive and conjunctive; the division of verbs into two groups, the living (-*er*, -*ir*) and dead (-*oir*, -*re*) conjugations. While the last of these features, like the first, is based on linguistic fact, one can but question the expediency of insisting on it in a book for beginners. It makes little difference to the student whether certain very common verbs belong to living or dead types: *vouloir* and *parler* are equally living as far as his experience goes. Neither is it of any great practical importance in what order or by what number he studies the more regular verb types, or whether he learns three or four conjugations: it is important, however, to introduce no unessential terminology. As to the classification of pronouns, it may be said that the terms 'disjunctive' and 'conjunctive' are more readily associated with the respective functions of the two groups and thus have a certain advantage.

The author's device for clarifying the form *vs.* tense difficulty demands more attention. Outlined in the Statement to the Teacher (pp. xiii-xvi), it is first applied in Lesson VII. The author holds that the current tense names, which aim at indicating the functions of the various forms, fail to characterize uniformly and invariably;<sup>9</sup> that the form which we call the present, for example, may have in a given case a future function; that *il sera malade* is not necessarily future, nor is *il serait malade* necessarily conditional or past future. There are, he points out, twenty-nine or more defining names in use for fifteen possible groups of forms. Consequently he proposes to designate the groups of indicative forms by letters: A (*donne*), B (*donnais*), C (*donnai*), D (*donnerai*), E (*donnerais*), A p.p. (*ai donné*), B p.p. (*avais donné*), etc.; and to designate the two subjunctive groups as L. S. (*donne*) and O. S. (*donnasse*) respectively, while the compound forms are naturally called L. S. p. p. (*aie donné*) and O. S. p. p. (*eusse donné*).

<sup>9</sup>The Joint Committee on Grammatical Nomenclature evidently did not consider it practicable to attain this uniformity, for while they say in one place: "A given term should describe as exactly as possible the phenomena to which it is assigned" (Report, p. vii), we find in another: "The name of each tense should, if possible, carry a natural and *practically sufficient* (italicised by reviewer) meaning appropriate to that tense and no other—. Where a given form does not distinguish between two or more tense meanings of which it is capable, that form, *as such*, should bear but a single name". (Do. p. 18). But a remark that occurs further on (p. 38) is calculated to rouse Dr. Holbrook's ire: "The first of these tenses (*étais, écrivais, etc.*), presents an act as in process or habitual, or a state as in existence, at a past time which the speaker has in mind. *Its office is always descriptive* (italicised by the reviewer); and its proper name is, therefore, the *past descriptive*."

Whatever judgment may be passed on this particular scheme, the author's contention has a basis in fact: it is certain that our would-be descriptive terminology is often wide of the mark. All instructors are aware of the difficulties that arise in teaching the past tenses, though many ascribe them to inadequate or false statements in text-books, repeated by teacher after teacher, rather than to a defective terminology. Students who have read and heard repeatedly "The imperfect tense indicates continued action in past time," and know only that, may be expected to mistranslate consistently the type: "It rained all day yesterday," or "I stayed in the country for three weeks." One may venture to say, however, that Dr. Holbrook's analysis of the *functions* of what he calls the B group (forms in—*ais*; §§ 59, 62, 70, 397, a) will probably do more to clear up this particular difficulty than his new designation of forms.

It is well to consider how this presentation works out. Section 60 is headed: "Examples of the imperfect or past descriptive tense forms. Group B." Then follow the forms *parlais*, etc. In § 61, a, we read, "*Si je parlais, elle m'écouterait*, may mean either, 'If I were talking' (now). . . , or, 'If I talked' (tomorrow or at any future time). . . ." Aside from this and other just observations, the net change caused by the introduction into this chapter of the term "group B" is not appreciable, except as the discussion gives rise to the following sentences: "Again, *s'il me tuait?* (Suppose he should kill me?) expresses an act which is not only future but instantaneous; therefore not 'imperfect,' except as everything future is imperfect (*imparfait*), (not finished). Again, if by *descriptive* we refer to any mental picture, the form *était* is not descriptive in, say, *c'était vrai* (That was true), though the condition that it reports is past. The term descriptive necessarily varies in appropriateness according to the degree of visibility that a given verb happens to attain."

