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# LINGUAPHONE

CONVERSATIONAL COURSE

## STUDENTS' INSTRUCTIONS

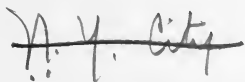
LINGUAPHONE INSTITUTE



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CONVERSATIONAL COURSE

## STUDENTS' INSTRUCTIONS

A handwritten signature in black ink that reads "N.Y. City". The signature is written in a cursive style with a horizontal line striking through the middle of the letters.

LINGUAPHONE INSTITUTE

LINGUAPHONE INSTITUTE, LTD.,  
207-209, Regent Street, London, W.1,  
30, Rockefeller Plaza, New York,  
*and throughout the world*

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## INDEX.

	Page
<b>Introduction:</b>	
How to make the most of the Linguaphone Course	5
<b>Instructions for Adult Students:</b>	
Preliminary Advice           ...   ...   ...   ...	7
General Instructions and Exercises ...   ...   ...	9
Summary of Exercises       ...   ...   ...   ...	15
Independent Self-Expression       ...   ...   ...	16
General Advice           ...   ...   ...   ...   ...	17
The Sounds Record and Pronunciation Generally ...	18
Final Note   ...   ...   ...   ...   ...   ...	19
<b>Instructions for Children ...   ...   ...   ...</b>	<b>21</b>
<b>Exercises for Children under 12 ...   ...   ...</b>	<b>21</b>
<b>Exercises for Children unable to read ...   ...   ...</b>	<b>26</b>

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## Introduction

### How to make the MOST of the Linguaphone Course

You have now in your hands the finest means yet devised for the teaching of Modern Languages. Many years of experimental work with every known method of language teaching have gone into the preparation of this Linguaphone Course.

You can now command the services of the finest language teachers in the world—men and women who combine all the essential elements of the ideal teacher. For the language they are waiting to teach you is their own language, as familiar to them as your own language is to you. They are acknowledged experts in their language, understanding every aspect of it, widely read and widely versed in the culture of their own nation.

And, most important perhaps of all, they are expert teachers, with the skill born of long experience in imparting their knowledge to others, and in understanding and smoothing out all the difficulties that might impede your progress.

You are waiting to learn—they are waiting to teach. This book has only one purpose, to introduce you to each other, and to help you over the early stages of your acquaintance, until you know each other so well that you can get on by yourselves.

You may think that you do not need to be told how to listen. But **when** to listen and when to speak, what to listen for, how many times to listen, and how to absorb all that there is to listen to—on all these points these Instructions will guide you.

They will even tell you how you can carry on a conversation with your teachers, or with their recorded voices! They will show you at every point of your developing knowledge, how your ear, eye, lips and memory can best and most effectively co-operate—as they did automatically when you learned as a baby to speak your own language—so as to enable you to master and make your own every sound and every idiom of the foreign language you have chosen.

If you follow these instructions carefully, even though at the moment you may not see the value of them—if you are prepared to “begin at the beginning and go on till you come to the end”—you will find that at every step of your progress, as on a path that climbs from a valley to the shoulder of a hill, you are offered an ever wider and more fascinating prospect, but, unlike the hill-climber, you will find that the nearer you approach the summit the easier and more attractive the climb becomes. And when you reach the summit a new world lies at your feet.

# Instructions for Adult Students

## Preliminary Advice.

These instructions are applicable both to those students who already have some knowledge of the foreign language, and to those who have no knowledge of it at all, whom we may call "Beginners."

The object of these instructions is to help you to learn, not only how to speak the language, but also how to write it and understand it.

A word of advice to those who already possess a "smattering" of the spoken language and have taken up the *Lingua-phone Course* in order to become more fluent:—

If you have no previous knowledge and follow these instructions conscientiously, you must inevitably speak the foreign language with the same accent and intonation as the speakers to whose voices you have been listening on the records. If, however, you already possess a certain knowledge of the spoken language, your accent may not be perfect, and experience shows that it is very difficult to eradicate a wrong accent once acquired.

Therefore, if you already possess some knowledge of the spoken language, we advise you to try and forget as far as possible what you have learned before, following the instructions even more carefully than if you were a Beginner.