In the chapters in which the forms *parlai, parlerai, parlerais, parle* (pres. subj.) are taken up, the situation is much the same. It is only when treating the forms, *ai parlé*, etc., that the author definitely cuts loose from the usual method of designating the forms, and notes them as A p.p., B p.p., etc. Had Dr. Holbrook been vain enough to consider the case for form *vs.* function won by his preliminary argument, and not thought it necessary to carry on in the body of his text the combat against existing usage, he might have devised a presentation of the new plan which would make its peculiar merits stand out so clearly as to impose itself upon those who use his book. As things stand, most teachers who adopt this volume for class use can and will adhere to the familiar terminology, and will even basely descend to encouraging their students to substitute 'perfect' or 'past indefinite' for "group A p.p." They cannot, however, fail to profit by the discussion of the tenses as presented in Living French, and the author will no doubt agree with the reviewer in regarding this as a capital consideration.

The title of the book indicates specifically that the author considers Living French an introduction to the spoken as well as to the printed language. We have already remarked on the abstract character of the vocabulary, and there is not much definite provision for oral work, for, says the author

“ . . . some quizzes in French are offered; but these latter become monotonous in print, occupy a great deal of space, and can be readily invented by anyone who speaks French.” In view of this one is surprised to encounter in Lesson VII, “Learn to think in French as soon as possible”; and still more amazed to read the following note: “Les professeurs qui se servent exclusivement de la methode directe n'auront qu'à résumer en français le contenu des §§ 382-427” (p. 343).<sup>10</sup>

There are, to be sure, some good exercises in shifting tenses, moods, pronouns, in supplying correct forms, and at least two short questionnaires (pp. 126, 146), but exercises of the English-French type predominate, despite an occasional indication like this: “(Causerie) Molière et la Comédie-Française” (p. 126); or like this: “Causerie sur les saisons et les temps” (p. 138). On the whole the book has less apparatus for oral work than most recent school texts. True, a resourceful teacher, whose program is not too crowded, can provide exercise material of this kind, but when the text-book in use makes oral work difficult to avoid, more of it is done in more class rooms. The strong feature of this volume, on the side of the spoken language, the feature that goes far toward justifying its title, is the remarkably large number of examples of colloquial French usage, exemplifying all or nearly all current idioms. So large is the number in fact, that only many oral exercises, involving much repetition through a considerable period of time, would make them a convertible part of the learner's linguistic assest.

The exercises for translation from English into French are abundant, original, and often difficult (cf. p. xvii, 7). Here are a few sentences from the early chapters: “Does a debt become larger as it approaches?” “When they (men) are close upon me, they are enormous (Lesson I). “I always succumb when M. Bergeret holds out food to me under the table” (Lesson II). “These sounds have meanings, but these meanings are less distinct than those I express” (Lesson III). “The enemy that spies upon me when I am eating is swift to act and full of wiles” (Lesson IV). “Children who yell when they play tag are hateful, and a man in rags is always full of enmity” (Lesson V) Such sentences and the texts on which they are based will surely make the student reflect, but it is decidedly open to question whether they will help him greatly to do what is called in the class room, somewhat ambitiously, “thinking in French.”

Will they teach him to write French? To a certain extent, of course, but the reader is not prepared by what has gone before to find in Lesson LXXIV (p. 330) the following exercise: “Free Composition. Using either the vocabulary in §§ 370-372 or other words, write in French to illustrate freshly each paragraph of § 370 a letter, an anecdote, a personal experience, or whatever you please; about 300 words” (Cf. similar exercises, pp. 334, 338). The teacher who believes in some independent writing by the student as one of the effective ways of making him utilize, and assimilate his linguistic

<sup>10</sup>As an extreme example: “In D and E we find *au* (formerly *av*); see §§ 84, 91, 394. In L. S. (§ 202, a, and § 204) we find *ai* [e] and *ay* [ej]. In C. and O. S. (§ 398, c, and § 399, c), all that remains of *av*- is silent *e* (*eu*- instead of *-u*-, and *euss*-, instead of *uss*-); likewise *eu* (p. p.) instead of *u*; compare *eu* [y] ‘had’ with *vu* [vy] ‘seen’, and see § 405. On *ai-je* [e: ʒ] see § 403, a. As to the general character of *avoir* see §§ 402-406” (§ 425).

acquisitions, will have begun simple exercises of this nature long before reaching Lesson LXXIV; and the students of those who do not approve of beginning such work early, will not do these assignments so as to satisfy Dr. Holbrook. Next to conversation, composition as now conceived is the most difficult part of the course to direct properly, and teachers have the right to look for definite help and suggestions from the authors of the lesson books they use.