If you are a Beginner it may seem to you, because your ear is as yet untrained to the sounds of the foreign language, that the speakers speak rather quickly. That is not so. On the contrary, the first few records are spoken very slowly and deliberately, so as to enable the beginner to catch every word. The more your ear gets accustomed to the foreign language, the clearer and more distinct the foreign words become to you, and what at first may have seemed to you a jumble of strange and incomprehensible sounds gradually assumes the shape of distinct and intelligible speech.

The rate of speech advances with every lesson as the course progresses, until in the later lessons it reaches the normal rate. By then, you will have no difficulty in following the text, because in the meantime your ear will have become thoroughly trained and attuned to the foreign language.

At the outset you may find the different turns of speech and idioms strange, but just take these peculiarities (present in *every* language—including English!) for granted at first. Later on, when you have the “feel of the language,” they will all become perfectly clear to you, and you will be able to express your thoughts in this new medium just as spontaneously as you do in English.

### IMPORTANT.

*Do not attempt to pronounce the sentences aloud until instructed to do so.*

## GENERAL INSTRUCTIONS.

Keep your records in the case in serial order. Always see that the record you are using is free from dust. Fluff or dust collected by the needle as it travels round the grooves may distort the sound. Never use worn needles. Find out how often you should change the type of needle you use, and be sure to keep within the limit. Before beginning the exercises, see that your text-books are at hand, together with a note-book and pencil.

Decide how much you can assimilate in the time you have allowed for your study, and work to that plan. Experience shows that 8-10 lines is the average amount the beginner can deal with successfully. The exercises 1-8 given below should be worked through for each portion of *every* lesson, and the lessons should, of course, be studied consecutively.

### 1.

#### Preliminary Ear-training.

Taking the first sentence, work as follows:—

1. Listen to the sentence once, at the same time following the text in the book.
2. Listen to the same sentence four times without the book.
3. Listen to it twice more, following the text.

If necessary, repeat this exercise several times more. Then play the next sentence in the same way, and so on till the end of the portion you are studying.

Do not try at this stage to understand the meaning of the text. Your principal object should be to distinguish each syllable and each word and to identify the spoken word with the printed text.

## 2.

**Understanding.**

Without listening to the record. Read\* through the portion of the text you are studying and refer to the pictures. They will help to make the meaning of the sentences clear to you and to fix the words in your mind. Wherever a number is attached to a word in the text, refer to the large picture illustrating the lesson; there you will see the same number attached to the object which the word represents. If there are small pictures as well, the words that represent them will be indicated by a letter in italics. Having done this, make quite sure you understand the whole of the portion by consulting the Vocabulary.

*\*Silently.* At this stage do *not* attempt to pronounce the foreign words.

## 3.

**Ear-training in conjunction with Text and Pictures.**

Play the record several times, first following the text in the book and then concentrating on the pictures and looking at the various objects as they are mentioned. By now you should have quite a good idea of the meaning of the sentences as you hear them.

## 4.

**Ear-training combined with Spelling—Writing.**

Listen again, while following the text in the book, this time paying special attention to the spelling of the words. Repeat three or four times.

Copy out the text. (If you are studying a language that has a special script, practise first with the alphabet and individual words.)

## 5.

**Detailed Ear-training.**

Listen to the first sentence while following it in the book. Do you understand every word? If so, go on to the next sentence. If not, underline in pencil the words you do not understand. Look up the meaning of the words underlined and listen to that sentence again and again without the book, until you are able to understand it all. Proceed in the same way to the end of the portion allotted. Then listen to the whole portion again, and if there are still words you do not understand, repeat the procedure, first with the book and then without it, until you are able to understand every word.

## 6.

**Speaking.**

You are now ready to start speaking the words and sentences you have heard. If you are to be understood easily, you must speak the language in the same way as the native. This means imitating the speaker on the record in the matter of intonation as well as pronunciation, so do not be afraid to copy the rise and fall of the voice exactly. Practise as follows: Listen to the first sentence without the book, stop the record and say the sentence aloud. Compare your pronunciation with the speaker's and see whether you can detect any difference. Repeat until you are quite satisfied that your pronunciation and intonation correctly reproduce those of the record. Proceed in the same way with the whole portion, sentence by sentence.

## 7.

**Dictation.**

Dictation from the record gives excellent practice in ear-training, spelling and writing at the same time. Play a few words at a time, stop the record and write down the words you have heard. When the whole portion has been written down in this way, compare it with the printed text and correct any mistakes you may have made.

## 8.

**Reading.**

Listen to the whole portion, at the same time following the text in the book. Then listen to it once or twice without looking at the book. Finally read it aloud to yourself several times. Read slowly at first. Fluency will come of its own accord. Reading aloud is an excellent exercise for acquiring fluency in speaking, but should only be practised when one is sure of one's pronunciation.

NOTE: The foregoing Exercises 1-8 should be worked through for *each portion* of the lesson.

The following four Exercises apply to the text of the complete lesson studied *as a whole*.

## 9.

**Ear Test.**

Without looking at the book, listen to the whole of the text to satisfy yourself that you understand every word you hear.



**10.****Spontaneous Conversion of Images into Spoken Words.**

Look at the large picture. Take No. 1. Besides giving the name of the person or object represented, give a description of it and convey the whole idea represented. In case of doubt refer to the text. Always say the words aloud. Now take another number, and another, until a mere glance at one instantly brings to your lips its equivalent in the foreign language.

A similar exercise can be practised whenever there are small pictures in the text. Look at the first one and describe it as indicated above. In the case of nouns, always add the article. This will help you to memorize the gender.

**11.****Detailed Understanding of the Text.**

Copy out from the Vocabulary the meanings of the words and phrases in your own language. Close the book and add the foreign equivalents. Check from the Vocabulary.

At this stage you should consult the grammatical handbook to make quite sure you understand the grammatical construction of the sentences.

**12.****Final Test.**

Listen to the whole lesson, without the book, two or three times. Can you understand and follow it all? Do you know it so well that you do not need to think of the English meaning of

it? If so, you are beginning to think in the foreign language and have really mastered the lesson.

Go through the lesson again, this time reading it aloud and making a final check on the correctness of your pronunciation and intonation.

## **SUPPLEMENTARY EXERCISES.**

The additional exercises given below should be worked through for every portion of text consisting of conversation in the form of questions and answers.

### **13.**

#### **Answering Questions heard on the Record.**

Play the first question and then stop the record. Repeat the question aloud and then give the answer from memory. Then listen to the answer on the record and make sure your own answer was correct. Continue in the same way with the remaining questions.

### **14.**

#### **Asking Questions and Hearing Answers on the Record.**

Imagine that you are the speaker who is asking the questions and let the record give you the answer. Ask the first question, then listen to the same question to see whether your version was correct. Follow on by letting the record give you the answer. As soon as you hear the answer, stop the record and ask the next question, and so on to the end of the text.

**SUMMARY OF FOREGOING EXERCISES.****A. Listening.**

- (a) Listen once, following text in book.
- (b) Listen four times, without looking at the book.
- (c) Listen twice, following with the book.

**B. Understanding.**

Make out the meaning with the help of pictures and Vocabulary.

**C. Ear-Training.**

Listen, first following with the text and then only looking at the picture.

**D. Speaking.**

Listen to the sentence, then repeat.

**E. Dictation.**

Listen to the sentence, then write it down.

**F. Reading.**

Listen to the whole passage, then read it aloud.

**G. Conversation.**

Play the Question. Stop the record. Give the Answer yourself and check by listening to the Answer on the record.

## INDEPENDENT SELF-EXPRESSION.

When you have come to the end of your study of a *complete* lesson, you will have acquired quite a considerable vocabulary.

The material thus learned will not only enable you to formulate such sentences as appear in the book, but you will find by degrees that with the words and expressions you have acquired, you will also be able to formulate correctly your own independent sentences and phrases as occasion arises. The more lessons you master, the easier you will find the art of self-expression in the foreign language. Of course, it is impossible to compress a whole language into one book, but you will find in the end that, within the limits of this book, your mastery of the new language is complete.

The material is there, the means of acquiring it are there; it is for you to make it your own by a little perseverance and a little work.

## GENERAL ADVICE—IMPORTANT.

Never take any sound for granted. Make sure always that you have grasped the correct pronunciation of the foreign sounds before attempting to pronounce them yourself.