So much for the method evidenced in *Living French*, as seen from the fixed point of the reviewer's desk. From the more mobile teacher's chair, other aspects of it might become more prominent.

Turning more specifically to content, one observes that one or two topics are not treated with the desired clearness or, perhaps, with sufficient dogmatism for elementary students. One of these is the use of the neuter demonstrative *ce* as the apparent subject *versus* a personal pronoun (pp. 69, 71-72, 103), and introducing an initial clause before an infinitive or a *que* clause (pp. 219, 267). Another is that of the personal pronouns (pp. 37, 40-41, 243-270). The rather summary treatment of these in the earlier pages provides many examples of the 'proclitics', but few explicit statements about position, and mentions two or three stressed forms only in an exercise (p. 42, II, 4). Forms like *elles*, *eux* are not discussed until page 243; they occur once or twice before that (p. 103), but it is not sure that the student will realize the connection between *eux* and *lui*. The longer treatment (pp. 243-270) is suitable for advanced students only, and gives the impression of being rather an interesting collection of phenomena than usage so classified as to make a sufficiently clear cut impression on tyros in French. This remark applies also to the chapter on prepositions with names of countries (pp. 295-298). Such a discussion is of value as a corrective to an over rigid conception of how things must be said, but the beginner will find it difficult to get here the two or three facts, which, while not exhausting possibilities, will enable him to employ names of countries correctly in the two or three sentences that he wants to use.

Grammars are, of course, of two sorts. The class room type, intended for pupils of high school age or college freshmen, who know little or no French, groups and classifies simply the principal phenomena wherever these may be reduced to "rules," emphasizes similarities rather than divergencies, and, for the time being, ignores as "exceptions" or "idioms" many phenomena that are, however, of the greatest importance for a thorough knowledge of the language. In such a book the French material, of the earlier lessons at any rate, may seem stilted and poor to one who knows the language well. Unless he has a sympathetic understanding of the learning process, such a person will demand something more savory, something richer, something "more French." In other words he fails to realize that the very material he calls for, presents to beginners in language the most troublesome obstacles, because of its utter newness, whereas the phenomena common to language in general are reinforced by many associations. Even constructions like *je suis allé* and *je me lève* are often sources of trouble at the end of the first half-year, despite repetition. The framework must be first put

together. When it seems to stand fairly solidly, the good teacher sets to work to fill it in. In doing this he must usually rely on material drawn from the reading, and when a lesson book makes a real contribution to the undertaking he is grateful.

The other type of grammar, a manual for advanced students, and teachers who still study, is arranged logically, systematically, and contains thorough going discussions of the topics under the various grammatical categories, with ample attention to the inconsistency of usage. It gives proper place to considerations arising from the philosophy of syntax, and on controverted points indicates current opinion without being drawn into a polemic. It contains abundant examples and a rich store of idiomatic expressions. If intended as a lesson book, it provides copious exercises, in which this idiomatic material and the difficulties of syntax are often reworked through oral and written composition.

It cannot be said that Living French conforms to either of these types, but a review that regards the volume almost exclusively from the pedagogical point of view, does not cover the ground. For that it would be necessary also to consider it in detail as a contribution to the study of modern French grammar, and to point out in it more than one instance of the competent knowledge of the French language displayed by the author. This, after all, is its peculiar and unusual merit. Whatever reservations are to be made in regard to the use of the book in the classroom, it may be recommended to all students of the language as doing for many of the usual phases of French grammar what Armstrong's *Syntax* has done for the French verb.

A. COLEMAN.

The University of Chicago.

**Gustav Adolfs Page** von Conrad Ferdinand Meyer. Edited with Introduction, Notes and Vocabulary by Robert Bruce Roulston. New York, Henry Holt & Co., 1917. xxviii + 160. 45 cents.