Be especially careful with words which, in the foreign language, are spelled in the same way, or in practically the same way, as in English. The French word *table* is NOT pronounced in the same way as the English *table*, nor does *première* sound at all like our *premier*. The word *piano* is not pronounced in the same way in French, Italian, Spanish or Portuguese as its English equivalent. The French *leçon* does not sound the same as the English *lesson*. The stress in the French word *visiteur* is on the end syllable and not on the first, as in the English *visitor*. The sound of "a" in Spanish *familia* or Italian *famiglia* is not the same as in the English word *family*; the Italian *gentile* is not pronounced in the same way as the English *gentile*, nor does the Spanish *general* correspond in sound to the English *general*. The German words *Hand* and *Wort* differ considerably in pronunciation from their English relatives *hand* and *word*. Instances of this kind are very numerous.

Never overtire yourself; just stop as soon as you feel you are not giving your full and proper attention to the lesson.

Never let a day pass, if you can possibly help it, without doing some study. If you can manage only a few minutes, that is better than nothing. Even listening to half a lesson (while doing something else) is better than not listening at all. (By the way, why not listen to a record whilst dressing or brushing your hair?)

It is better to do a little at a time at regular intervals than a great deal at irregular intervals.

Seize every opportunity of listening to natives, and after the first few lessons, of talking to them. Much valuable practice can

be obtained by listening to the radio, etc., and it is very gratifying to note the increasing amount you can understand.

Always play over the last lesson you have learned before taking up fresh work. You can then "tune in" on material you know, so that the new material will not sound as unfamiliar as it might otherwise do.

## THE SOUNDS RECORD.

When a Sounds Record is provided, the text of this record will be found in the main text-book. This record should be used for reference purposes throughout the Course. It will enable you to identify and classify any particular sound which troubles you, and you will be interested to see the grouping of sounds. There is no set way or time to use this record—just use it when you feel it necessary.

## REGARDING PRONUNCIATION GENERALLY.

Too much stress cannot be laid on correct pronunciation. You may feel sure that you can repeat the first lesson correctly, but if you go back to Lesson 1, after you have finished Lessons 2 and 3, your ear will have become sharper in picking up nuances of tone—and you will find many little points to correct. Keep on referring, therefore, to Lesson 1 at intervals as a pronunciation test—you can always learn from Lesson 1 in this respect.

## FINAL NOTE.

And now that you have come to the end of this Course, you will, if you have followed the instructions carefully, have acquired a lasting knowledge of the language you have chosen. You can now make yourself easily understood when you speak it; your accent is irreproachable and you have a sufficient vocabulary for all the ordinary needs of everyday life. Moreover, you will have no difficulty in understanding the language when others speak it, and can converse fluently with natives and enjoy the broadcasts from foreign stations. Most thrilling of all, perhaps, you are well-fitted to set out on a voyage of exploration in the literature of the language you have mastered. When you do so, make a habit of reading aloud a short passage for half an hour, or even less, repeating the same passage from five to ten times. If, after you have done this, there are still some words in the passage which you do not understand, look them up in a dictionary, and when you have completely ascertained the meaning of the whole passage read it aloud again. You will find that in this way you increase your knowledge while you are making use of it.

Even after you have completed the Course, it is a good plan to listen occasionally to one or other of the records in order to keep your ear attuned to the language and to maintain the purity of your accent. The Course is particularly valuable for enabling the student to maintain his knowledge of the language at a high level at all times, especially in the important matter of the intonation to be used in conversation on everyday topics.

A further means of extending your vocabulary and one which will give you another aspect of the language is to be found in the Linguaphone Travel Courses (published in French, Italian, and English for foreign students). Such a course will not only increase your knowledge of the language, but will also give you much useful information about the country itself and about its

people. The value of such a course to anyone who has travelled or intends to travel abroad is obvious.

There are also Linguaphone Literary Courses (in French, German, Italian and Spanish) which form an indispensable and fascinating introduction to the inexhaustible literary treasures of each of these languages. The passages selected are in each case the finest and most representative examples of the nation's literature, and are most beautifully and sympathetically recorded by the foremost speakers and elocutionists of the country.

It is an interesting fact that it is possible by the Linguaphone Method to learn two, or even three different languages simultaneously and with an expenditure of very little more time and effort than is needed to learn a single language. Moreover, it is fascinating to compare the forms of expression given to the same idea in different languages. This added interest, again, enables rapid progress to be made without strain and almost without conscious effort, because a task which gives pleasure in itself is always easier of accomplishment—in fact, it ceases to be a task and becomes a pastime.