Professor Roulston has given us a good edition of *Gustav Adolfs Page*. Judicious care has been exercised in preparing the introduction, notes and vocabulary, and thus abundant material is provided for profitable study of a fine bit of historical fiction. Some of Meyer's writings are peculiarly suited to use in the classroom. There is hardly a trivial or insipid line in Meyer's productions and through repeated perusals one comes to appreciate more and more the fine polish that has been wrought at the expense of great care, and occasional impressions of rigidity and artificiality obtained on first acquaintance are diminished. Meyer has more of Gottfried Keller's superb humor and realism, his world is that of far-off history, and even this is turned to suit his fancy, but he does always present a picture of some great event or character that richly repays one's attention, so that one lays his stories aside with the feeling of having been refreshed and strengthened, if not exalted. Meyer was a noble man of earnest, ardent, honest, artistic aspirations and a breath of his spirit inevitably pervades his work.

Closing scenes enacted in the life of the great Swedish king, Gustavus Adolphus, taking place during the Thirty Years' War pass before us in this short story, and the representation of Gustavus's page, Leubelfing, as a daring young girl in disguise, though a pure fiction, lends a bit of romantic charm. It is somewhat difficult at first to accept this motif as natural, but after one has become accustomed to the idea, other events move along consistently, and interest grows tenser as one draws near the fine conclusion.

Professor Roulston has made a valuable contribution to the study of Meyer in furnishing the notes with liberal illustrations of important characteristics of Meyer's technique and style by means of parallel citations drawn from all of Meyer's works. This is a new feature and is indicative of far more conscientious preparatory study than editors of modern texts are usually able to demonstrate. To give one example: in a note on line 12 of page 6 citations illustrate Meyer's method of symbolizing an act or mental state or even a character by means of some plastic representation.

The record of words coined by Meyer, likewise that of his favorite and peculiar vocables and expressions, will prove useful to philologists in the compilation of lexicographical, grammatical and literary work.

The reviewer thinks that it would have been better to give the modern German equivalent of all foreign words listed in the vocabulary. A map of Germany indicating the locality of Gustavus's military operations might have been useful in the historical sketch of the introduction. References in the notes to the introduction without indicating the number of the page are not always satisfactory.

There are only a few expressions in the introduction that seem infelicitous, e.g., 'the young Conrad' (p. v, ll. 18-19), 'the young Meyer' (p. vi, l. 23), 'the father' (p. v, l. 19), 'the son's artist eye' (p. v, l. 13) are suggestive of German rather than of English usage. But this is a trivial matter indeed. The fact is that Professor Roulston has contributed a good piece of work that will be particularly welcome in the colleges of the Anglo-Saxon world.

C. C. GLASCOCK.

The Rice Institute.

**German Science Reader**, by Frederick W. Scholz. New York, The Macmillan Co., 1917. 12 mo., ix + 462 pp. \$1.10.

The older type of German science reader usually presented a collection of disconnected extracts so simple in style and vocabulary and so antiquated in their scientific views, that they were of no real value to the serious student of the sciences. Recent German science readers have sought to overcome these defects by offering articles taken from standard German scientific works and describing the latest researches in the various fields. Indeed, at times, editors have gone to the other extreme and have presented articles so technical and so limited in scope as to interest only a particular group of students, as, for example, engineering students. A happy compromise was made by Kip in 1916, whose *Scientific German Reader*<sup>1</sup> contains chapters on eight principal

<sup>1</sup>A *Scientific German Reader* by Herbert Z. Kip. Oxford University Press, 1916.



physical and biological sciences, sufficiently technical to interest the specialist and not formidable enough to frighten or defy the general science student. In general, the book by Scholz serves the same purpose, although, on the whole, more technical and difficult to read.

As stated in the Preface, "the selections are chosen from the fields of Chemistry, Physics and Biology, with two supplementary articles on modern industry from its scientific aspect. To make the Reader truly modern, articles on the dye industry, the telephone, wireless telegraphy, the airship, the submarine and modern methods of industrial efficiency have been included. Throughout, an attempt has been made to associate the facts of science with human experience. To further this end and also to give a wider range of vocabulary, biographies of representative German scientists like Humboldt, Liebig, Helmholtz and Haeckel have been added. . . . Since Humboldt represents the end of the era of general science and marks the beginning of the intense specialization of our own age, the life of Humboldt serves as an introduction."

The plan of the book can best be explained by a detailed description of one or two chapters. The chapter, *Alexander von Humboldt*, comprises twenty-eight pages. Of these, seventeen constitute the text proper, including footnotes averaging one-fourth of each page, which explain and paraphrase difficult passages. Of the remaining eleven pages, eight are devoted to informational notes (*Anmerkungen*) and bibliography, and three to *Übungen* and *Fragen*.

The chapter, *Chemie*, comprising 87 pages, has the following subdivisions: *Die chemische Grossindustrie; der Kampf ums Licht; die Farbenfabrikation; die Industrie der Nitrate; Justus von Liebig*. Upon examination, it is found that 43 pages are devoted to chemistry proper, while 15 pages are given to biography, and 29 pages to *Anmerkungen*, bibliography, *Übungen* and *Fragen*. The chapters on physics and biology are constructed along the same general lines.

To the reviewer it would seem that the editor has overloaded his work with informational, grammatical and conversational apparatus. The *Anmerkungen* are expanded unduly and here and there remind one of a miniature *Brockhaus* or *Meyer*. For instance, in the *Anmerkungen* on the chapter, *Alexander von Humboldt*, we find German biographical sketches of Wilhelm von Humboldt, George Forster, Hardenberg, Aimé Bonpland, Gay-Lussac, Friedrich Wilhelm III., Archimedes, Arago, Cotta, Goethe, and Friedrich Wilhelm IV., in addition to various geographical, historical, and scientific notes.

The desire to make this Reader consistent with the other direct method books of the Macmillan German series doubtless explains the large amount of space given over to *Wortübungen*, *grammatische Übungen*, and *Fragen*, as well as the fact that the footnotes are more frequently German paraphrases than accurate translations of difficult passages. It is, however, very questionable, whether a German science reader should be made a manual for German conversation. Is not the goal in view rather a good German pronunciation, extreme accuracy of translation, with only sufficient grammar to clear up

difficulties of construction, and enough German conversation to relieve the monotony of constant translation? Certainly, detailed word studies like those on pages 86 and 207, or intricate grammatical exercises, of the type found on pages 332 and 333, are out of place.

Since, however, the editor himself frankly admits that he had in mind the needs of a wide range of classes, the teacher has perhaps no occasion to be annoyed by this *embarras de richesses* but may select what best suits his purpose.

So far as the texts themselves are concerned, it may be said that, on the whole, they are quite difficult, both as to style and vocabulary, and to subject matter. The editor clearly underestimates the difficulties when he says: "From the point of view of both content and language the text presents no unusual difficulties for high school classes, yet is suitable also for more mature readers." Without four years of high school German or three years of college German and a scientific background, a student will not be able to read intelligently most of the articles on chemistry and physics, for these are not taken from simple text-books presenting a simple, scientific vocabulary, with which the student is familiar, but present chemistry and physics in their strictly industrial and technical aspects. Indeed, articles such as, *Die Farbenfabrikation* and *Die drahtlose Telegraphie*, presuppose a very considerable scientific training.

The Reader does, however, present a wide range of valuable scientific material and can be read with profit by the more advanced students of science after a simpler book has first been used. As a rule, the selections are taken from recent German publications, and only one article, *Die Entwicklung des Unterseeboots*, seems to read like a translation and adaptation from the English.

A rather cursory examination of the Reader disclosed few typographical errors. In the *Fragen* occasionally an interrogation point is missing (pp. 28, 120, 359). On page 144, *Abbildung I* should read *Abbildung A*. On page 150, question 32, the *du* form is impossible in connection with the following *Herr*, and *tritt* would in any case be preferable to *trete*. On page 362 an *h* is missing in the word *Unbestechlichkeit*. *Bedenkenfrei* in the sense of *unscrupulous* (p. 46, l. 3) undoubtedly deserved a place in the Vocabulary. Other minor errors occur on page 329, lines 17 and 30, and in the title of Bülsche's work on page 331.