Each language has its own advantages. For business purposes, French, Spanish and German will be found the most useful. Esperanto, a very easy language to acquire, is becoming more and more popular as an International language. Italian offers you a magnificent literature and a fuller understanding of many beautiful operas. Russian, too, a language not nearly so difficult to acquire as some people imagine, will give you access to some of the great novels of the world.

In any case, the hardest part of the work is behind you. In acquiring the language that you have already mastered you have prepared the ground for a great harvest of real and lasting enjoyment—that you will now be ready to reap. But you have done more. You have prepared and trained yourself, so that when next you set out into new fields, your labour will be the lighter, and even more abundant and satisfying the reward.



# Instructions for Children

Children of twelve and over should in most cases be able to follow the same instructions as for adults. Children under twelve who are able to read may take the exercises given below. It should be borne in mind, however, that the younger the child the less material should be covered in every lesson. The adult who is supervising the lessons should, of course, be thoroughly acquainted with each part of the text before taking the child through it. Those who already understand the language will find this presents no difficulty, while those who have no previous knowledge will be agreeably surprised at the progress they themselves will make by running through each lesson once or twice, in accordance with the Instructions for Adults, before giving the child his or her lesson.

## GENERAL EXERCISES.

### 1.

#### Preliminary Ear-training.

Having decided how much the child can assimilate in the lesson, let him listen to that passage, sentence by sentence, several times :

1. without looking at the book,
2. while following it in the book,
3. without looking at the book.

### 2.

#### Understanding.

Tell the child the meaning of the passage or help him to find out the meaning for himself from the Vocabulary. Let him look at the pictures to fix the words in his mind.

**3.****Ear-training in conjunction with Text and Pictures.**

Let the child listen to the record several times, first following the text in the book, then concentrating on the pictures and pointing out the various objects as he hears them referred to.

**4.****Ear-training and Speaking.**

The child should now be able to pronounce the passage correctly. Let him listen to the first sentence and then say it aloud himself. Let him do this two or three times until he is able to copy the speaker exactly. He should proceed in the same way with the rest of the passage, sentence by sentence.

**5.****Reading.**

Let the child read the passage aloud from the book four or five times.

**6.****Writing and Ear-training.**

Let the child copy the passage in an exercise book, the adult seeing that there are no mistakes. Afterwards the child should listen to the passage again while looking at what he has written.

## 7.

**Dictation.**

Let the child listen to the passage a few words at a time and write it down. The adult and child together should compare the result with the printed text and correct any mistakes.

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After the child has been through each portion of the lesson in accordance with the above instructions, he should do the following Exercises :

## 8.

Let him listen to the whole lesson, first with the book and then without it.

## 9.

**Ear Test.**

Let the child listen to the whole of the text without the book, but this time satisfy yourself that he understands every word he hears. If not, the relevant portion must be explained and the child should then listen to it again.

## 10.

**Spontaneous Conversion of Images into Spoken Words.**

Let the child look at the large picture and say aloud in the foreign language what each object or person represents, adding, if possible, a description of it. For example, he will not refer merely to "the mother" but say "the mother is playing the piano" or "the mother is reading a book," or whatever the mother happens to be doing. He will not say merely "the letter," but "the letter is on the table," and so on.

The child should also give the names of any small pictures in the text. In the case of nouns, he should be reminded to add the article.

## SUPPLEMENTARY EXERCISES.

The same exercises can be taken as for adults (Nos. 13-14.)

### CONVERSATION PRACTICE.

After the first few lessons of the Course have been completed, conversation practice should be developed in the following way. While the child is looking at the large picture, ask him the following six basic questions in the foreign language :—

1. How many people are there in the picture?
2. Who is on the left?
3. Who is on the right?
4. What is on the left?
5. What is on the right?
6. What is . . . doing?

These questions can be applied to any Linguaphone picture. At first the child's answers will be short and simple, but with practice they will become longer and more interesting.

# Instructions for Children unable to read

## 1.

Let the child listen to two or three sentences about five or six times for three or four days.

## 2.

By then the child will probably start asking the meaning of some of the words or phrases which have impressed themselves on his mind. The adult will then explain what each of these words means.