The German-English vocabulary has been condensed so much that it is not entirely satisfactory. Self-explanatory compounds, common words and those resembling the English have been intentionally omitted. This frequently leads to difficulties. Students are almost sure to mistranslate such words as: *Bergakademie* (p. 1), *prinzipiell* (p. 243), *Kulturvölker* (p. 285); and they would find it a great convenience to have the exact English equivalent of such words as: *Kumarin* (p. 42), *Gärungsgewerbe* (p. 45), *eine sog. gerichtete Antennenanlage* (p. 177), *Fliegerkappe* (p. 179), *das statische Moment* (p. 193), *Fischmenschen* (p. 285), *Asseln* (p. 288). In a few cases the definitions do not suit the case in hand. For instance, *dafür* (p. 286, l. 5) means "in return for that," while *meistens* (p. 370 l. 7) can only mean "generally" and

not "mostly." Another inaccurate definition is found in the *Wortübung* (p. 372), where *etwas vorwegnehmen* is defined as "to take something for granted."

On the whole, the average reader would have welcomed a more complete, exact German-English vocabulary in place of such elaborate *Anmerkungen* and *Wortübungen*. All this apparatus scattered throughout the book mars the beauty of the printed page and gives the book a puzzling, formidable appearance. The half-tones are considerably blurred, but the letter press is uniformly good.

JOHN A. HESS.

Indiana University.

**A Trip to Latin America**, by Ventura Fuentes and Victor E. François. New York, Henry Holt & Co., 1917. x + 196 pp. 80 cents.

If there exists a teacher so blind to the trend of the times as to refuse to introduce into his Spanish classroom South-American material and atmosphere, certainly he can not allege as excuse for his short-comings any scarcity of appropriate text-books. Spanish-American readers and composition books are appearing in such rapid succession as to bewilder one with the wealth of choice. The volume recently published by Messrs. Fuentes and François, however, is distinguished from others by being carefully and intelligently planned as a first-year book.

A few of the readers published in recent years have been so complicated in style and contain so much detailed information as to put them outside the comprehension or needs of high school students. Others are well suited to the requirements of second and third year classes. The one under discussion at present is, to give its complete title, "A Trip to Latin America, in very simple Spanish, with conversation and composition exercises and vocabulary."

The text, after six introductory lessons which give the essential facts of the geography of the New World and its discovery, follows time honored custom in recounting the experiences of a young North-American traveling through the various countries of Central and South America and the Antilles. The lessons take the form now of letters, now of dialogue, in an attempt, as the authors state in their thoughtfully prepared and helpful preface, to avoid the monotony almost inevitable in books of travel.

May it not be that this monotony is less a matter of form than of subject matter? If the young traveler in question had shown himself more catholic in his interests, if he had been less bent upon imparting useful information and allowed himself occasional license to describe some incident of travel or some vivid, even amusing phase of foreign life, might not the result have been a book a little less evidently intended to instruct? Undoubtedly it is desirable, as says the preface, that "while learning the Spanish language, the beginner enriches his mind with much important and useful information on the geography, history, government, industry, commerce, and climate of the

Latin-American countries, and the habits and customs of their peoples," yet one can not but feel a secret sympathy for the little first-year students if their language-work,—still, at times, in spite of the best modern methods, a slightly bitter pill,—is never to be sweetened by an interesting tale or amusing anecdote. Nor can one help but feel that the last two items of the list on which he was to be instructed have been slighted in favor of the others.

The exercises with which the book is so liberally supplied are excellent in character and unusually varied in form, comprising drill in asking as well as answering questions, practice with the useful blank, sentence building based on special forms and idioms, identification of verb forms, transformation of sentences, suggestions for original composition both oral and written, comparison of Spanish and English words, and translation from English to Spanish.

One question that might arise in this connection is that of the usefulness of this wealth of exercises in a book that does not at the same time give all the other material necessary to make it a complete first-year text-book. Aside from a full and clear table of regular, irregular, and radical-changing verbs, there are no grammatical forms or rules given. The topics assigned for review in each lesson suggest that the book is intended to be used after the pupil has acquired a considerable knowledge of grammar. Yet there is scarcely time in the first year for the teaching of all the grammar here covered, with the necessary drill, and a review of it with a new set of exercises. On the other hand, if, as the preface suggests, the book is introduced almost at the beginning of the course to alternate with a grammar, it would be highly improbable that the order of presentation in the two books would be identical, and there would result confusion and waste of material. But no doubt authors are aware that teachers are prone to be very independent in the use they make of exercises provided and the attention they pay to suggestions made in prefaces. By beginning the book in the second half of the first year it might be read rapidly enough to hold the interest of the class, while a choice of exercises could be made to suit the needs of the pupils and correlate with the other work they might be doing.

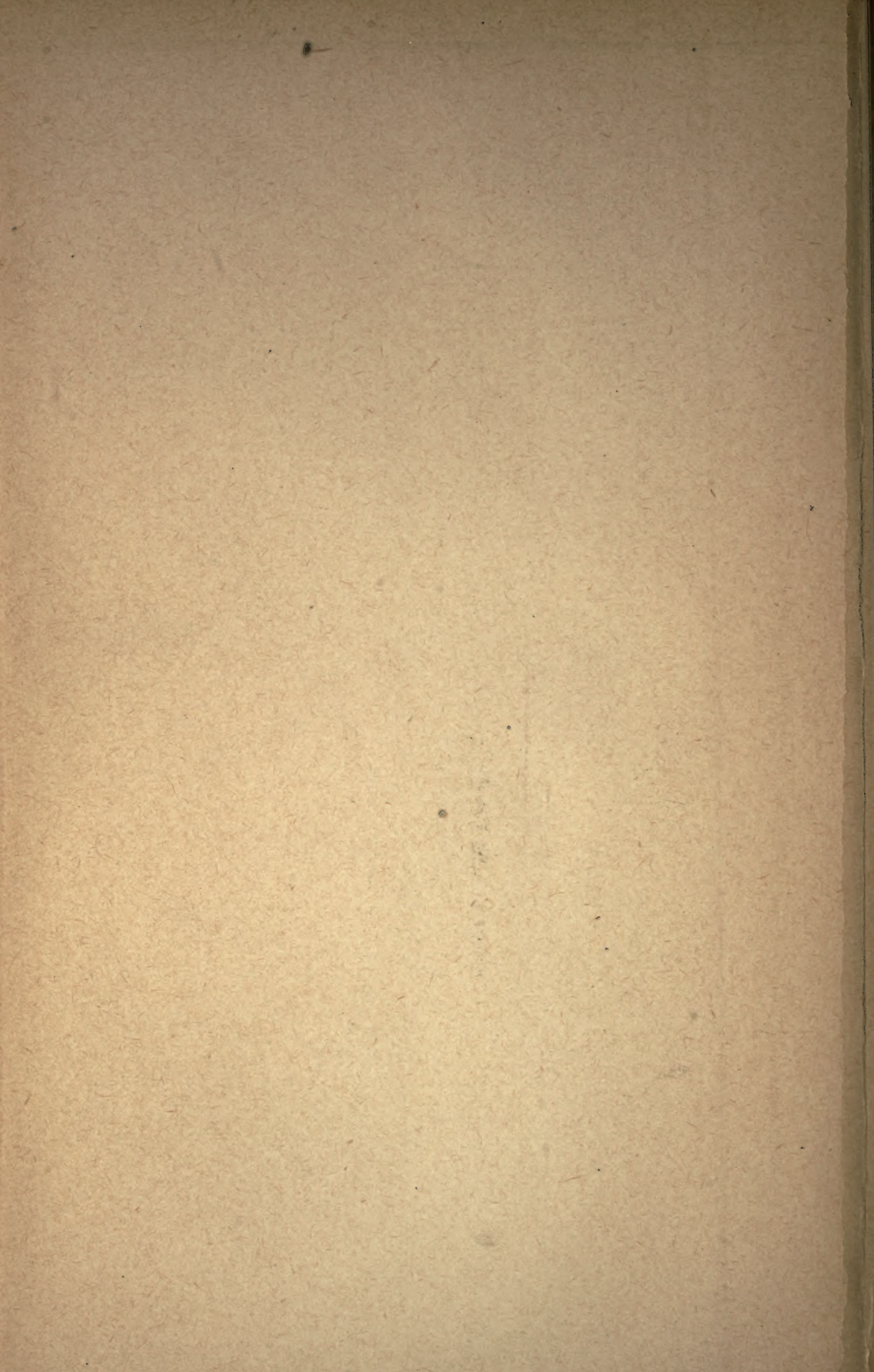
MARION E. POTTER.

Newton High School, Elmhurst, L. I.











PB      The Modern language journal  
1  
M47  
v.2

**PLEASE DO NOT REMOVE  
SLIPS FROM THIS POCKET**

---

**UNIVERSITY OF TORONTO  
LIBRARY**