## 3.

Whenever the sentences contain objects or situations shown in the picture, they should be pointed out, so that the child may learn to associate the spoken word with what he sees in the picture.

## 4.

Taking sentence by sentence, let the child first listen to the record and then repeat the sentence he has heard. If his pronunciation or intonation is faulty, let him listen two or three times again until he is able to copy the record exactly.

## 5.

Make sure that the child understands the full meaning of what he has heard on the record. Give him the English of each sentence and let him say what the equivalent is in the foreign language.

**6.**

Having gone through the whole of the text as indicated above, let the child pick out the various objects in the picture and give their foreign equivalents.

Finally let him listen to the whole text once more.

**SUPPLEMENTARY EXERCISES****on Conversation consisting of Questions and Answers.****1.**

Let the child listen to the first question and make himself thoroughly familiar with it.

**2.**

Explain the meaning of the question.

**3.**

Let the child listen again to the question a few times, repeating each time the question aloud.

**4.**

Let the child listen to the answer in the same way.

**5.**

Let the child listen to the question again and give the answer from memory. Continue in the same way with all the questions and answers.

**6.**

Ask the questions, first in their proper order and then at random, the child giving the answers.

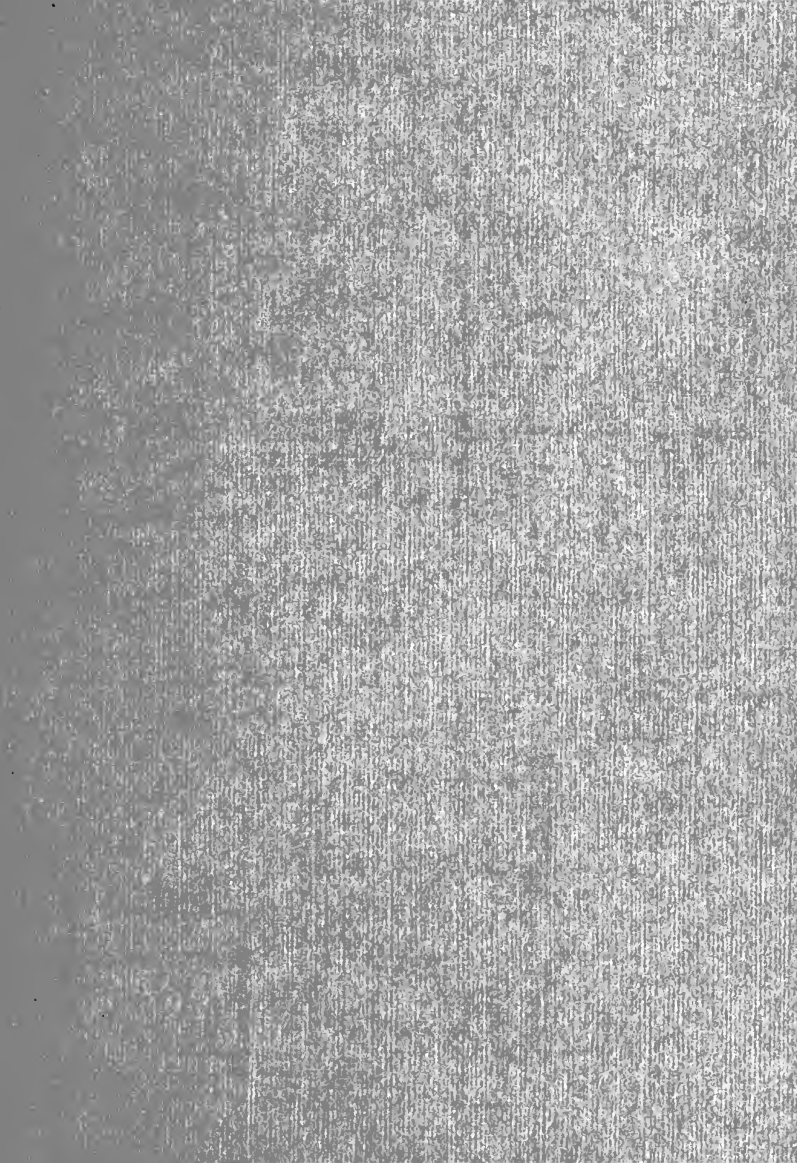
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